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Study of the educational, cultural, and social values of the pageant-drama in Montana

Leland Howard Schoonover

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A STUDY OF THE EDUCATIONAL, CULTURAL
AND SOCIAL VALUES OF THE PAGEANT-DRAMA IN MONTANA

by

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B. E., Western Montana College of Education, 1937

Presented in partial fulfillment
of the requirements for the degree of
Master of Arts

MONTANA STATE UNIVERSITY
1955
This Thesis has been approved by the Board of Examiners in partial fulfillment of the requirements for the degree of Master of Arts.

Frank J. Watson  
Chairman of the Board of Examiners

James W. Carley  
Dean of the Graduate School

Date Aug 15 1955
PREFACE

Oldtimers, Pioneers, and Founding Fathers of our Flathead; we dedicate to your loving memory, and to your spirit of adventure and exploration, this historical pageant of your days. You valiant men and women came here and settled long years ago. You picked this land of shining mountains and placid lakes to make your homes, now our homes—these mountains where God sits enthroned in His purpled peaks and man stands face to face with his soul. God bless you and keep you forever—and make us worthy to walk in your footsteps. We cry out with the poet's yearning. "Oh for the touch of your vanished hand, or the sound of your voice that is stilled." To history you belong, but to us your memory is ever green and fresh. May our picture of your days and lives prove true and inspire us to greater efforts in honor of you, our loved ones.

—Josephine M. Browne. ¹

¹ Mrs. Josephine Browne, a citizen of Polson, wrote the above dedication for the Pageant-drama "Years of Conflict" produced in Polson on August 8th and 9th, 1933.
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CHAPTER I

INTRODUCTION

A very important phase of community education in this State began with the establishment of the Montana Study in 1944. This was a major step forward, inasmuch as our institutions of higher learning were now accepting responsibility in this field of human relations by actively supporting the movement through aid in finance and personnel. From this movement has come the Pageant-drama program initiated by Professor Bert Hansen of Montana State University. Realising the importance of this work, the University has subsidized the program by providing time and finance to carry on in the many communities that have desired to take advantage of this public service.

Since its beginning in 1946, as a direct result of the Montana Study, the development of the Pageant-drama procedure has been rapid and has gained popularity in many parts of the State. Because of the relatively short life of this project, little has been done to evaluate it in the light of the successful attainment of the true objectives of such an undertaking.

I. THE PROBLEM

The purpose of this research has been to study the Pageant-drama and to appraise its educational, cultural, and social values. In carrying out this objective, the thought that the greatest gain
would be derived from (1) carefully perusing the objectives of the Pageant-drama program as developed by Professor Hansen; (2) studying the techniques that have been developed in the progress of this program; (3) composing a statement of these techniques for future use; (4) getting a reaction from particular communities within the State where the program has been put into effect; and, (5) attempting to arrive at more positive conclusions regarding the success of this program based upon the findings; and thus valid assumptions could be accepted. Because of the very nature of the subject, the conclusions can be only relative.

II. THE IMPORTANCE OF THE STUDY

Pageantry, in itself, is probably as old as man. Down through the ages a human trait has been for man to display his greatness, his ability, his accomplishments, and his imagination to his fellow men and thus gain the acclaim of the group. His lack of understanding and fear of the unknown has undoubtedly been a contributing factor to the development of the great spectacles that have marked his progress throughout history.

The Pageant-drama is something new. It is based upon many of the factors that have made the ancient shows so loved by both participants and watchers. However, the Pageant-drama is a new development with new objectives and techniques. Scientific progress and the needs of the local community are what make this new exposition a success. Thus, because it is new in objective and technique, there has been no evaluation made of the effect that the Pageant-drama has had on the
communities where it has been used in the developing stage. Although it has been organized to obtain certain objectives within the local communities in Montana, its success can only be measured by its effectiveness in securing a realization of these goals.

Because the Pageant-drama has been in its developmental stage, this study could be particularly important since there exists the great probability that constructive criticism might come from the communities contacted. This, it is believed, would be of considerable value in improving techniques and procedures. New ideas are always welcome, and this research could be the tool for procuring them.

III. DEFINITION OF TERMS

Several terms were used throughout this paper that need further clarification for reader understanding.

**Pageant-drama.** Pageant-drama is the term that was adopted by Professor Hansen of Montana State University as the designation for the type of production hereinafter described in detail. This term seemed quite appropriate because characteristics of both pageantry and drama have been incorporated into the procedures used and the objectives desired. Although the terms pageant and outdoor drama have been popularly used in reference to some of Professor Hansen's productions, the official appellation is Pageant-drama and will be so used throughout this paper.

**Montana Study.** This was a three year experimental program set up in 1944 by Montana's State Board of Education. It was an adult
In open floor, the cooperative effort of creative thinkers...

In several ways, the patients have been integrated into the community on a personal level. The deep involvement of the patients has been through participation in various community activities, treatment programs, and group therapy.

The study was conducted in the 1970s. The study was sponsored by the Foundation for the Community, a non-profit organization with a mission to improve the health and well-being of the community. It was designed to study ways to improve community health within the state.
Although he uses the term dramatic, he does not use it in the same sense that a dramatist would.

**Academic Pageantry.** This type attempts to teach history through visualization and is used considerably in our schools and colleges today as an educational tool. This is used as a learning situation to give the student a better understanding of the subject matter through experience.

**Drama.** "A composition in prose or verse portraying life or character by means of dialogue and action and designed for theatrical performance" is the definition given in Webster's dictionary. However, for clarification it might also be considered a type of creative effort composed for the indoor stage, using characterizations and dialogue in which a conflict in the form of a plot is developed for the purpose of providing the audience with emotional enjoyment and cultural enlightenment.

**IV. REVIEW OF RELATED LITERATURE**

Most of the material in this field deals with the background of the movement, either of conventional pageantry or of the development of the Pageant-drama movement. Other material studied dealt with the needs of the people for stimulated community action to perpetuate and strengthen our basic community system.

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Davol states that the traditional type of pageantry dates back to the beginning of history and has developed in keeping with civilization. It has been utilized by society as a means of glorifying its past. He traces the movement down through history and finds that it has undergone a series of national modifications to the point where it now tends to preserve history and present it as realistically as possible, using both art and beauty in the presentation. He also finds that pageantry is a moral agent of considerable value. From this standpoint, its usefulness in portraying religious conceptions and beliefs is augmented by its benefit to all ages and groups as a type of recreation commonly called 'good clean fun'.

Beegle and Crawford, in a study prepared shortly after Davol's work, found that pageantry has practical values as being artistic. The by-products of social betterment and education are inestimable in their values. They add that in its completion, pageantry is education and social reform in actual practice. It is co-operative art in which there are opportunities for all to share according to the measure of their time and skill.

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4 Davol, op. cit., p. 21.
5 Ibid., p. 27.
6 Ibid., pp. 104-107.
8 Ibid. p. 12.
Material on the Pageant-drama is practically nonexistent because, up until this time, the program as a whole has not been studied very extensively. Hansen discussed the use of the socio-drama as an agent to re-establish integration in those communities where some form of social and economic disintegration has set in. He used as his examples the communities of Darby, Montana, and Stevensville, Montana, and explained at some length the programs that had been set up, and the results achieved in these communities.9

In a discussion of community education in 1947, Hansen pointed out the need for community activity of this type and posed the question of who was responsible for the leadership in this field. He suggested that it is one of the primary functions of the institutions of higher learning to supply information and leadership. The need of the communities should be met by the colleges sending men among them who, by reason of their position, might serve as balanced and unbiased, as well as informed, leaders of discussions.10

Hansen also drew up some conclusions in 1949 as a result of an evaluation of the work of the Montana Study. He concluded that many phases of the program had been successful and suggested that these would probably be only temporary unless some agency appeared to carry on the work.11 This line of thought followed his impressions of the

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1947 report. He surmised that, in the last analysis, the success of the program throughout the country would depend upon the insight and courage of our institutions of higher learning to carry it on, because they were the only organizations properly equipped to proceed. He summarized his report with this statement:

It was really not until the third year that the Montana Study had matured to a point where it could be presented to the people as a philosophy, with practical methods and techniques for use in the field, which, if given a proper hearing, might well revitalize small community living.

As a program in adult education, it is of special interest to institutions of higher education because it offers an off-campus activity in the humanities, a field in which the carry-over from classroom to life seems not to have been very effective. Fully aware of this ineffectiveness, the Montana Study directed its humanities program of community education to all citizens—those who had had the advantage of college as well as those who had not. The program was built on the assumption that education is not something that is, it is something that constantly must be made to be; .... it is something that follows the individual into life, (and living) keeping always before him those ideals which are the bases of the liberal education American institutions of learning traditionally offer.13

In his study of the community, Doctor Baker Brownell stresses its importance in our way of life and things that specialization coming from our technological progress is endangering this heritage which has been the bulwark of American Democracy. The community is symbolical of America, and Brownell thinks that the greatest danger facing our way of life today is the slow disintegration of the community's identity. He feels that the community is one of the greatest unifying forces that we have, because it is where people live together. Most of our basic philosophy of Americanism, he asserts, developed from the community.

12 Cf. ante.

13 Hansen, op. cit., Journal of Higher Education. p. 27.
Here is the one place, then, where the individual has an opportunity to participate in the various phases of our society.

Among other things, his conclusions, drawn from the experience in the Montana Study, are related at some length. He thinks that the small community made America, but our bigness and greatness now are endangering our way of life because of the disintegrating effect upon the community of the tendency toward centralization.¹⁴

Doctor Brownell continues along this line of thought in writing about the Community Drama when he says:

Community Drama, of all the Arts, is probably the most appropriate to a program concerned with the enrichment of small community life. It is essentially an education in community response, and in these days of decaying rural folkways, disintegrating communities and declining family life, a program in community response is critically important.... It reaches both adults and young people. Either as players or audience participants, they enter into that organic unity of human cooperation, possible only in the small face-to-face community.¹⁵

Posten made a very critical analysis of the Montana Study and found that although it probably did not achieve the ultimate in the objectives of its general over-all program, it was successful in many respects. One of its most important attainments was the recognition of the need for off-campus participation in Montana's communities in the field of Human Relations by the institutions of higher learning. He found that the general feeling of the lack of success of the Study was due to outside influences rather than deficiencies in the program.


It is his contention that the experiment was very successful in the individual communities where it was carried on. Eventually, after three years of operation, the program came to an end as a unit due to the lack of proper financial support.  

In his report on the program of community development that was established by the University of Washington, Poston elaborated on the need for reawakening and revitalizing the democratic processes in America by the development of community life. He prepared a community study plan for the State of Washington, based on the findings of the Montana Study group. He gives several vivid examples of the people's failure to adjust their way of life to the economic changes brought about by the industrial progress that we have made. He concludes that many of the aspects of such a program as the Montana Study are necessary to keep the communities strong in the face of these changes.  

V. METHOD OF RESEARCH

This study has been divided into five phases for purpose of securing as clear a picture as possible of the program and to perceive its implications. These phases are: (1) research into the historical background of traditional pageantry so as to establish a base from which to proceed with the rest of the study; (2) research into the history of Pageant-drama to make a comparative study; (3) research into the way the Pageant-drama operates; (4) research into the community

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reaction to the program; and (5) examine Montana State University's part in the general picture.

This study has taken place over a period of eight years, the major part being done during the years 1952, 1953, and 1954.

**Historical background.** This part of the study was based upon research into related material that was well summed up in two works: "A Handbook of American Pageantry" by Ralph Davol, and "Community Drama and Pageantry" by Beagle and Crawford.

**History of the Pageant-drama.** Because of the many sides to the background of this particular program, considerable reading was done on the various phases that are basic to the Pageant-drama. There is little information on the over-all program but much relating to its several facets. In addition, newspapers, magazine articles, and the personal papers of Professor Hansen were available and used to gain the information necessary for its completion. Invaluable information was also supplied by Mr. Hansen in the course of many discussions and interviews.

**Research into the Actual Operation of the Pageant-drama.** Actual participation in the program in its several parts was adopted as an excellent method of research. Firsthand information was considered to be substantially better than hearsay. Information was secured about the various aspects of the program by participation in each phase of procedure. Knowledge of the procedure and objectives was gained through observation and participation in the production of "The Tale of the Shining Mountains" produced at Post Creek near St. Ignatius, Montana,
during the summer of 1947. This exposition commemorated the establishment of old Fort Connah at that spot in 1847 by the Hudson Bay Company. This show was sponsored by the Confederated Salish Tribes of the Flathead Indian Reservation and produced with the help of Professor Hansen and the Montana Study in conjunction with the University at Missoula.

Additional information was secured by observing the Deer Lodge Pageant-drama in 1952, commemorating the centennial of the discovery of gold in Montana at Gold Creek one hundred years before. Further research in this field was the observance of the Pageant-drama, "The Mysterious Marias Pass on the Wild High Border," at Cut Bank, Montana, in 1953.

The best and most complete source of information was the production, "Years of Conflict," commemorating the coming of civil law to the Washington Territory and staged in Polson, Montana, in 1953. Knowledge gained by the author through participation in the part of production manager and assistant director to Professor Hansen was invaluable in developing the study and providing research materials.

Additional work as technical adviser on the Pageant-drama, "One Hundred Years of Achievement," presented in St. Ignatius, Montana, in 1954, celebrating the one hundredth anniversary on the establishment of the Catholic Mission was exceedingly helpful.

Research into Community Reaction. Information on community reaction to the program was accumulated by the means of questionnaires, interviews, observation, and community participation. The questionnaires were of two types. Specimen I (see appendix A) was a semi-abstract or interview type and was sent only to the key individuals in the communities chosen for research. These people were the persons
most responsible for the success or failure of the Pageant-drama as far as could be ascertained. Apparently this type of questionnaire was ineffective because it was felt that the information received was insufficient to be completely valid. However, many of those who completed the questionnaire signed their names, which made those papers more valuable than they would have been otherwise.

Specimen II (see appendix A) was an objective type and in most cases required only a yes or no answer. It was designed to get definite opinions from a random sampling of people in the communities chosen. Space was provided for remarks if any were forthcoming. In order to get a clear picture, it was promised that the information received would be kept in strictest confidence. This was a random sampling in all cases except Polson, where everyone who had anything to do with the spectacle was contacted except committee chairmen who received copies of Specimen I.

Much additional information was gained through personal correspondence and direct interviews. People in Cut Bank, Conrad, Deer Lodge, Anaconda, and Polson were personally interviewed as well as many from communities where the Pageant-drama had never been enacted, but who had witnessed productions elsewhere.

The information, impressions, and opinions secured from this research provide an interesting base for the conclusions that have been evolved in this paper.
CHAPTER II

HISTORY AND BACKGROUND OF THE PAGEANT-DRAMA

A gradual decline in the importance of the small community in the United States has been recognized throughout the country. Brownell avers that, "Not only are the rural regions losing influence functionally and culturally in their effect on the Nation as a whole; they are declining, it would seem, in their inner value and significance."¹

Montana is significant in this respect, as its plains and mountain valleys are dotted with neighborhoods long since dead or slowly drying up on the vine. However, the same trend exists on a national scale. Reinhardt and Gillette say, "Village decline is a conspicuous phenomenon in the United States."²

Too often today this stagnation becomes apparent, yet little is done about it. This situation is dangerous because it has a tendency to lead to apathy on the part of the people.

Fundamentally, the community is important in our way of life, and the situation must be recognized if we are going to perpetuate our democracy. "Functionally, the community is both the agency through which the human being realizes most of the varied interests of his life and the area in which he finds the consummation of most of his values."³

¹ Brownell, The Human Community, op. cit., p. 10.
³ Brownell, op. cit., p. 32.
Much of the cause of the disintegration of our community life is that the intangible lines which bound a community have broken away from their common ground and expanded to much larger areas. The rapid expansion of our industrial program, which has led to our huge assembly lines, our mass production, and our great urban centers, has been a remarkable achievement, but by and large it has had a disquieting effect upon those people who are interested in our social and political progress. We have developed the fundamental tools of living to a degree never before known to man and have made them the means of bringing us riches, making living easier, and eliminating drudgery. Our progress has been much less rapid in the field of human relations. Our scientific advancement has far outstripped our social and economic progress and has led to this concern by many people interested in our eventual destiny.

True, our way of life is good—we want to keep it that way and not let it fall prey to outside influences that are continually striving to bring about its downfall. Poston feels that, in our great scientific progress, we have erred to some extent in that "We have made our technology, our knowledge, and our material goods the end in life instead of the means to create something more important than the tools." 4

Nothing is probably more dear to Americans than the rights and privileges guaranteed to them as citizens of the United States. Liberty, as they know and understand it, is priceless and must be fought for and protected continuously. Yet, because our social and political progress has been allowed to lag in many respects, we have weakened our internal

4 Poston, Democracy Is You, op. cit., p. 4.
structure by removing the importance from the individual and the place he takes in our way of life.

The individual and the small community are synonymous, inasmuch as they form the bulwark of democracy. Our political system sprang from the small community; and the small community has been its greatest defender, both in material and in proper attitudes. This is where men have their closest associations with each other and come face to face with the starkest reality of life—living. More encouragement than ever must be given to the protection and the strengthening of the small community. If our great democracy is to survive, it must have the support of its people. The answer must come from them. It can never be superimposed from above.

Many types of activities have been sponsored by various groups and organizations in an attempt to strengthen America's faith in itself. Good examples of this movement were the Freedom Train, the displaying of the Liberty Bell in communities through the land, the organization of Boys' State and Boys' Nation, and Girls' State and Girls' Nation, and many others of like nature, all of which have a direct bearing upon the problem at hand and which provide a different approach.

The purpose of the Montana Study, as envisioned by Chancellor Melby, was to provide some outside influence to stimulate community study by the people living within its environs. This was to be an experiment in self-examination and evaluation, supposedly resulting in the re-establishment of strong community lines and spirit in areas where they were disintegrating and community values declining.

Although the study was to be experimental, a part of the plan was to develop the goals through community therapy, using certain aspects of
the socio-drama as a tool. In his evaluation of some of the work of the Study, Brownell found that, "It has become clear repeatedly that the small community is our greatest and most neglected educational and artistic resource."

The Pageant-drama stems directly from one of the first projects established by Kelby's Study, which was at Darby, Montana. It was decided that some picturesque method should be used to acquaint the people of the Darby neighborhood with the results of the community study program which had been in progress in that community for sometime. In order to do this, the people prepared a series of dramatic episodes, based upon the life of the community, and presented them in the form of a kind of modern morality play, with the conflict being between reactionary tradition and modern progress. Professor Bert Hansen, then a member of the English Department at Montana State College, was loaned to the Study to carry on and direct this phase of the program.

Hansen had long been interested in the field of human relations and quickly grasped the potentialities of the program in bringing to the people a new perspective, which could give them a better and more wholesome life. In reviewing the progress of the Darby project, Brownell described this part of the program in glowing terms. He stated:

Darby has created a drama of its own. It has given expression simply and engagingly to its own problems and of its own culture. Crude the work may have been, according to the refinements and snobberies of much professional art, but it was expressive, vital, and above all participative in the significant life of the community. In this important way, it was superior as art to most of the perfected, highly refined but culturally superimposed art of the professional theatre.

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5 Brownell, op. cit., The Community Drama in Adult Education.
6 Ibid.
Thus was the Pageant-drama born, developing from the seed that was able to sprout from the impetus provided by the Montana Study. It came from a man and an idea.

Hansen had long been interested in the field of human relations, and the idea of the dramatic approach to the problem of integrating the community came about as a result of his watching a presentation of a project known as "The Living Newspaper". This was a Federal Theatre project of depression days, dealing with current events and history—their difficulties and their solutions. Hansen was very much impressed with this type of presentation, and it stimulated his thinking along the lines of the dramatic approach to problems.

In 1944, Hansen discussed his idea with Baker Brownell in connection with Darby project of the Montana Study. Brownell stated that the project was progressing well, but the program needed something that would involve large numbers of people in the community along the same lines in which the Montana Study was interested—community development, not through outside agencies, but through the people themselves.

The matter of mass community participation had become a problem, inasmuch as the study groups were functioning but were composed of small groups of twenty or less. This idea of Hansen's seemed the answer, but because of the War, little could be done about it at that time, since Professor Hansen was head of the English Department at Montana State College and his presence there was necessary.

However, in 1945, the War ended and Hansen was granted a leave of absence from the College for the purpose of experimenting with his idea, and to see what results could be obtained in using it as a tool
for community integration along with the other phases of the Montana Study program.

The first step was the play, "Darby Looks at Itself." This exposition was a far cry from the Pageant-drama of today. Nevertheless, it was a start. It was crude, but it achieved a measure of success. An idea had born fruit and become a fact.

The Darby show was primarily a drama, presented more from the standpoint of the socio-drama than anything else. The characters learned their parts and spoke their lines. It was presented on a stage, inside, and the only element of pageantry involved was the use of a narrator who explained each scene before it was enacted.

The apparent possibilities of the project were immediately appreciated, and Professor Hansen realized that his idea was not an idle vision but rather an instrument of great potentiality in fostering community integration. As a result of the Darby effort, Hansen has worked since, almost constantly, to develop the Pageant-drama and improve it as much as possible, so that it can fulfill its mission of community integration. For the past seven years, he has devoted his full time to the communities of Montana, helping them produce and present these expositions. This program of community enrichment has been made possible by the University of Montana as a part of its program to bring the University and its educational facilities to the people when they so desire.

Thus, the Pageant-drama was born at Darby. It was not the polished masterpiece produced by Professor Hansen in later years, but it was the foundation from which the program has been developed. It has progressed until it is a dramatic presentation, containing certain
basic elements of both pageantry and drama. It has grown to fit a definite need of the small community, and Hansen has skilfully blended those characteristics until he has an almost completely new method of presentation.

The Pageant-drama has evolved from the symbolical aspect of true pageantry to the historical, still retaining certain elements of symbolism which give it a moral value. In this new form, it is designed to be an excellent tool of community unification, because it leads to a better sense of understanding of the group by its members, and the values of the program are usually recognized even though they are intangible.

True drama is used as a means of interpreting certain actions as they stand. The desired effect is to bring out intellectual and emotional responses in the watcher. Drama has a definite time element and time sequence containing a continuity of action. Each act has some bearing upon some subsequent action, and as the play progresses, actions build up to a climax in the form of a plot. The characters talk, and there must be an emotional conflict present if the desired results are to be obtained. The play is usually confined to a stage and much is left to the watchers to draw their own inferences. Although there are outdoor theatre programs, the drama is most successful when carried on indoors.

Whereas the theatre deals almost universally with personal problems involving the duel of the sexes, the Pageant-drama takes up the affairs of the community. It is not restrained by space in the form of a stage, but can portray its lesson with almost unlimited scope in space and numbers. The only limiting factor as to the number of
participants is the availability of area. The greatest spectacle of pageantry ever observed by the author had over one thousand persons participating in it at the same time.

"Modern American pageantry leans more toward advancing community ideals rather than symbolism and prophecy." It is designed to create understanding and recreation for the community. It is historical in nature and glorifies the past. It is idealistic, inasmuch as it attempts to express in flesh and blood the idealism of democracy. It is picturesque and beautiful and is a means of self-expression for all segments of the community's society, because it does not require ability or a professional nature. It does not require long periods of actual preparation for presentation, as does the drama, because it is merely a matter of passing in review, with the audience visualizing its significance from a continuous explanation through narration.

Professor Hansen has taken many of the characteristics of pageantry and added to them some aspects of dramaturgy. He has given voice to his characters, which gives strength and depth to the show. In doing this, he has not sacrificed area or picturesque, as characters sometimes located a quarter of a mile away have been heard clearly by the audience because of the unique development of the use of the public address system and doubles in voice. Hansen has emphasized the idealistic and discarded the symbolical, which definitely adds to the production's usefulness as a tool in community education. The conflict of the drama has been added in the form of man's continual battle for existence in his conflict with nature, rather than a skirmish

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7 Davol, op. cit., p. 28.
between the sexes. There is no plot, but the definite continuity of history is stressed with the emphasis being placed upon some episode that is important in the background of the community.

Professor Hansen has been able to accomplish this achievement because of the program established in 1946 at the Montana State University. At that time, the Public Service Division of the University was established to co-ordinate all off-campus activities. Although Hansen is a part of the English Department at the University, his community enrichment program is carried on through the Public Service Division.
CHAPTER III

THE OBJECTIVES OF THE PAGEANT-DRAMA PROGRAM

Too much emphasis cannot be placed on the educational and cultural values of the Pageant-drama in the small community. Miller gives a clear picture when he says,

Approach clearly as an analytical study of the community, interpreted from the point of view of the community itself, this kind of local community drama contains all of the elements of a fine play; comedy, tragedy, penetrating social implications. There is nothing unsophisticated or naive about the human story of the life of a community well told and well produced, because it touches an emotion common to all people of all age levels—love of and pride in the home town. It has unusual possibilities as a community integrating force.

The success of the program has resulted largely from the nature of the exposition, the mission it attempts to accomplish, and the ability of Mr. Hansen in carrying through until the objectives have been attained.

These objectives are three-fold in scope and are of extreme importance when the whole program is considered. When analyzed, they are found to be educational, cultural, and economic in nature. The sphere of these objectives is of such extent that a partial fulfillment can be considered successful.

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I. The educational values of the Pageant-drama are of noteworthy importance because they provide a positive approach to democracy:

A. by awakening the community to its rich background of history;

B. by creating a pride in the community that is not easily destroyed; by being able to visualize through the community's background its social, economic, cultural, and educational development;

C. by helping reawaken the spirit of American democracy in bringing together people from all walks of life in the community to work together on a common project that will be enlightening and satisfying;

D. by re-creating among the citizens of the community, the senses of patriotism, honor, and justice that were the creeds of the pioneers, and imbuing them with the true spirit of Americanism;

E. by helping build a more democratic attitude in community relations through cooperation on a common project for enjoyment rather than of necessity; and,

F. by giving an opportunity for critical analysis of the community by the people themselves, which is essential to wholesome community living.

II. The values of community enrichment and culture are to be gained:

A. by providing enlightenment through the portrayal of the community's background;

B. by providing a means of self-expression for the people of the community; and,

C. by providing a means of mass community recreation and wholesome entertainment.

III. Economic values to the community are to be gained:

A. by enriching community income for all; and,

B. by promoting community development.
Professor Hanson has adhered very closely to the desired objectives in developing his directional technique. He has always placed the emphasis on the educational and cultural aspects and played down the economic.

The Pageant-drama is an excellent tool in this positive approach to teaching democracy. It deals with the story of the community's past and present, looking at itself in retrospect. It is historical in character and people take great pride in their achievements.

One technique in the development of the Pageant-drama is to never over-emphasize the achievements at the expense of the failings. If this rule is not followed closely, a false pride might result. Frequently, past events are better off left in their burial ground of time and old wounds not opened, but in general, there is a therapeutic value to the community in bringing up its shortcomings, because the people are kept in proper perspective and their accomplishments are then readily accepted and a true value placed upon them.

People are especially proud of what they attain in the face of adversity, and community pride is a most important factor in loyalty and nationalism. Many times communities have insisted on incorporating particularly disadvantageous episodes of their background into their scripts. However, this is never done unless the community so desires.

The history books are full of our glorious background. The public school system regards it as important in the development of the proper attitudes in young people. The schoolrooms display large pictures whereby the youth can visualize some of the important events that have contributed to making the United States great in the minds of its people. The Pilgrims going to Church, Benjamin Franklin flying his kite,
Thomas Jefferson laboring over the Declaration of Independence, Paul Revere galloping through the night, and many others glorify our past and emphasize the sturdy spirit of our pioneer forefathers.

The Pageant-drama carries on this same ideal as it awakens the inhabitants of the community to its rich background of local history and in a measure glamourizes the pioneer and the pioneer spirit. Every community has a past and a history, yet few people place any particular value upon it unless it is glamourized in some manner. This is true in Montana, because it is a young state and much of its background has not been developed to the point where the history of the several communities is valued in its proper perspective to the over-all picture. It cannot be amiss to learn something of the heroes that guided and of the events that have shaped the destinies of our State and to profit by their lessons. It has been said that a country is known by its heroes. If so, we are obliged to shoulder the responsibilities of our heritage.

With this thought in mind, Mr. Hansen has adopted the technique of never taking any liberties with historical fact. This principle must be carefully adhered to if the true objectives of culture and enlightenment are to be attained. However, the placement of emphasis upon events is often necessary rather than upon individuals because of the danger of the individual not being placed in a proper light acceptable to his descendants who might still be in the community. The necessity for this precaution exists because it is believed that most of the historical events in Montana have not been interpreted in their true historical light, and it would be a poor place for amateur historians to attempt any interpretations of their own. The
possibility always exists for lawsuits and court actions, and these, of necessity, must be avoided.

Furthermore, the purpose of the Pageant-drama is to unite the community, and poorly chosen words and unproved interpretations could lead to endless arguments and little accomplishment in the matter of community integration. The Pageant-drama attempts to reproduce the core of the original action in realistic form for the enlightenment and enjoyment of all concerned.

Invariably, the communities which are toying with the idea of presenting a Pageant-drama have a feeling of discouragement, because it seems that their own area has little historical significance. However, once they begin to delve into their background, they are utterly amazed at the historical significance of the many events they accepted as commonplace. Thus, the Pageant-drama awakens the community to its historical heritage, and by making it possible to visualize its rich background of history and its social, cultural, economic, and educational development, it creates a pride and loyalty that are not easily destroyed.

Another important result of the historic character of the Pageant-drama is the need for historical research that it creates. Much worthwhile historical material is being destroyed everyday because most people do not realize the potential value to the historian and to the community of this apparently worthless material.

A good example of this became apparent in the production of the "Years of Conflict." Until the late 1920's, a four-wheeled, two-seated buggy, commonly called a "democrat," was the frequent means of family conveyance in Western Montana. When one was needed in 1952 as a part
of the property for this production, it could not be found anywhere, yet it had a very important place in the development of the area. This is one example of how much of our valuable historic materials are being destroyed and how badly something is needed to stimulate interest in preserving them for posterity. The Pageant-drama could be the agent to take the lead in fostering interest in saving many of these important items that have historic value.

The importance of the Pageant-drama is almost unlimited in the aspect of re-establishing the spirit of democracy by bringing together people from all walks of life in the community to work together on a common project that will be enlightening and satisfying. Davol believes,

To untangle the snarl of prejudices, shame, and personal antagonisms, family jealousies, social discord (especially rampant in old towns where people have grown to know each other's failings too well); ..... remove false barriers of civilization; rid the heart of contempt and race antagonism; reconcile old friends and introduce new ones, should be the products of the pageant, which may allay the legacy of hate at the same time knitting a web of patriotism.²

Professor Hansen adhered very closely to this thought in developing the Pageant-drama. The complete program is of such scope that there is a place for any and all who wish to participate in any manner they desire. Because it is community inspired, most people are willing to take part once they understand the reasons for the exposition and what it means to them. The program is important in this respect, because it provides an almost unlimited opportunity for each person to do what he likes best. Such participation never fails to inspire finer fellowship among those who take part in some phase of the production.

² Davol, op. cit., p. 59.
Each script is prepared for the community in which it is to be used. The peculiarities and problems are kept foremost in mind by Mr. Hansen. He had not gone very far in developing the program when he introduced the Indian factor. This was important because it not only emphasized the place of the Indian in the history of the State, but it usually brought about much closer social relations with these people. Generally, this has been a satisfying experience, because it has given the white people, who have had any association with the program, a much better understanding of the Indian's problems.

Because of the large numbers involved in these productions, a rare opportunity is present for people of the communities to associate with each other in a much closer relationship than ordinarily prevails in everyday life. This can only result in good for all concerned, since far too often today the average person, from a social and economic standpoint, becomes more or less a nonentity in the community picture because he feels that he is unimportant. Hansen has realized this situation and developed the program to fit the needs of the community in this respect. Because the program is popular in the State, and because this objective is adhered to so closely, the Pageant-drama becomes a most important tool in teaching democracy through social integration.

The cultural values of the Pageant-drama are of noteworthy importance to the small community because this type of enlightenment and entertainment usually can be enjoyed only in larger centers of population. The Pageant-drama is effective in this respect because it is an historical tableau pictorially presented with the emphasis on color and beauty. It teaches something everyone should know, turning the mind back to the
picturesque side of life. The presentation made in such a manner as to be satisfying to all, both aesthetically and educationally. It is a living picture, dramatically presented as an important instrument for conveying important information.

Percy Burrell sums up the cultural values when he says:

Through the media of the fine arts of music, dance, and drama, the presentation touches the spirit as nothing else in the world does, and gives that spirit expression in patriotic, reverential, and idealistic aspects of life.3

In several instances, people who have witnessed Pageant-dramas have been heard to remark, when leaving the grounds, that they felt as if they had been to church. Such a remark is significant because it shows the powerful emotional appeal that these expositions have.

Professor Hansen has been very careful never to allow anything to enter the script or the production that might cheapen the show, either artistically or culturally. The high standards set by Mr. Hansen enhance the value of the program in enriching community life in comparison with the moving picture and TV programs available in these areas.

Another important feature of the pageant-drama from a cultural standpoint is that it stimulates creative thinking in the community where it is being presented. Because the presentation is designed to accommodate large numbers of people in the many different aspects of the production, and because it is a complete community project with only the technical direction coming from Mr. Hansen, it becomes possible

3 Taken from an informal statement made by Percy Jewett Burrell, Pageant Master of the exposition at Walla Walla, Washington, in 1954. This production was a true pageant and not a Pageant-drama.
for individual thinking and planning to take place. This feature is
a very important contribution because the political, economic, and
social propaganda exerted in the modern world are deterring factors
upon individualism.

The Pageant-drama is an excellent device for filling the needs
of the community with a means of self-expression for its people.
There is little doubt that a definite need exists. "By reason of
inertia, competing interests in the workaday world, lack of facilities
and opportunities, a large percentage of adults rarely utilize in
their work or recreation numerous motor skills that they acquired dur-
ing childhood years."

Far too often today does the situation exist
whereby much of learning acquired by young people in school is laid
aside upon graduation and no use made of it in later years.

Rogers believes that "Self-expression can no longer be found in
work as in the old crafts and guilds, but must be found outside of
work in the community during free hours." Here time and effort must
be given to community planning so that this need can be met. The
Pageant-drama serves as an integral part of the community program de-
signed to meet this need and aid in stimulating the people to take
advantage of and thus enrich their own lives and those of the community
in general. Everyone gets a certain amount of pleasure out of self-
expression, be it in art, music, poetry, or interpretation, and soon be-
comes an enthusiastic supporter of the program if given a chance to
participate.

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Challman, *Educational Psychology* (New York: The Macmillan Company,
1930) p. 73.

5 James E. Rogers, "Public Recreation—A Community Must,"
Another definite problem of the community is that of mass recreation. The lack of sufficient finances, adequate facilities, and intelligent leadership to carry on a well-rounded program poses a problem to the small community that is difficult to surmount. Keppel raises a question when he asks, "What is the real job of the leaders in any community?" He goes on to answer it by saying:

It isn't to indoctrinate the public as to how to use its spare time, but rather to see to it that the community provides a balanced ration of opportunity as good in quality and as wide in range as its own financial resources permit, leaving the individual citizen a free choice of selection or rejection as his right.

This thought is important, inasmuch as the common practice today is to look upon recreational agencies as a place for people, primarily the younger set, to go for the want of something better to do.

Rogers emphasized this to a greater degree when he stated, "A good recreational program includes everything that interests people in their leisure time, not only for physical recreation through sports and athletics, but art, handicraft, music, drama, nature lore, social recreation programs....." Recreational programs should be planned with two major objectives, pure mass enjoyment through participation and the improvement of peoples' attitudes that will lead to a higher degree of uprightness and human understanding.

The need for such a program was emphasized by Doctor Raymond Fosdick when he said:

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6 Frederick P. Keppel, "What They Say About Recreation," Recreation, 40:1, April, 1946.

7 Ibid.

8 Rogers, loc. cit.
The dynamic tensions of our society can be relieved only by moral and social wisdom and that kind of wisdom cannot be precipitated in a test tube, nor can it be won by the brilliant processes of nuclear physics..... Its greatness, if achieved, will consist in its search for enlightened humanism and for rational and ethical values that will rise above our time.9

William Cocking wrote along the same line when he stated:

The improvement of peoples' attitudes toward one another; toward the community in which they live; toward the improvement of soil and wood and trees and irrigation and water and sanitation and vegetation; toward health and healthy conditions; toward man-made institutions of the community, these are the things which must be developed if communities are to progress.10

All of the characteristics of the Pageant-drama have value in the recreational program and were designed to be a factor in providing a media of mass participation and enjoyment. Participation is on a voluntary basis and there are so many categories of action in the program that almost anyone in the community can find a spot suitable to his taste and particular need. A good example of this aspect was the Darby exposition in which one hundred and twenty-seven people out of a population of approximately five hundred participated. The opportunity for active participation need not be confined to the actual presentation but is present in all stages of planning and preparation.

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History has proven that this type of recreation has always been popular, and the dramatic element that has been introduced into this method increases its usefulness to the community.

The Pageant-drama has both tangible and intangible economic values for the community. In the past, the presentation of a Pageant-drama has attracted large numbers of outsiders to the community, expressly for the purpose of watching the production. However, these people usually spend some money in the vicinity before they leave, and even though no one spends very much, a study of the general expenditure reveals that usually a very worthwhile sum has been added to the economic structure of the community.

Another benefit to be derived from the Pageant-drama is the fact that its universal appeal makes it a worthy advertising medium for communities that desire advertising.

The most important economic aspect of the Pageant-drama, although not apparent at the time, is related to the objective of a positive approach to democracy. Pride in the local community, "the old home town," is basic, and the only way that the community can survive is through a sound economic structure. The fact can reasonably be accepted that this pride, if developed strongly enough, will lead to the community's economic enrichment and development by encouraging trade and business locally.
CHAPTER IV

TECHNIQUE OF THE PAGEANT-DRAMA

The organization of the Pageant-drama is extensive in scope and complex in character. If the objectives are to be consummated and the values achieved, careful planning must take place. Pageant-dramas do not happen in a day; nor do they just happen if the most important part they play in community education and integration is to be realized. The program can be divided into four categories for the purpose of clarification. These phases are planning, organization, rehearsal, and presentation.

Much careful planning must enter into the organization of the whole enterprise, and it is necessary for the community to secure the help and advice of someone acquainted with the correct procedures to see that the proposed program does not go awry. Because of the lack of understanding of this phase of the program on the part of the community and the lack of trained personnel, Professor Hansen has started with the beginning of the program in each community and worked with the organizational group from the conception of the idea until the last episode of the play in its final showing has become a matter of history.

Unlike the stage play of the traditional theatre, where the initial formulative period is relatively short and the production time longer, the organizational period of the Pageant-drama is much more extensive than the actual production of the show. In general, the therapeutic value of the whole program will be in direct ratio to the
planning that has gone into it. This phase of the program is of more importance to the community than the direction of the actual show, because it is here that the community can be evaluated and its needs considered, especially from the standpoint of integration and education. The program's importance as a tool of community education stems from the fact that the program is devised to reach all of the people, especially in small communities and place them on a common level. The program provides the opportunity for them to work together on a common project toward a common goal, enjoying common interests.

In the organizational phase of the program, much attention must be given to detail, so that all elements of the local citizenry, not only have an opportunity to participate but are actually asked to take part. Thus, only through large-scale planning and careful preparation can this program be a success.

One of the important phases of this research was the experience of the author in the capacity of assistant director and production manager of a Pageant-drama. The knowledge gained from this experience and the observation of and participation in several other expositions led to the conclusion that a detailed description of the procedures involved was warranted. The lack of detailed information pertaining to the planning and producing of such an enterprise influenced this decision. The Pageant-drama "Years of Conflict" will be referred to frequently in explanation of what might be considered good Pageant-drama technique.
The first important point to be considered in planning is that the desire to stage a Pageant-drama must arise in the community and not be influenced by some outside force. This doesn't necessarily mean that the community as a whole must develop a spontaneous idea, but rather that some discerning individual or group recognize the values to be derived from such a project, and then proceed from that point. Once the idea is conceived, this group must take the initiative and provide the incentive and leadership necessary to get careful consideration from the people of the community concerned.

When the idea has once blossomed, various segments of the community should be contacted for the purpose of explaining the proposed project. The reactions received should be carefully considered before further steps are taken. If the community is not agreeable to such a proposal, then additional interest must be developed or the project dropped. The thought must be kept in mind, too, that if the locality is not aware of its need for some form of community therapy, then a project of this type loses much of its value and the chances of its success are greatly reduced.

If the idea seems to be reasonably acceptable, then it becomes necessary to begin the initial planning and to acquaint the community at large with the nature of the venture and the possible benefits that can be derived. Although considerable time has probably elapsed, actually the only achievement so far is that an idea has been conceived and interest has been aroused. The successful realization of the ultimate goal is far distant.
Once the decision has been made, progress can be more rapid, depending upon other factors that may influence the speed with which action can be taken. These conditions are the availability of a director and a possible date for production. Professor Bert Hansen, in developing the type of program discussed here, has done the technical writing of all the scripts and directed all of the Pageant-dramas that have been produced thus far. Therefore, it has been necessary to correlate the wishes of the community with Professor Hansen's schedule.

Although Mr. Hansen has directed as many as four shows in one summer, the work becomes too demanding for such a heavy schedule, and he usually plans to do only three. Likewise, he has always attempted to keep the productions separated geographically, with at least one in western Montana each year. Consequently, many communities have had to wait at least two years before it was possible for them to secure Professor Hansen's services. Because the shows are designed for production outdoors, the only practical time to schedule them is during the summer season, and this does not afford much time at this latitude. The use of the Field House at Montana State University will quite possibly increase the scope of the program, inasmuch as it can be used during the seasons of more inclement weather.

This first or foundation stage of procedure for the "Years of Conflict" production took approximately six months. The idea of having a Pageant-drama in Polson originated during the spring months of the year 1952 with two members of the local Sportsman's organization, Polson Outdoors, Inc. During the remainder of the spring and summer season, the idea was given out in informal group discussions for considerations in relation to some of the problems then facing the community. During
July, Professor Hansen was contacted regarding a possible time that he might be free to direct such a show in Polson during the 1953 season, if and when it was decided by the group to go ahead. The tentative dates of August 6th and 7th were chosen, subject to the decision of the people of the Polson community.

After a reasonable amount of groundwork had been laid in the Club regarding the advantages of the Pageant-drama, Professor Hansen attended a meeting and discussed the problem with the group. He explained the organization, (see appendix B) the objectives, and the techniques to the Club during the course of the evening. The group had already decided that no definite action would be taken until the next meeting in order to forestall any hasty action by overly enthusiastic individuals. At the next regular meeting, two weeks later, after a period of calm deliberation, the organization unanimously voted to sponsor a Pageant-drama in Polson on August 6th and 7th, 1953.

The idea had been formed by individuals. It had been accepted by a responsible sponsoring organization. Although six months had elapsed since the idea had been conceived, it was now ready to be developed upon a solid foundation of community interest. Above all, it had come from the community itself.

Always there must be some sponsoring group. If the notion came originally from some community service organization, as was the case in Polson, the matter was probably settled. A group of this type is the ideal organization to take the responsibility because of its original interest and its standing in the community. Otherwise, some organization must be prevailed upon to accept the obligation, because some accountable agency must take charge in order to make the important
decisions and to plan the financing. Once this matter has been resolved, the project has begun to take shape.

The next step in the planning phase is that of starting a campaign to arouse community-wide interest in the project. This should be a slow, well thought out program with the objective of slowly arousing the public's curiosity. Care must be taken not to arouse a wave of false enthusiasm that might die down before the final development or presentation. This can easily be done with an occasional news item in the local paper about the activities of the sponsoring organization regarding the proposed Pageant-drama. Also, another aid is a frequent human interest story or item about some person or place in the community that has historic significance.

Once the plans have been crystalised to this point, it is time to begin the organizational phase of the program. The work of the sponsoring organization becomes merely a reviewing body of the work of the executive committee's activities and an instrument to carry out many of the minor details that will arise as the program progresses.

II. ORGANIZATION

Executive Committee. The first step in setting up the organization is the appointment of the Executive Committee. This is the group that will assume the responsibility for organizing the show and the success or failure of the project. The personnel of this committee can be chosen in several ways, but two methods are used most frequently. One is where a group is chosen from the sponsoring organization, and the other is where a committee is selected at large from the community.
Although both systems are practical, the former seems more feasible, inasmuch as the members of the committee are more closely related to the sponsoring agency and then are answerable to it.

Such a plan was used in the production "Years of Conflict" and was found to work very well, since the committee was then not only aware of its responsibilities to the community, but was cognizant of its obligations to the parent organization as well, a consideration of more than little importance. However, this method has one bad feature that must be watched closely. If the sponsoring organization identifies itself too closely with the project, many people immediately become suspicious of the motives and the program is likely to lose much of its value as a community enterprise.

The second method is the only practical method to be used in a community where it might be difficult to secure a sponsoring agency. In this case, it would be necessary to establish this sponsoring group for the single purpose of producing the show. This situation is ideal in that it provides the true community atmosphere to the project. However, well established organization with its community relations is usually a much more stable situation and in general will work harder for the success of the enterprise, as it will have a certain reputation to protect.

The executive committee is charged with the duty of establishing a workable organization and directing the activities of each component part. It will appoint all the necessary committees and must at all times be aware of its responsibility to the community in reaching all groups for participation in this educational program. It should be composed of five or seven people who have shown some sense of amenability in the community, as they will be continually called upon to
make important decisions and plan the course of the project.

This committee should be appointed several months ahead of the planned presentation, as its problems are many and its task is continuous. Likewise, it should begin to function as soon as possible, so that the project can be developed slowly and the optimum effect attained.

The executive committee of the Polson Pageant-drama consisted of five members and a secretary, (see appendix C). They were Leonard Newgard, Carter Oil Distributor; Dave Pugh, Principal of the local high school; Carleton Boettcher, local hardware merchant; Gordon Gipe, insurance dealer; with Leland Schoonover, history teacher in the local high school, as chairman; and Mrs. Lola Wolfinger, high school clerk, as secretary.

This committee became effective about nine months preceding the actual showing of "Years of Conflict" and met twice each month to handle the regular business pertaining to the planning of the show. Even then it became necessary to have special meetings to decide important questions that arose.

As soon as the executive committee has been organized, it should decide upon the general theme of the show and should develop a timetable of operations, so that the committees and subcommittees will know what is expected of them, and they in turn will be more amenable to working on the project. This suggestion is especially helpful, inasmuch as it leads to less confusion and a much smoother working organization, conducive to good community relationships. Otherwise, misunderstandings are liable to arise, people become disgruntled, and the whole program of community integration suffers.
The purpose of the committee, when it decides upon the general theme, is not to establish a hard and fast criterion for the production, but rather to set a goal toward which later activities will be directed. As a matter of fact, this criterion may be very flexible, but it must establish some general pattern for the script committee to follow in preparing the material for the story to be portrayed.

The executive committee for the "Years of Conflict," after much consideration, decided to set up a two-year program, having an exposition each year. Each show would be complete within itself, but each would have a certain relationship to the other. The committee concluded that the first show would portray the general over-all historical background of the area and the second would be confined to the community itself. The staging of the second show would depend upon the success achieved in the first.

In all cases, it is necessary that the executive committee work very closely with the director. In the past, this person has always been Mr. Hansen, who has developed the program and thoroughly understood its implications for the community.

Finally, the executive committee must be ready and willing to make any decisions necessary, and it is responsible for the final decision, should any contention arise amongst the groups.

Script Committee. As soon as the general theme of the proposed Pageant-drama has been decided upon, the executive committee should give consideration to the appointment of the script committee. This committee can be composed of as many members as the executive committee sees fit. It should be comparatively large, and a certain number of "oldtimers" or community pioneers should be included, as these people
will contribute much of the color of the community's history. This is also a worthy gesture, since it gives these pioneers some recognition as authorities on the community's background and development. Furthermore, they like to help in this part of the project, as it gives them an opportunity to get together and reminisce. They have a feeling of importance in the recognition of the fact that they played a part in the development of the community.

The script committee can easily include various phases of society and above all should have a place for the amateur historians. This latter suggestion is purely a defensive measure, if for no other reason, as these people, if they so choose, can do much to tear down the very thing that everyone else is attempting to build up.

The script committee takes the general theme from the executive committee and develops it in detail. This necessitates much planning and study. The members decide what phases of the general story to emphasize and then search for materials and background pertaining to these phases. As all events are presented in the light of historical fact, much research must be done to check the authenticity of the available information. The committee will decide what will be included in the script and what will be excluded. Likewise, it will pass judgment upon what will be acceptable to the community in the light of its social, moral, and economic standards. Sometimes it is better to leave things unsaid.

The script committee must work very closely with the director and whoever has been designated as the script-writer. The scripts for all the Pageant-dramas that have been produced in Montana as a part of Professor Hansen's program, have all been written by Mr. Hansen. The
reason for this is that script writing and directing are highly technical, and the individual who undertakes to do them needs the proper training and ability. Most small communities do not have a person of this type available, so Hansen has accepted this much of the responsibility. The administration of Montana State University has realized that this situation exists and has made his services available to the communities desiring to take advantage of the program that he has developed. Consequently, Professor Hansen has always served as both script writer and director of all the Pageant-dramas that have been put on through the University's program.

The final script, then, is the result of the joint efforts of the script committee and Mr. Hansen. The committee has decided upon what phases of the community's background will be covered and furnished the proper information to Mr. Hansen, who will prepare it in dialogue sequences ready for dramatic presentation. This will consist of several episodes, based upon careful research into recorded history, old news stories, conversations, community legends, and whatever other authentic information that is available. The script will have been re-written and revised many times until it is composed of a series of historically important community events, authentic in every detail, that are considered suitable for dramatic presentation.

From four to six months should be the minimum time allowed for the preparation of the script, depending upon the availability of background material for research. The script committee should plan to be finished in plenty of time for the casting committees to have an opportunity to carry out their responsibilities in the project.
Public Relations Committee. The major objectives of the whole program are to provide educational, cultural, social, and recreational values to the general public. In the main, this refers to the local community, but many other people are frequently interested in one phase or another of the enterprise and should have the opportunity to take advantage of these benefits. Also, as the project takes a certain amount of financing, provisions must be made to arouse enough interest to make the show self-supporting. This committee would be considered to have two tasks to perform, i.e., the dissemination of pertinent information (publicity) and the arousing of interest to a point where there can be some assurance that there will be a certain monetary return from the efforts of the group. Thus, the main committee can be divided into three subcommittees, each assigned to one phase of the public relations program.

The function of the publicity committee is to gather and make available information of general interest to the public. This can consist of news of the progress of the Pageant-drama, the names of people on different committees, human interest stories, and historical anecdotes. The activity in this field should commence with the actual beginning of the project and proceed slowly at first, with a gradual increase in tempo until the final production. All of the people in the community should know about the program in sufficient time for them to make plans to participate either as workers or in the audience. A good information program greatly increases the value of the project to the community in the light of the objectives already set forth. This committee should, if possible, have someone on it who understands the technique of news-writing.
The advertising subcommittee is charged with the responsibility of selling the program to the public in order that a good audience will be assured. Although an audience is not necessary from the standpoint of the objectives of the program, the fact that the project should pay its own way is important. This committee should be small in numbers and should have someone on it who understands some of the principles of good advertising. The responsibility for all purchased publicity lies with this group. Its work becomes especially important during a short period of time preceding the presentation of the Pageant-drama. However, much planning is necessary, and the committee can be quite active for a considerable length of time, planning its activities and setting up a timetable for the consummation of its plans.

In some cases, a third subcommittee, promotion, may be added as a part of the public relations if the executive committee feels that such a group is necessary. This body is particularly important if the budget is large and the interest appears to be lagging. This subcommittee can be fairly numerous and is designed to devise and carry out promotional activities contemplated to arouse additional interest. Care should be taken that no so-called "cheap publicity stunts" be used, as these tend to lower the cultural value of the final product.

Many times, communities will enter into this phase of the publicity program with enthusiasm. The people of the City of Deer Lodge, Montana, was a good example of this promotional technique when they applied it in publicizing their Pageant-drama, "Gold Is Where You Find It," presented in 1952. The townpeople donned pioneer garb and manners, transformed their business houses into typical pioneer
establishments, and prepared excellent displays of historically important items significant to the community. They adopted the theme of their show and literally lived it until the show had been put on.

This phase of the program should be encouraged if possible because it has wonderful possibilities for community participation, and its potentialities for arousing interest not only in the coming show but in the community's background are almost unlimited.

A good public relations program in relation to the Pageant-drama is invaluable. People from all over Montana, as well as many sections of the United States, came to Polson to see the presentation of "Years of Conflict" as a result of a well planned, well organized public relations program.

**Casting Committee.** One of the delicate tasks of the program is that of casting. As soon as the script has been completed and accepted by the executive committee, it should be presented to the casting committee along with all the pertinent information about each of the characters. This committee should be small in numbers and composed of people that have an understanding of the job ahead. The two qualities necessary in the members of this committee are discernment and diplomacy, because they must not only choose the right people to participate, but they must also induce them to take part.

An interesting observation has been made in this respect. Regardless of how much the project has been publicized, very few people will actually volunteer. Most people are unassuming in this respect, and, no matter how interested they are or how badly they want to participate, they must first be approached. Unfortunately, many people in the community are oftentimes overlooked because of this circumstance.
Care must be taken that the people chosen as actors fit the parts that they will portray. Most people have little realization of the actual appearance of historical characters, so the impressions that they get from observing these people in action will be the conception of these historical personages that they accept. In most cases, sufficient information is available for a conscientious casting committee to do a good job.

A suggested approach for this committee is to first ask various individuals if they would like to take part in the Pageant-drama and later suggest the part that they might portray. The first reaction is that the individual either has no acting ability or cannot possibly find the time. Once he has been assured that the only acting ability necessary is the ability to act natural, and that the time element necessitates only a few minutes an evening for two weeks, most are usually quite happy to help out. Many times, the enthusiasm of the individual will then extend to the point where he will suggest others among his friends and neighbors who might be interested or who would be suitable for different parts.

No matter how small or insignificant the part may be, the casting committee should look upon it as important, because its portrayal may provide some individual the opportunity to associate with others in the community on a common basis and thus give him the feeling that he belongs.

The casting committee can do much in integrating the community, because one of the foremost principles in the Pageant-drama technique is to include as large a cast as possible. The cast of "Years of Conflict" (see appendix C) was approximately one hundred and sixty people
of all ages. It included both Whites and Indians and each enjoyed him-
self immeasurably.

The casting committee should take care in planning to see that all segments of the community's society are contacted and included, if possible. In some instances, this might prove difficult, if there should happen to be any definite social lines, but the extra effort should be well worthwhile because the fellowship and understanding de-
erved from working together on a project of this type are almost in-
finite in scope.

The executive committee should be certain that the casting group understands its task and the implications.

The Voice Casting Committee. A major innovation in the program of the Pageant-drama and a definite break from true pageantry by Professor Hansen was the providing of speaking parts for the main characters in the script. This technique of providing a cast of speakers in the form of readers opened a complete new sphere of activ-
ity in this program and necessitated the use of the public address system to a good advantage. The advent of the separate reader relieved the character casting committee of the task of matching suitable people with appropriate voices.

This innovation necessitated a voice casting committee to find voices to fit the parts in the script. The executive committee should use great care in picking the members of the voice committee, as much of the success of the production as a show for audience entertainment will depend upon the readers, because the voices are important in creat-
ing the desired effect on the audience.

The voice committee does not need to be large and should be
composed of people who have some understanding of voice and its value in a production of this type. This committee must work closely with the casting committee and the director, because care must be taken to insure that the voices chosen fit the visual characters doing the acting. In all probability, the voices should be chosen first, since they are the most important part of the final production.

Interestingly enough, most people will agree to participate when they find that they do not have to memorize anything. Another thing that makes the job of the committee comparatively easy is a characteristic of most human beings in that they are proud of their reading ability and like to show that they can read better than the next fellow. Another factor that aids the voice committee is the element of time. The fact that only a few minutes a day for a two-week period is necessary, makes the proposition appealing to potential readers.

The task of the voice committee is to choose the people who will read the script which has been prepared by the script committee. Several factors must be kept in mind when this group is functioning, if the show is to be successful:

(1) Although there are usually a great many characters in the cast, only those who have major roles will have any dialogue. This makes it necessary to have only a few readers. It is never a good idea to have more than twenty, and the usual number used is between ten and fifteen. Versatile readers can read more than one part, if necessary. For example, two people with deep guttural voices read the parts of several Indian characters in "Years of Conflict," not because of the lack of readers, but because they had the type of voices that people most closely associate with Indians.
(2) Another factor to be taken into consideration when picking the voices is to eliminate those who do not carry well over a public address system. One unclear voice can ruin the effect of a whole episode.

(3) The people chosen must be able to read fluently for effective presentation.

(4) A last factor for consideration is that the readers must have a variety of voices, so that the spectators can readily recognize the actor who is apparently doing the speaking.

Although it is not necessary to hold try-outs for the acting parts, it is extremely important that try-outs be held for voices. This procedure gives the voice committee sufficient time to find suitable voices for the parts.

In "Years of Conflict," the script was completed in March, which allowed plenty of time for it to be mimeographed and then studied by the casting committees. Voice try-outs were started in May and continued through the forepart of June, so that everyone would have an opportunity to participate. Anyone wishing to try out was asked to come to the local high school and read a small portion of the script onto a tape recorder. The voice committee then had ample opportunity to consider the parts and the voices together and much better chance to choose the right voices than they might have had otherwise. About fifty people tried out, from which approximately nineteen were chosen (see appendix C). This system worked well in this case and is highly recommended to insure a good voice group.

Finance Committee. One of the first considerations of the executive committee is that of finance. As soon as the extent of the
exposition has been determined, the question of finance becomes important, and a committee to take charge of this phase is necessary. Ideally, the presentation of a Pageant-drama would require little or no money. In reality, there are certain expenditures necessary, and someone or some group must be responsible for the financial end of the project.

Usually, but not always, the executive committee assumes this responsibility. This is an advantageous situation, inasmuch as the sponsoring agency then has a direct line on the financial situation.

The duty of this committee is to keep a careful record of the expenditures and receipts. In the beginning, a preliminary budget should be formulated (see Appendix E). Care must be taken by the committee not to underestimate the over-all cost of the project which might necessitate supplementary appropriations at a later date. This situation has a tendency to lead to unwholesome relationships with the sponsoring organization and could endanger the success of the whole enterprise. It is far better to have money left in the treasury at the final accounting than to find it necessary to improvise during the production because of the shortage of finances.

**Grounds Committee.** The task of this committee is to prepare the grounds for the presentation, and after the show is over, to restore the area to its original state, if necessary. Sometimes, this can necessitate a large amount of work, and sometimes the job will be negligible. The membership on this committee should be decided according to the amount of work deemed necessary for the final production. Usually, this group in addition to whatever smoothing up that is necessary, provides the sound booth and sets up camouflaged areas for the actors and
the properties. In the last instance, the usual custom is to set
groves of trees in the ground at vital points. These serve to beautify
the landscape as well as to furnish a back stage for the actors.

Although there might be the need for more preparation, a natural
setting somewhere in the community is far better for a successful pro-
duction than is an artificial setting, such as a football stadium or
a baseball park. A satisfactory illusion is rather difficult to create
if the interest of the audience is detracted by the modern conveniences
used in these installations.

**Sound Committee.** Sound is very important to the production, so
someone should be on this committee who has a technical knowledge of
public address systems and sound equipment. Equipment must be secured
and placed properly for the best effect possible. As insurance, the
best equipment available should be secured. For good performance,
there should be an amplifier, four microphones, and at least three
speakers. An extra amplifier and one or two spare microphones are al-
ways handy to have around in case of some unanticipated technical
trouble.

**Lighting Committee.** The lights and the sound are what create
the illusory effect upon the audience. The lights make it possible to
have the production at night and give perspective to the action on the
stage by creating the appearance of distance, while the sound gives a
much better understanding to the audience and creates a greater sense
of reality to the whole tableau.

If the exposition is being staged in a natural setting, it will
be necessary to provide the lights by bringing electricity from some
nearby source. Great care should be used in picking this committee
because of the technical nature of this committee's work.

The lighting committee will set up lights so that an area about one hundred feet long and fifty feet wide will be illuminated as the stage where all of the major acting will take place. This is not necessarily a static situation but can be regulated according to the needs of the exposition. Care must be taken that there is a sufficient amount of light as underlighting can detract from the success of the production from the standpoint of the audience. Somewhere around ten thousand watts of light are usually satisfactory, depending upon the staging area. The lights should be placed in such a position as to furnish the proper amount of light to the areas where it is needed and at the same time not to interfere with the view of the audience.

If the show is to be staged in a stadium, the lights will probably be available already and all that is necessary in this case is the creation of the proper effects. However, the problem here is to get them adjusted so as to provide a suitable staging area.

Scenery Committee. The scenery committee will be charged with the responsibility for providing any scenery that is necessary. The situation will vary with each production, depending upon whether the setting is natural or artificial and what the script requires. In "Years of Conflict" no scenery was used, as the stage was a natural amphitheatre on the side of a hill and the script was prepared accordingly. On the other hand, the Pageant-drama "The Mysterious Marias Pass on the Wild High Border" at Cut Bank (see appendix D) required a whole village to be set up and used. In a case such as this, it is necessary to do a lot of planning as burdensome scenery can greatly reduce the effectiveness of the whole scene. Above all, the scenery
should never be cumbersome and should be constructed so that it can be set up in a few seconds with very little effort. The use of as little scenery as possible is recommended as this will speed up the show and add to the enjoyment of the audience.

**Properties Committee.** This committee secures and takes care of all the larger properties necessary in the production. As the Pageant-drama is staged outside and the stage can be large, there is no limit as to the size and number of properties that can be used. Usually this group secures the equipment such as buggies, wagons, saddles, harness, etc. Occasionally, it is rather difficult to procure these things as they are becoming rather difficult to find in many areas, so the committee should begin functioning soon enough to allow it sufficient time to complete its job satisfactorily.

**Animals Committee.** This committee will be responsible for securing the necessary horses, taking care of them, and returning them to their owners. The story of Montana is the story of the horse, so the animal is almost a necessary part of any historical episode that might be portrayed.

**Hand Properties Committee.** This committee is charged with all of the hand items necessary in staging a show of this type, such as guns, knives, furs, and any other small pieces of equipment necessary in the production of the show to supply as much realism as possible.

**Music Committee.** Nearly all of the Pageant-dramas that Mr. Hansen directs have music in them somewhere, either as the introduction and finale or as a background to some impressive scene. In the past, much of this music has been supplied by the Indians who participated in the show.
Costumes Committee. The duty of this committee is to secure all of the costumes necessary to properly depict the scenes in their historical setting. Much study is necessary for this committee if the true objectives of the whole enterprise are to be obtained.

Often many of the necessary costumes can be obtained in the community; but usually a commercial costume house should be contacted, as many of the costumes will have to be secured from that source (see appendix C). They can be rented for a fee. The costumes committee should be organized in plenty of time, and the necessary information should be given to it soon enough to be certain that the necessary costumes will be available when needed.

Miscellaneous Committee. No matter how much planning has been done, there are always a few details that have been overlooked, and an extra committee is a well planned precaution. Such details as police work, fire protection, car parking, and ushering can well be handled by this committee.

Program Committee. The planning of the program is a very important part of the enterprise. The names of all of the people who participated in any phase of the project should be listed so that they can receive due recognition for their efforts. The program committee should also include a short synopsis of the play as well as a compendium of each episode. Such an abstract will give the audience a better understanding of the whole exposition.

Programs of such projects are among the most valued treasures of many people that have participated in Pageant-dramas in the past.
Indian Arrangements. If Montana history is to be re-enacted carefully and accurately, it will almost always include Indians. If the Indians are to be used, a committee should be organized to take care of them. Sometimes this becomes a real task, but the end result is usually worth the effort and the money spent. Most of the Pageant-dramas produced so far have incorporated the Indian background into the production. Indians are a valuable asset in this respect, as they make the exposition historically accurate and add much color to the show.

This concludes the organizational phase of the program. The plan of line and staff organization as shown is not meant to be a static situation but rather a guide to a workable system for the production of a Pageant-drama. Committees can be eliminated or added as needed. Their size can be increased or lessened according to the circumstances, but, in general, the plans for producing a show of this type will fall into the general pattern shown.

One important point must be kept in mind. The larger the organization is, the more effective the program will be in securing the general objective of community integration. The executive committee should never overlook the opportunity of including a few more people if it can be done without making the whole organization top-heavy and unworkable.

III. PRODUCTION

The third phase of the over-all program is that of production. It can be assumed at this point that all of the plans have been made, the script written and accepted, the characters and voices cast, the
costumes and properties arranged for, and a suitable public relations program set up. It can also be assumed that all of the committees will have been doing their jobs, their efforts being coordinated by the executive committee in conjunction with the technical director. The job of community integration has been proceeding without anyone being aware of its course and its success.

Now comes the final grand effort, the consummation of the actions of the combined group in the actual production of the show. This is the culmination of all the work and planning that has gone into the program thus far.

This phase is divided into two parts—the rehearsal stage and the final product, the Pageant-drama. The period of time allotted to the actual production should not be more than two weeks, with a minimum of nine rehearsal sessions. The maximum number of rehearsals should never be more than fourteen.

Although the planning started a year previously, the organizing was done many months before, and the committees have been working for some time, the actual producing of the show will take place within a period of a fortnight. The improvement in directional procedure by Professor Hansen has allowed him to reduce the practice period from approximately two months at the beginning to the present two weeks. He has been able to do this without losing any of the effectiveness of the exposition. He accomplished this by eliminating the necessity for memorizing and by not teaching people how to act but allowing the actors to express themselves according to their own interpretation.

Rehearsals. The minimum number of rehearsals is nine, of which the first is a general get together and the last is the dress rehearsal.
The first week's sessions are held inside some building such as a gymnasium and are usually very informal. The practices during the last week are held at the Pageant-drama site.

All of the cast and as many committee members as possible are asked to meet at the first session. The script is read to them, the production procedures explained, and a time schedule (see appendix C) is set up. The time schedule is important because the members of the cast need come only when their particular part is being rehearsed.

Serious rehearsal really begins at the second session. The actors commence to act in conjunction with the people who are reading the parts from the script. The first few rehearsals are pretty rough in this respect, but both the actors and the readers soon begin to get the feel of their parts, and the whole procedure begins to smooth out.

Although the public address system is not a necessity during the first week of practice, it is a good idea to use it from the very beginning. The advantage in this is that correct microphone procedures will become habit, and the readers can then concentrate wholly upon correlating their efforts with the actors.

Outdoor practice should begin with the sixth rehearsal. If horses are to be used, they should be introduced to the situation by at least the eighth session, so they will become accustomed to the noise and lights.

One suggestion which might be considered is that the fact should be impressed upon the whole cast that they are creating an illusion for the audience and anything done to destroy that illusion will weaken the general atmosphere of the show.
Thus comes to an end a project in community education and integration. The final showing is valuable only for the culture that it adds and the enjoyment and recreation that it provides. The real value has emerged during the many months of planning, organizing, rehearsing, and participation. The values gained are intangible and can be measured only by the degree to which the planning and participation were effectively dispatched.
CHAPTER V

THE EVALUATION OF THE STUDY

The study and evaluation of the Pageant-drama was both interesting and enlightening in many respects. As it progressed, it soon became apparent that the Pageant-drama was something new both in the fields of community education and entertainment. True pageantry had long been recognized for its entertainment value and as an integrating force in the community, but the dramatic approach to the presentation of the Pageant's story, with its color and scope, was definitely a beneficial insertion. Also, it was apparent that this new technique of approach to solving the problems of social and economic relationships was a definite benefit in the field of human relations in Montana.

Because many of the values are intangible, their importance could only be evaluated through observation and an analysis of the remarks of people interviewed. The interviews were pleasing experiences because in almost all cases they were received with enthusiasm, which would lead to the belief that the people who participated in any way were well satisfied with the whole experience.

Even though all of the expositions were not moneymakers, most of the people contacted were ardent supporters and felt that the failures were due not to the program, but rather to some local situation. Incidentally, "Years of Conflict" was the only show that ever suffered financially. In this case, rain and cold weather were the deterring factors, and even though many people came to the community for the
purpose of viewing the exposition, the weather was so miserable that many lost interest at the last minute. Even so, with conditions as bad as they were, over four hundred people braved the rain and cold wind to watch the performance to the finish. This indicated the amount of interest that such an exposition arouses, especially when these people sat in wet grass on the side of a hill to see the show. Another interesting observation of this situation was that all of the one hundred sixty-four people in the cast showed up and carried out their parts with no added incentive whatsoever.

Professor Hansen has developed the program to the point where it has gained some national recognition and has also now been used on an almost statewide basis.

The summer historical drama or pageant is for the most part an outgrowth of Paul Green of the University of North Carolina and Bert Hansen of the University of Montana. They and their cohorts have succeeded in getting productions for numerous spectacles that glorify some person or event in the founding and settlement of our country.1

This statement by Henry Hewes bears out the belief that this project has gained some national significance. He goes on to say, in a statement designed as a guide for summer entertainment seekers, that,

..... and, finally, three Pageants which are a part of Bert Hansen's Montana State University project begun eight years ago: (1) "Creation Of The Nebraska Territory" at Fort Benton; (2) "History And Growth Of The Copper Industry" at Anaconda; and (3) "The One-hundredth Anniversary Of The Founding Of The Famous Jesuit Mission" at St. Ignatius.2


2 Ibid.
Apparently Mr. Hewes believed that the program was of sufficient scope to have interest significance to tourists.

Ralph Gray, writing about his experience in tracing the route of the Lewis and Clark journey, has this to say:

What I saw at this birthplace of the Missouri (the confluence of the Madison, Jefferson, and Gallatin) brought me to a startled halt. Eight Indians were creeping up on four white men asleep on the ground. The redskins rushed. The attacked men jumped up, guns and knives in hand. Protecting their horses, the whites killed two Indians.

We had stumbled on the re-enactment of the only fatal encounter between the expedition and the redskins. The fight in which Beuben Fields knifed one Indian and Lewis shot another, was being rehearsed for the Three Forks Pageant (drama) based on the Lewis and Clark Saga. Next evening, watching it from the bleachers, we looked down on a drama whose stage was the site where many of the incidents took place.

Pageant day, the anniversary of the explorer's arrival in this area was a big event in Three Forks.  

The program and Professor Hansen have also gained national recognition in the educational field. Murray, Barnard, and Garland, in their book on "Integrative Speech" say:

Bert Hansen of the University of Montana has pioneered in the use of the socio-drama. He has shown how, when it is properly used, socio-drama becomes a thoroughly democratic method which enlists people's active participation in developing their community and solving its problems. In times such as these, when the power of decision seems to be going more and more out of the hands of the people and into the hands of officials who may or may not be equipped to decide wisely, we may do well to consider Hansen's methods....

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Later the author again states:

Hansen's basic philosophy is that the decisions of independent, thoughtful, informed people on matters related to their interests are thoroughly to be trusted. They are preferred, in fact, to the decisions of so-called "authorities" and "experts". Hansen believes that people's problems in a community will find their best solution among the people themselves. 5

These and other statements lead us to believe that the program that Bert Hansen has developed and the objectives that he strives to attain are being looked upon with significance by authorities outside of the state of Montana.

On a state level, the over-all program seems to have gained momentum as it has been developed. Interest in the program has not been localized to a small area around the University, but has been rather widespread throughout Montana, as has been shown by the distance from the University to some of the communities that have had Pageant-dramas. The farthest town to the South has been Darby, Montana; to the West, Lomopine; to the East, Billings; and to the North, either Glasgow or Cut Bank.

The first five expositions (see appendix D) were a part of the Montana study, but from 1949 on, Professor Hansen has devoted his time and energy to the development of the Pageant-drama as a program within itself. The long list of expositions, numbering twenty-seven by the end of the 1955 season, bears out the contention that the program has been well received in Montana. This fact is significant when it is taken into consideration that each Pageant-drama is a project within itself and is no repeat performance of a former show. Each is developed

5 Ibid.
in its entirety from the beginning, which means that Hansen has had as many as four expositions being developed at the same time in widely separated communities. This would be no small undertaking when the communities are as far apart as Conrad, Three Forks, Polson, and Cut Bank. In addition, he spent 1948 at the University of Denver, did a show in Denver in 1950, and was technical adviser for an exposition in Kansas in 1954.

The popular regard for the program is further emphasized by the fact that the demands for Mr. Hansen's services have been much greater than his ability to satisfy them. The following excerpt from a personal letter written by Hansen on October 13, 1952, bears out this contention. He wrote, "I was glad to have your letter of October 10th. On the same day came three other requests for outdoor dramas, which brings the total to seven requests for next summer."

That the Pageant-drama program has been adopted eagerly in the communities of Montana can be readily accepted as a fact. Excerpts such as the following are typical of the letters that are received as the result of a show in a community.

...... I don't know what's been wrong with me, but I finally woke up to realize that the financial statement was not the important thing at all. Even if we had gone in the red financially (which I am sure we did not), the celebration would still be called a grand success. I say this because of the many complimentary reports that have come to me and because of the good effects it had on our community.

\[\text{\textsuperscript{5}}\text{An excerpt from a personal letter written by Mr. Hansen to the author on October 13, 1952.}\]
Bert, believe me, I have been dealing in community affairs for a few years and I have never had the pleasure of being part of a celebration that resulted in so much favorable comment. I have yet to hear any criticism, which is unusual. ⁷

That statement came from Ted Rule, who was then Secretary of the Powell County Civic Association, regarding the Gold Centennial and the Pageant-drama, "Gold Is Where You Find It." Mr. Rule went on to say:

I would like to be able to pass on to you all of the comments that have been made locally, from our neighboring communities, and from tourists, but that would require volumes, and they are still talking. ⁸

Mr. Rule expressed his feelings further when he said:

The highlight of the entire week was the outdoor historical drama. The rest of the activities may soon be forgotten, but the part that will be remembered as Montana's Gold Centennial is the Pageant (drama) "Gold Is Where You Find It." Those in the cast and all others connected with the production are proud of the job that they did. The citizens are proud of the community for the fine production.... In my opinion, the Public Service Division and yourself are doing an outstanding job of making Montana citizens conscious of their historical background and in uniting them into a more harmonious group.⁹

Superintendent J. H. Earls of the Glasgow Public School System expressed his feelings when he wrote:

Last night I read for the first time the completed script entitled, "A Tale of the Milk River Country." Here are my congratulations on the excellence of the work. To me it was historically correct and dramatically written. In fact, I had difficulty in controlling my emotions over some of the

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⁷ An excerpt from a personal letter to Mr. Hansen from Ted Rule of Deer Lodge, Montana.

⁸ Ibid.

⁹ Ibid.
scenarios. I hope it can be portrayed as well as it is written. I am certainly going to urge my whole staff to attend a performance as a necessary step in getting oriented to this country.10

Albert Erickson, then advertising Director for the Montana Highway Commission, had this to say about the Pageant-drama program in 1954.

I have had an opportunity to see a number of these (Pageant-dramas) presented over the past five years and have noted the part they play in a community's education, culture, or what have you.

To me these are important to a community in a number of ways, to wit:

(1) Most small communities are hard pressed to find an excuse for a city-wide celebration. They usually follow the same old pattern—Fourth of July celebration, Farmer Days, or a Rodeo. If the Pageant-drama can be linked to some important historical observance, it not only becomes a celebration or holiday for the community, but also gives a first-hand history lesson to its residents.

(2) Having lived in several small communities, I know of the pushing and pulling that goes on between groups and individuals. It appears to me that a Pageant-drama is a wonderful means of obtaining community cooperation for a community project. There must be a team: script-writers, property committee, actors, readers, ticket takers, etc. It has a tendency to draw a number of factions together.

(3) Then there is the education or cultural angle. I find that too few Montanans know much about their State's history, or that matter their community's history. The socio-dramas are a wonderful history lesson, and I venture to say that there are thousands of Montanans who know a great deal more about their State and community's history because of a Pageant-(drama) which Bert Hansen has produced in their city. Many wonderful incidents of our rich past might slip into the limbo of time were it not for the fact that researching a Pageant (drama) brings them to light.

10 An excerpt from a personal letter from Mr. Earle to Mr. Hansen.
I hope that I haven't made this too strong, but you know how I feel about these shows. They are not only wonderful history lessons for our own people, but also help outsiders to understand the wonderful heritage which is Montana's.11

Mr. Erickson, who followed the program very closely because of his interest in advertising, expressed the belief that the Pageant-drama program was important to Montana and that in a measure it accomplished what it was designed to do.

K. Ross Toole, Director of the Historical Society of Montana, had this to say about the Pageant-drama program:

The Pageant-drama program, as developed by Professor Bert Hansen, has its primary validity, so far as we in historical society work are concerned, in the fact of lay participation. Historical societies all over the country are frequently confronted with the fact that history in its academic aspect has so bored and so alienated the average intelligent layman that he will have nothing to do with it in its academic form. Mr. Hansen's Pageants are an opening of the door to many laymen to the facts, the color, and the drama of state and local history. For this reason—and because, of course, we are involved in the constant promotion of an interest in state and local history—we are extraordinarily grateful to Mr. Hansen for all of his activities. In case after case, for instance, a Pageant on Lewis and Clark will interest the layman to pursue a study of Lewis and Clark, which no dry text would ever have induced him to do. From these small beginnings there spread out both geographically and in terms of numbers, an ever-widening interest in state and local history.

We who are involved in historical society work are very conscious of the fact that the most valid and effective way to spread the American Heritage abroad, is through the vehicle of state and local history which, after all, is close to the individual, personal, and sensible. I am sure that there are broader and more significant educational, social, and cultural values in the program as designed by Mr. Hansen, but I am confining myself to the value of the program as far as we are concerned.12

11 An excerpt from a personal letter from Mr. Erickson to the author dated August 19, 1954.

12 An excerpt from a personal letter from Mr. Toole to the author, dated August 16, 1954.
Mr. Toole here emphasized the educational value of the program and stressed its use in the positive approach to Democracy. Also, he has pointed out its worth as a stimulator to community research and study and a tool to be used in awakening the community to the value of historic material that is so rapidly being destroyed.

Dan Whetstone, Editor of the Pioneer Press of Cut Bank, Montana, gave a good analysis of community opinion in an editorial when he said:

Those from afar and those at home and nearer home were unanimous in their praise of the competence of those who read the script and dramatized it over the loud speakers, of the acting that kept perfect pace with this dramatizing, with the scenic "props" and with the unfolding of the role our Blackfeet Indians played coincident with the coming of the White Men to the land beyond the Rockies and the Northern Plains, down to the old cattle days and invasion by the homesteaders.

These incidents were portrayed with romantic overtones and historic accuracy under the direction of Professor Bert Hanson, who was careful to make sure that the historic happenings were presented with fidelity to facts, yet naturally and justifiably with a garnishment of the romantic but only in an incidental way.13

Editor Sam Gilluly of the Glasgow Courier wrote:

Hollywood has spoiled the word "epic," but it can be used accurately for "A Tale of the Milk River Country." It was big in every way—cast, production staff, sweep of time and arena; and in the great story it told of Northeastern Montana.

"My, what a lot of work!" seemed to be the comment of many spectators who packed the stands the first two nights. And that is correct. Throw together the efforts of 300 or 400 people, co-ordinate them and something is bound to happen.

That is one of the fine things about the Pageant-drama—its by-products in community efforts (seven of them in the County) and the resultant feeling of working together, along with a realization of historical background.

Because the Pageant-drama was such a big thing, any list of credits defies publication; it would take columns of space. Bert Hansen, Montana State University professor, author, and director, richly deserved the appreciation and gift given him on closing night.14

He continued:

Say it in a few words, the Pageant-drama was an entertaining and dramatic presentation of Valley County history. We all learned something, and we all enjoyed it in the learning.15

On the local level, the study was made in two ways—questionnaire and interview. The questionnaire was a random survey of seven Montana communities that had had one or more Pageant-dramas. In the eighth community, Polson, everyone who had participated was contacted with the exception of those who had key positions. They, in turn, were interviewed. Approximately 30 per cent of the questionnaires were interviewed, which was considered sufficient for a valid study. The remarks on the questionnaires were interesting and important because nothing was ever done before or during the show to educate or orient the people participating as to the true objectives of the program. About the only information that they received was that a Pageant-drama can be a good show and might make some money for the community.

QUESTIONNAIRE RESULTS

Approximately 97 per cent of the people who answered stated that they enjoyed working in the show, and 96 per cent thought that they saw something of educational value in it. The following are some


15 Ibid.
typical remarks in this respect; 16

Polson. "I enjoyed working in the program and with the people. It was interesting and educational to me."

"The production made me see visually the history of our land; something I would have liked to have seen long ago."

"The part that I liked was the setting; the meeting of the Indians and Whites; and, pioneer life which is always interesting to me. Pioneer Days had something which is lost today."

"The natural setting where the Pageant-drama was staged. One could almost live the historical experience of David Thompson."

Deer Lodge. "The things that I liked about the Pageant-drama were the costumes, manner of living shown, comparative small expense in putting it on, the universal interest and enjoyment."

"The part I liked best about the Pageant-drama was that its historical significance and value was great in reviving interest in local history."

Cut Bank. "The things that I liked about the Pageant-drama were that it was colorful and historic."

Three Forks. "The part that I liked best was that it was a true historical play put on in an outdoor setting."

Nearly 97 per cent thought that the Pageant-drama was informative to the people of their community, while about 3 per cent could see no appreciable value in that respect. Almost 98 per cent thought that they were better informed as a result of their participation.

Only 86 per cent thought that the Pageant-drama, which was staged in their community, created any civic pride; 4 per cent thought no, and 10 per cent were undecided. On the other hand, 95 per cent felt that the experience left some feeling about the pioneers in the community and 90 per cent agreed that the exposition did emphasize the

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16 Random remarks taken from unsigned questionnaires (see appendix IV).
progress that the community had made.

Eighty-two per cent felt that the people of the community were more appreciative of their heritage of Democracy as a result of the exposition produced in their area. Ten per cent felt that they were not, and 6 per cent were undecided. Approximately 89 per cent thought that the Pageant-drama with which they were acquainted had some cultural value, but 96 per cent felt that the show had cultural and educational value for the young people of the community. About 87 per cent thought that the Pageant-drama, which they had participated in or seen, was historically correct; 7 per cent thought not, and 6 per cent were unsure.

One of the important results of this study was the people's evaluation of the importance of the Pageant-drama in creating community harmony. Approximately 90 per cent felt that it did create a greater degree of harmony among the people, while 7 per cent felt that it did not, and 3 per cent were unsure. Along with these results came some interesting remarks relative to the subject. These are some typical remarks received from the various communities:

**Glasgow.** "I do not know of anything that required such a broad community effort."

"I thought the community cooperation was excellent."

**Deer Lodge.** "The thing that I liked best about the Pageant-drama was its historical value. It seemed to bring the community together."

"I have never seen all of the people of the community so enthusiastic over any one project."

**Cut Bank.** "The part of the Pageant-drama I liked best was the creation of harmony amongst all concerned."

**Fort Benton.** "The part I liked best about the Pageant-drama was the civic cooperation."

"The part that I liked best was the cooperation among
Glasgow. "No problems of consequence. We had wonderful cooperation."

Anaconda. "We had excellent cooperation."

"It improved community relations by bringing people of different levels together."

Polson. "Community cooperation."

"I felt as though I became better acquainted with fellow citizens. I had seen most of the people who participated in the Pageant-drama but never before had the opportunity to converse with them and really get to know them."

"The things that I liked best were the harmony, precision, and workmanship."

"The cooperation and willingness of everyone to help."

"The part of the Pageant-drama that I liked best was the cooperation of the entire community in this project—ordinarily unusual in this town."

Although the study showed that 76 per cent of those answering thought that the exposition created better relations among the organizations, there were many remarks to the contrary. Organizational disharmony presents a difficult situation and probably needs something different as an integrating force. In Polson, where the complete study was made, the answers were about evenly divided. Likewise, this situation may have been different in the other communities.

About 76 per cent of the people answering believed that the exposition created better inter-community relationships, and 15 per cent thought otherwise. Nine per cent did not know.

Probably the most important test of the validity of the program was the fact that 85 per cent of those answering felt that their communities should have another production. In Polson, where the sponsoring organization took a heavy financial loss because of bad weather (see
appendix C), the return showed 38.6 per cent of the people in favor of having another show. This approval is further emphasized by the fact that the sponsoring organization which bore the financial loss voted to sponsor another production in Polson the following year. During the course of the discussion by that group, the statement was made that the value to the town of the first enterprise far exceeded the loss suffered by the club.

Many interesting facts were discovered through the use of the semi-interview questionnaire (see appendix A). This instrument required subjective type answers and expressions of opinion. This questionnaire was sent to a homogeneous group consisting of those people who had been in responsible positions in the organization of the Pageant-drama in their communities.

This return showed that the predominant reasons for staging a Pageant-drama in the various communities fell into three categories which were: (1) the show's historic significance, (2) its stimulating effect on the economy of the community, or (3) its value as a therapeutic agent in furthering community cooperation. These reasons were about evenly divided among the three groups, and it was apparent that the answers depended on just where the writer's interests lay. For instance, if he was a merchant, he wanted to stimulate trade in the community. Remarks such as those listed below were typical of the answers received (see appendix A).

Anaconda. "The reason for staging the Pageant-drama was to develop community interest."

"It seemed like a good show the whole town could participate in, besides to a few of us historically-minded people, it seemed a method of preserving our heritage."
Conrad. "The Pageant-drama was put on to tell the colorful story of Pondera County; to commemorate the memory of all those people who lived here before the white man came; and in memory of those who came as pioneers."

"Some historically-minded people had heard of the program that Professor Bert Hansen had developed and were interested in having one in Pondera County. With a Pageant-drama as an objective, everyone in the county became interested in some way in research."

Glasgow. "The reason for staging a Pageant-drama was to revive interest in early day history, provide entertainment, and give local people a chance to perform before a large audience."

"A change of entertainment was needed and to revive interest in historical events in our area."

These were just a few of the many remarks received, and they tend to show the attitude of the writers toward the program. The remarks all tended to point out a very important fact which is that, regardless of the motivating reason for staging a Pageant-drama, the same results are to be obtained.

The questionnaires indicated that all of the expositions had been true community projects. In some cases, inter-community relationships had been improved by incorporating neighboring areas into the organization and presentation.

The survey also indicated that somewhere between two and three hundred people in the local community were working directly on the different shows. This number varied with the size of the community involved, but seldom were there less than two hundred people directly involved. Likewise, the reaction was that a small community could be as successful as a large one in producing a show. In many cases, the small community might be more successful than the larger area in the program's objectives, because a greater per cent of the total population could be involved."
Although there was a difference of opinion on the matter, the consensus seemed to lean toward the idea that it was not feasible to have expositions in the same community in consecutive years. Such a program might work in some communities, but, in general, there should be a time lapse. Three Forks has had five expositions, four of them in consecutive years, and each seemed to be successful, so there is actually little basis in fact for this opinion. The premise could be acceptable that a small community might have a more difficult time than a larger one when it attempted to sponsor Pageant-dramas in consecutive years.

There was an almost unanimous feeling among the people questioned that the Pageant-drama was a worthwhile enterprise for any community to undertake. Another point that aroused much enthusiastic comment was the fact that the Pageant-drama provided so much opportunity for so many people to participate and express themselves, something the average individual has little opportunity to do these days. Many spoke with pride of the creditable job some heretofore little known individual in the community had done in portraying the part that had been given him. Much credit was given to Professor Hansen in this respect for his directional technique. His procedure has been never to tell the individual how to portray the part but rather, when help was desired, to suggest how the person being described might have felt under the circumstances. Then he encourages the actors to get the "feel" of the situation and portray the characters as they see fit.

The results achieved through this technique have been amazing to many people, not only in acting performances, but in building self respect and pride in the individuals and, consequently, making them better
people in the community. As one person remarked, "Why shouldn't they? It was their show and they were proud of it."

A personal observation was that Montana State University was doing a good job of sponsoring the Pageant-drama program and in making the services of Professor Hansen available to any community desiring them. However, the reaction of many people talked to, seemed to be there was a movement underfoot to curtail the program rather than enlarge it. The only visible evidence of such a movement was the reduction of certain expense accounts whereby Professor Hansen's activities were somewhat restricted. Economy in government is commendable. However, if the cutting of funds was a move to curtail the Pageant-drama program, then the consensus was that Montana State University should take a new look at the over-all picture. Many communities seemed to feel that the Pageant-drama program was important to them, both from the standpoint of the values they were able to achieve and the fact that it provided a connecting link between the people of the State of Montana and their University. The following remark taken from a questionnaire emphasized this fact:

I think that the program should be expanded. It is one of the ways citizens derive any benefit from the dispensation of knowledge of Montana's higher institutions of learning. This reaches more people and teaches them Montana's history in the best manner.
CHAPTER VI

CONCLUSIONS AND RECOMMENDATIONS

CONCLUSIONS

Several conclusions, it is believed, may be accepted as valid as a result of the foregoing study and personal observation.

It seems reasonably established that Professor Bert Hansen has developed a new program that is significant in its objectives and large in scope. Popular acceptance of the program within the state, and national recognition of both the Pageant-drama and its objectives, warrant the belief that it is becoming effective.

Montana State University has contributed much to the field of human relations by providing Professor Hansen with the opportunity to develop the program and take it to the communities of the State. Its general acceptance and popularity in Montana have demonstrated its importance. The people contacted were generally appreciative of the opportunity to take advantage of the program.

The study of the techniques and procedures of producing the Pageant-drama showed that certain aspects of it are highly technical, and a successful production requires the highest type of ability in script writing and show direction. Bert Hansen has these attributes under control and has used them well. Only a careful analysis of the whole program will point out the extreme importance of this fact.

One of the fundamental weaknesses of the whole program which
became evident as a consequence of the study, is that the Pageant-drama program is Professor Hansen's program. While he has been developing it, no opportunity has been made available for people with ability and interest to learn the necessary techniques. If Mr. Hansen should resign or retire in the near future, Montana would be without a Pageant-drama program, and the people of the State would suffer immeasurably.

There are a few individuals studying the program from the production standpoint; hence, it could be carried on as far as production is concerned. However, no one has appeared with the training and background necessary to successfully carry the program through with the objectives that have been established. There are undoubtedly many people who could make a show out of a production, but the study revealed that the entertainment value was secondary to the values in community therapy.

The features of script preparation that are necessary in producing a successful Pageant-drama are the proper use of dialogue and the recognition and understanding of the points of interest in the subject matter that can be developed for audience appreciation and enjoyment without becoming academic. Simplicity is highly important.

The characteristics necessary for the successful production of the script and direction of the exposition, then, are fourfold. They are: (1) a basic knowledge of dramaturgy; (2) a background of history; (3) an understanding of people; and (4) an understanding of and belief in the principles of humanity as fostered by the objectives of the Pageant-drama.

In many respects, Professor Hansen has been a very close link between Montana State University and the people of the State, inasmuch
as the Pageant-drama program has gone into a great many of Montana's communities, and Mr. Hansen has worked directly with large numbers of the inhabitants of these communities. In these areas, Bert Hansen is synonymous with the Pageant-drama, and he likewise represents Montana State University. The program has appeared to be very significant to the University, because it does reach so many people at the "grass roots" level. This importance was emphasized when the conservative estimate was made that about eight thousand people in Montana communities have worked either directly or indirectly on Pageant-dramas already produced. Likewise, these productions have probably been seen by in excess of seventy-five thousand people. The implications of such a program for the University are tremendous.

Another factor for consideration is that the production of a Pageant-drama in a small community affects almost everyone of its residents in some manner.

The returns of the questionnaire and the results of the interview showed that the major objectives of the program were being realized with the exception of providing a stimulus for preserving Montana's historic materials. The study showed that apparently some additional stimulative factor was needed to follow through. Apparently, interest was aroused at the time, but it soon cooled unless the proper preservative steps were taken.

A careful analysis of the study led to the belief that the production of a Pageant-drama in a community does have an educational impact upon that community, both from the standpoint of knowledge disseminated and the relationships among the people that it fostered. The conviction grew as the study progressed that the Pageant-drama was a
very effective method of taking a positive approach to the teaching of Democracy. A person would have to be a complete cynic, it is believed, if he did not have a greater appreciation of the American Way after he had either seen or participated in a Pageant-drama written and directed by Bert Hansen.

Questionnaire answers and interview statements bore out the conclusion that the Pageant-drama is a beneficial social influence in a community and is a definite integrating factor. Most people felt that it would be impossible for the numbers of people necessary for the successful production of a Pageant-drama to work together on a project of common interest without developing a better acquaintance with each other and building a better understanding of a community as a whole. There can be little doubt that such a feeling of fellowship carries over into the everyday life of the community and provides a definite integrating influence.

People in the communities contacted had a great appreciation of the cultural and recreational values of the Pageant-drama. The cultural level that Mr. Hansen has set for these productions is of a very high plane. Entertainment of this type seldom comes to the small communities of Montana, and the assumption can reasonably be accepted that Professor Hansen and the University are making an important contribution to the cultural life of the small community in Montana.

There is little evidence to refute the conclusion that the Pageant-drama is of recreation value to the community. Enthusiasm resulting from the pure joy of participation and self-expression was much in evidence, and those people who participated were the best supporters of the program.
The fact that one of the main reasons for many communities to sponsor a show was its potential as a money-maker. Evidence gained from the study showed only a few cases where the production was not considered financially successful and this situation resulted from inclement weather. If reasonable care is taken to see that there is no excessive spending and if a good advertising campaign is carried on, the community can be reasonably assured that the Pageant-drama will be financially successful. This is especially true if the production is staged as a part of a general celebration.

A Pageant-drama production has great economic possibilities both from the standpoint of admissions and potential income to the communities. This conclusion is borne out by the fact that, with few exceptions these expositions have been economically profitable as community enterprises. Likewise, business people of the towns contacted during the survey felt that the productions in their communities had stimulated business appreciably during the time of production.

All in all, the survey showed that Professor Hansen has set up a definite set of standards and objectives, and there is little doubt that he has achieved much success with this program.

RECOMMENDATIONS

The first recommendation is that Montana State University make plans to expand the program so that it will be available to more communities. This will require the training of additional personnel to provide the technical know-how with which to prepare the script and do the directing of the exposition. This can easily be done through an education program established in the school under Professor Hansen's
supervision so that interested people can avail themselves of the opportunities to carry on the work.

Care should be taken by Professor Hansen that the Program in the community does not become too large. There appears the danger that each succeeding exposition might have a tendency to become more colossal than the last, which is not necessary in a program such as the one discussed herein. Also, the Pageant–drama program should not become an economic enterprise with emphasis placed upon the objective of making money. It is recommended that emphasis continue to be placed upon the educational, cultural, and social values and not upon the economic.

The success of this program also depends upon research and available historical data. It is recommended that Montana State University continue to encourage more historical research into the background of the communities of this State. This aspect is particularly important at this time because the material for good research is available but rapidly disappearing.

It is recommended that Montana State University, in view of the value of the Pageant–drama to the people of the State of Montana and to the University, increase the budget allowed for Professor Hansen’s program so that both his services and the Pageant–drama program will become more readily available to the communities of our State.

The Pageant–drama program will not cure all of the ills of the communities, but the study does lead to the conclusion that it has a place in the over-all program of promoting Democracy in our country and that it does have value as an integrating force in the community. The study also showed that such a program is definitely needed in the small community to enlighten the people and provide for their cultural and social enrichment.
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BIBLIOGRAPHY

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DICTIONARY

APPENDIX A

(Questionnaires and Results)
June 15, 1954

Dear Friend,

I am making a rather detailed study of the OUTDOOR DRAMA program that has been sponsored throughout Montana these past several years by the University of Montana and the communities involved under the direction of Professor Bert Hansen.

In making this study, I need the help of as many people possible to provide the necessary data to give me a true picture. The results of this study are to be used as a basis for my Master's thesis at the University of Montana.

I would appreciate it very much if you would take a few minutes to answer the inclosed questionnaire, put it in the inclosed stamped self-addressed envelope and drop in the nearest mail box. Irregardless of whether you have played a part in one, helped with the organization of one, or were a part of the audience, I would appreciate very much your reactions. All information will be strictly confidential and I desire the bad as well as the good in order to get a clear picture.

As a suggestion for answering this questionnaire, do not try to read too much into the questions as in most cases a simple "yes" or "no" will be sufficient.

If at all possible, I would like an answer by July 15th

Gratefully yours,

Leland Schoonover
LELAND SCHOONOVER
SPECIMEN I.

QUESTION GUIDE TO BE USED FOR INTERVIEW PURPOSES:

1. What were the reasons for staging the Pageant-drama in your community?

2. Was it a true community project or was it done completely by only one or two organizations?

3. Did people from all economic and social levels in your community participate in the planning and production, or was it confined to a limited social or economic group?

4. Did working in this production tend to create a greater degree of harmony among the citizens of the community than had been present previously?

5. Did it tend to create greater harmony among the organizations of the community?

6. Did it in any way improve inter-community relations?

7. Approximately how many people participated in the planning and organization of the project?

8. Was it staged in connection with any other public activity?

9. How many people participated in the staging of the performance?

10. How many people are there in your community?

11. How many times was the Pageant-drama put on for public entertainment?

12. Was the production a success from the standpoint of the reasons stated in question No. 1?

13. Was there an immediate reaction in your community indicating a desire to put on another production next year?

14. Was it followed through with another production the following year?

15. How many people saw the original show in your community?
16. How many days did you stage the production?

17. What were your admission prices?

18. Why?

19. Was the production a financial success?

20. If you had a profit, what did you do with it?

21. Were there many people from outside your community?

22. Did people in general appreciate the real value of the show?

23. Did the community in general cooperate in putting on the show?
   a. Organizations?
   b. Individuals?

24. If you had the show a second year, did the planning committee receive more volunteer cooperation than the first time?

25. Did you make copies of your script available to other interested organizations such as libraries, public schools, other towns, etc.?

26. Has there been any move in your community to preserve its historical background in the form of an historical library, museum, local historical society, etc.?

27. Do you think the Pageant-drama program, as developed by Professor Bert Hansen, should be expanded so that more communities in Montana might be able to take advantage of it?

28. What did you like best about the Pageant-drama?

29. What particular problems did you encounter in putting on this production?
SPECIMEN II.

GENERAL QUESTIONNAIRE

1. Did you participate in the Pageant-drama put on in your community?  
   a. As an actor?  
   b. As a reader?  
   c. As a committee member?  
   d. As a part of the audience?  

2. Did you enjoy working on this project?  

3. Did you see any special educational value in this Pageant-drama?  

4. Did you feel that the people of the community were better informed after the production?  

5. Did you feel that you were better informed after this experience?  

6. a. Did it create a greater pride in the community?  
   b. Did it leave any feeling about the Pioneers?  
   c. Did it emphasize the progress of the community?  

7. Did you see anything of a cultural value about the Pageant-drama?  

8. Was the Pageant-drama of any special educational or cultural value to the young people who saw it?  

9. Was the Pageant-drama historically accurate?  

10. Did working together on this project tend to create a greater degree of harmony among the people of the community?
11. Did the Pageant-drama create a greater feeling of civic responsibility? Yes ___ No ___

12. Did it create better relations among the service organizations of the community? ___

13. Did it create any better inter-community relations? ___

14. What did you like best about the production? ___

15. What didn't you like? ___

16. Do you think that the community should have another production? ___

17. Do you think that the people of the community were more appreciative of their heritage of Democracy as a result of this presentation? ___

18. REMARKS:

Signed (optional) __________________________

Locality __________________________
PERCENTAGE RESULTS OBTAINED FROM SPECIMEN II.

SPECIMEN II.

GENERAL QUESTIONNAIRE

1. Did you participate in the Pageant-drama put on in your community?
   a. As an actor?  
      Yes 92.2%  No 7.8%  Undec.
   b. As a reader?  
      No 7.8%  Undec.
   c. As a committee member?  
      No 7.8%  Undec.
   d. As a part of the audience?  
      No 7.8%  Undec.

2. Did you enjoy working on this project?  
   97.6%  2.4%  

3. Did you see any special educational value in this Pageant-drama?  
   96.6%  3.4%  

4. Did you feel that the people of the community were better informed after the production?  
   97.7%  3.3%  

5. Did you feel that you were better informed after this experience?  
   95.6%  4.4%  

6. a. Did it create a greater pride in the community?  
   86.5%  4.3%  9.7%  
   b. Did it leave any feeling about the Pioneers?  
   95.0%  3.7%  1.3%  
   c. Did it emphasize the progress of the community?  
   90.4%  3.6%  6.0%  

7. Did you see anything of a cultural value about the Pageant-drama?  
   89.2%  9.6%  1.2%  

8. Was the Pageant-drama of any special educational or cultural value to the young people who saw it?  
   97.6%  1.1%  1.3%  

9. Was the Pageant-drama historically accurate?  
   86.6%  7.8%  5.6%
10. Did working together on this project tend to create a greater degree of harmony among the people of the community?  
<table>
<thead>
<tr>
<th>Yes</th>
<th>No</th>
<th>Undec.</th>
</tr>
</thead>
<tbody>
<tr>
<td>90.0%</td>
<td>7.4%</td>
<td>2.6%</td>
</tr>
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</table>

11. Did the Pageant-drama create a greater feeling of civic responsibility?  
   |    |    |    |
   | 75.0% | 19.0% | 6.0% |

12. Did it create better relations among the service organizations of the community?  
   |    |    |    |
   | 78.0% | 14.7% | 7.3% |

13. Did it create any better inter-community relations?  
   |    |    |    |
   | 76.0% | 15.0% | 9.0% |

14. What did you like best about the production?

15. What didn't you like?

16. Do you think that the community should have another production?  
   |    |    |    |
   | 94.0% | 4.0% | 2.0% |

17. Do you think that the people of the community were more appreciative of their heritage of Democracy as a result of this presentation?  
   |    |    |    |
   | 82.0% | 12.0% | 6.0% |

18. REMARKS:

Signed: (Optional) ______________

Locality ____________________
REMARKS

The following remarks were taken from Specimen I of the questionnaire. This instrument was used as an interview guide. The people contacted in this case had been very active in sponsoring and producing Pageant-dramas in the communities in which they live. The answers were unsigned so were probably more valid than if they had been required to write their names to them.

"We had excellent cooperation."

"For the first time the Valley County Fair was a financial success. The crowd enjoyed the show. The people who did the research felt that their time had been well spent."

"Since I had charge of the voices, I, of course, was challenged by the vocal variety and enjoyed it. The people with whom I worked were very cooperative and it was a wonderful way to become oriented to the community."

"Being a native son, too old, I enjoyed it but the later comers were not too much interested in the past, just didn't appreciate it."

"No problems of consequence. We had wonderful cooperation."

"Everyone participating enjoyed working together. It seemed to be a bond among them."

"All people, merchants wanted one the following year."

"I think that the program should be expanded. It is one of the ways citizens derive any benefit from the dispensation of knowledge of Montana's Higher Institutions of learning. This reaches more people and teaches the Montana's history in the best manner."

"The reason for staging the Pageant-drama was to develop community interest."

"The part that I liked best was the fun that everyone had in putting it on."

"It improved community relations by bringing people of different levels together."
"The Pageant-drama was put on to tell the colorful story of our county. To commemorate the memory of all those people who lived here before the white man came, and in memory of all those who came as pioneers."

"Authentic equipment was hard to find."

"Some historically-minded people had heard of the program that Professor Bert Hansen had developed and were interested in having one in our county. With a Pageant-drama as an objective, everyone in the county some way became interested in research."

"The reasons for staging the Pageant-drama were to revive interest in early day history, provide entertainment, give local people a chance to perform before a large audience."

"We had the Pageant-drama as a change of entertainment for the Valley County Fair and mainly to revive interest in historical events of our area."

"I think that the Pageant-drama program should be expanded so that more communities might be able to take advantage of it. There is a limit to the number that can be handled by Mr. Hansen. More communities should do it."

"The part that I liked best about the Pageant-drama was that it was true to life, depicting actual events that happened and were witnessed by the older people and being put on by local, inexperienced talent that fooled the audience into thinking the characters were actually talking."

"One community of fifty people came fifty-two miles during the last two weeks."

"It was successful and Bert Hansen did an exceptional job of production with a green group."

"The production end (co-ordinating and putting the show together) was the part that I liked best about the Pageant-drama."

"The reasons for staging the Pageant-drama in our community were: first, because several in the community had heard of their success elsewhere; secondly, my feeling was that it would bring about original research of our county history; and thirdly, it would bring an awareness of history to our people, many of whom would not be reached in any other way."

"I do not recall anything that required such a broad and continued community effort."
"I personally feel that the effect is beneficial on the community."

"The thing that I liked best about the Pageant-drama was the stimulation of the awareness of historical background. This brought about many reactions. I thought the community cooperation was excellent."

"The thing that I liked best about the Pageant-drama were the costumes, manner of living shown, comparative small expense in putting it on, the universal interest and enjoyment."

"The part that I liked best was its historical significance and Its value was great in reviving interest in local history which is important in the development of the State."

"Progress was very orderly because of careful planning."

"The success of the centennial did convince the people that a successful Pageant-drama is good for the community."

"Local people enjoy seeing local people act—there is always the financial aspect as small towns cannot pay to put on big shows if it has to be purchased."

"The thing that I liked best about the Pageant-drama was its historical value. Also, it seemed to bring the community together."

"I have never seen all of the people of a community so enthusiastic over any one project."

"The things that I liked about the Pageant-drama were: first, the use of individual talent in the community; secondly, the opportunity for self-expression; thirdly, a chance for individuals to delve into the attics and bring forth family treasures; and the revival of interest in Montana and community history."

"The reasons for staging the Pageant-dramas in our community were; it was felt that the area around our community was very rich with historical happenings that may be dying or that people in our State didn't know about; then Bert Hansen and Montana State University showed us how we could go before the people with this history and keep alive the history of this area."

"I think that the Pageant-drama program should be expanded so that more communities in Montana might be able to take advantage of it because it has already expanded to the point where Bert is a very busy man all summer. This is true however, if there are to be other capable men to direct them."
"The part that I liked best was playing Captain Lewis and seeing a good show come off."

"I liked the true historical play put on in an outdoor setting."

"The reason for the Pageant-drama in our community was to review early history of the region and enlighten the people with the more important incidents of its development."

"We had one to awaken an interest in State and local history and to promote community participation."

"The things that I liked about the Pageant-drama was that it was colorful, historic. It stimulated much enthusiasm among some of the participants."

"The thing I liked best was the creation of harmony amongst all concerned."

"The reasons for staging the Pageant-drama were initially to create community interest in its background history and then to draw people to the community for business reasons."

"I liked the civic cooperation."

"I think every community in Montana that can use the talents of Mr. Bert Hansen for a program of this type should do so. He is an expert and fine to work with."

"The part that I liked best about the Pageant-drama was the way in which the actors co-ordinated their actions with the dialogue which we as readers produced for the loudspeakers."

"The part that I liked best was the cooperation among people working together and having fun doing it."

"I liked the stage setting and re-enacting of major development problems of the community."

"It was as near to actual history as it was possible to be under the circumstances."

"It was truly an attempt to re-enact historical times and themes."

"I liked the use of natural outdoor setting and the authenticity of the historical incidents portrayed."

"I liked the community spirit, appreciation, good will engendered, publicity and advertising value."

"It was well put on and had a beautiful outdoor setting."
"We had no more problems than would be normally expected. Certain amount of jealousy between groups, inertia, skepticism. Also a lack of enough reference material in the community. Avarice—as much as I hate to say it but some people want cash on the line guaranteed."

"We had a bad rain storm both nights and ruined the financial part of the production. It was considered by many to be the best show ever put on in this locality. Many out of the State people saw the show and all were high in their praise of it. One club had to stand the complete financial loss caused by the rain."
REMARKS

The following remarks were received on Specimen II of the questionnaire. It was felt that they were indicative of people's feelings, since those people answering did not have to sign their names.

"The part that I liked best about the production was the impression of the progress of Western Montana which should have been left in the minds of all who witnessed the Pageant-drama."

"What I didn't like was the pettiness of some of the local yokels."

"What I liked best about the production was the research and the planning of the materials to be used in the script."

"What I didn't like was the fact that our organization failed to foresee the great responsibilities that many should have taken. Too much had to be done by too few."

"I believe it would be fine if our community could have another Pageant, but I doubt if the people would work as hard as was necessary last year in order to have another successful Pageant-drama."

"The part that I didn't like was that some of our early pioneers were not mentioned who took a very active part in the district years ago."

"Historically, our show was not correct. I have lived in this area for forty-two years and know whereof I am speaking. It gave the younger people the wrong impression."

"The part that I liked best was the honoring the oldtimers."

"The part that I liked best was its historic background."

"As far as the audience was concerned, it was enjoyed very much. I am sure most of the actors and readers enjoyed it a lot. The group which spent the biggest part of two years gathering material must have enjoyed it as certainly the satisfaction of accomplishment was their only reward."

"The part about the production that I liked was its historicity."

"I enjoyed the performance. Also, I enjoyed reading the script."
"The part that I liked was the square dancing which was excellent. Also, the Indians were treated with respect. It made apparent victims of occasional injustice e.g. Baker Massacre."

"The part that I didn't like was the racial humor as typified by a pseudo-Hebrew not authenticated but written into the script."

"Were history allowed to stand as is without introduction of "Hollywoodism" the production would be strengthened. More appreciation of participants daily responsibility (Pageant-drama was produced during harvest) would make for better cooperation."

"The part that I liked best was its historical value—something which is very lacking in our schools is authentic early day Montana history."

"I think that the community should have something in a couple of years. Things like this can be overdone if they come too frequently."

"Heritage of Democracy, in my opinion, is a phrase very little understood or appreciated by most Americans. It's just taken for granted. Let's just hope we all wake up before it's too late. Too much greed and too many people take the short-sighted view, and are for themselves first—our country or other people next, if they have spare time."

"Our project tended to create somewhat of a greater degree of harmony. However, it was so large so many people working on different phases, practicing at different times, that many never contacted each other at all. Many never even knew certain other people were working on it until they saw their names on the program."

"I liked best the fact that it brought out a lot of historical facts about our community which would otherwise have been lost forever. A lot of facts are now compiled and saved, many of which were not used in this production but can be used later for other Pageant-dramas."

"In general, I liked everything about the project and it made me realize how few real leaders we have in our communities, and how few want to work on these projects unless they can see some personal gain or glory."

"I think that we should have another Pageant-drama but not too soon. We should wait at least three years for another. I don't believe we could get people to do this work any oftener,"
especially the leaders and pushers who are always too few."

"The things that I liked best were that the scenery was outstanding, the costumes were so authentic, and the characters were so well chosen. I have been acquainted with many of these oldtimers and I could verify this."

"The things that I liked best were: (1) its aspect as an all-community effort; and (2) the amount of information given to two generations on the history of our community."

"There were too many rehearsals and too strong a supposition on the part of the director that the participants had had histrionic experience."

"I do not think that the community should have another for some time."

"Our chief difficult was that of first getting older participants which the director considered essential. This country is a large one and it was desirable to have representation from various parts, it was hard to assemble a cast which had to come such long distances for rehearsals."

"I liked the colorful way in which the production was mounted and the speed in which the continuity was presented. There were no dull or dragging moments."

"Pageantry is as old as the human race. It is my personal belief that this type of production gives everyone, young and old, a picture of the part their community has played in the building of our country, and leaves them with a feeling of the heritage they must fulfill."

"The thing that I liked was the working with people and learning to know them better."

"Unfortunately, the heritage of Democracy is a spirit very difficult to instill in people. I cannot say how many people were instilled with this much desired quality."

"I liked the story it told of some of the hardships our Pioneers overcame for the future of the community they believed in."

"I liked the demonstration of the wonderful progress of a people in a democratic land of free enterprise."

"Lots of work for some but well worth the time."

"The Pageant-drama promotes a better understanding of our heritage and a greater respect for its builders."
"I do not believe that we should have such a program again for some time."

"I liked the way it was put on. By that I mean there was no pressure on anyone and it was strictly a voluntary expression on my part. It was fun."

"I believe it was a wonderful demonstration of what we in the community could do as a team and for the people. I believe I heard more good comments about our celebration than any other for as long as I can remember. It was enjoyed by all as well as myself."

"We had large audiences in spite of the cold. I've enjoyed the part I took and the work connected with it. We need to work together to really learn to live as a community even if the area be large and the distances great. Bert Hansen and the committee did a fine job."

"I liked it all except the last scene was getting tiresome. There should be a little more comedy in it."

"So many interesting fact had happened in our own community and some of our own people didn't realize such things had ever existed. I believe that when a play goes back a hundred years ago or more, the cowboys should dress the part and not come riding in their silver mounted saddles, hack-mores, and fancy briddles. I believe if they act the part they should also dress the part. Whatever the times call for they should dress the same way. There was a lot of conversation going on about our Pageant-drama and I think everybody enjoyed it."

"I liked the meeting and working together of the people in the community."

"The pageant showed the young people something of the early history which they probably never knew about."

"The thing I liked was the unusual and unexpected people that entered into it and thoroughly enjoyed working in it. Personally, I like them immensely, and with the exception for the readers, the town's outstanding citizens weren't the ones used as actors which is as it should be."

"I think that the town should have another one but not one year right after another."

"Mr. Hansen's work is exceptional and outstanding. I feel his work in socio-drama has unlimited possibilities and that as a public relations activity for the University, it has lots of value as well as to the community."
"The thing I liked was its informative value with regard to historical data. My residencies here has been relatively short and I was not too well informed about this local history."

"I liked its historical value to the community and the harmony among organizations brought on by civic responsibility."

"It was lots of hard work but well worth the time and effort."

"I like the entertainment value and material for reminiscence about historical events and characters. It takes a lot of time for several weeks for those participating."

"I liked the historical and educational value of the show."

"My wife and I both thought it was the finest community project we have witnessed."

"From the large number of customers who came into the store since July 6th, I have yet to have one tell me he did not more than enjoy the complete program. May say it was the best entertainment they have had in this community in years. You must remember that Bert is an old hand at this and he should receive more credit than he does."

"I liked the coordination between readers and actors, and the cooperation of all involved."

"I think it remarkable, that Kr. Bert Hansen was able to produce this Pageant-drama in such a successful manner in the short time of two weeks."

"This was the best thing that we could have done to develop a spirit of unity. Folks are better acquainted. One farmer mentioned the fact that he knew now what a fine fellow another rancher was. He had known him casually for fifteen years."

"I liked the development of community consciousness. This came from all organizations working on a single project. We all think more of our community than we did before."

"The leaders might hesitate to start another so soon after the Pageant-drama is over and I think we will be ready to go again after the work is partially forgotten. The results were all good as far as I've been able to learn."

"The sheriff told me today that the Pageant-drama was the finest celebration ever put on in this community. Very few drinkers in trouble. Many old timers returned to the community for the show and shared in being proud of our town. Many were amazed as such a production in so short a time."
"I liked the total community effort that was essential to the success of this production. The promotional aspects were well used and the entire town cooperated in giving the production the correct atmosphere."

"As an actor in this production I was unable to see the show from a spectators view as would have enjoyed just watching it."

"I believe these productions have a true historical significance and are an asset to a community growth. However, the trend, I believe, is to over do this type of performance with the danger of commercialization so that it will ultimately fall into the category of the rodeo and wrestling. The success of these ventures is to get the feeling of pride in a real community effort that can be spoiled if the thought of monetary gain or chamber of commerce promotion overshadows the significant values of history and culture. We found that the financial success of this operation led the members of our local civic association to be planning these regularly as a money raising scheme. I personally feel that this procedure will spoil the effort that is necessary. It may be strange for a business man to think in the above vein but I would rather have one every five years and really do a job than to put one on every year and do a lousy job. When a period of real historical significance arrives, that should be exploited to the utmost."

"The things that I liked were: first, the congenial feeling it created among the members of the cast; and, secondly it created an interest in the early history of our community and state which otherwise people never might have known or have been interested in learning."

"The only thing that I didn't like was that it ended too soon."

"I liked the way it brought all the people together and gave them a common project."

"I liked the talent that was displayed by some of the leading characters. The fine supervision supplied by Professor Hansen and the degree of perfection shown by the readers as the "play unfolded and the similarity in the production in each ensuing production."

"It developed my interest in such affairs produced elsewhere in the State as per newspaper reports from time to time."

"We enjoyed the opportunity to participate in a doings of this type. It brought together people in all walks of life for a common objective and created a friendliness between them."
"It was enjoyable, educational and lots of fun."

"I liked the natural setting, that was in line with the subject matter, the actual use of real props such as horses, mules, Indians, etc."

"It was good entertainment for the public and showed what could be done to promote a public program."

"I thought the homesteader scene was very good. I also liked the Indian scene showing how the government broke their treaty with the Indians."

"I think Professor Bert Hansen should be given high praise for his work."

"I liked the discovery of talent we didn't know existed in our community."

"This production created more interest in Polson and surrounding territory than any other attraction that has been attempted."

"Any historical background of one's community should be of interest to all."

"Personally I had never heard of Stevens or any of the history of that time as depicted by the show."

"I would be happy and willing to work on another program and do what I could in any way possible."

"An outstanding event that was both educational and entertaining."

"The part that I liked best about the Pageant-drama was its originality."

"I liked the cooperation and willingness of every one to help."

"I liked the historical facts of our valley."

"I think that this Pageant-drama was very much worthwhile."

"I liked the cooperation of the entire community in the project—ordinarily unusual in this town."

"I liked the harmony, precision, and good workmanship."

"The program was misrepresented from every phase according
to the way we were told by the old-timers. It was absolutely incorrect."

"The natural setting where the Pageant-drama was staged. One could almost live the historical experience of David Thompson."

"The part that I liked best about the production was the wedding scene when all the Indians took part and chanted during the ceremony."

"I think our community is especially fortunate to have such a spot as Skyline Drive to hold this Pageant-drama. The lake, mountains and the cattle grazing in the background created a very realistic setting and our community should make all possible use of it."

"It gave us a lot of good advertising and I had many comments on how such a small city could put on such a show."

"The things that I liked were the setting, the meeting of Indians and Whites, pioneer life which is always interesting to me. Pioneer days had something which is lost today."

"There is no better setting than here for a Pageant-drama. If the weather is good you will have a crowd."

"The part that I like best was the authentic history portrayed."

"The thing that I liked best was the part where the Indians acted and the costumes."

"I enjoyed being part of the committee and working with the people."

"The things that I liked best were the Marriage Ceremony, the land leasing in our community, the dancing and the trading with the Indians."

"The things that I liked were the unique and realistic setting and the manner of presentation."

"I liked the Indians and their costumes."

"I thought that it was very colorful."

"It seems to me that the best thing about the Pageant-drama was the setting—wagon trains, Indians, horses, etc."

"I enjoyed working in the program and with the people. It was interesting and educational to me."
"My 4-H Club members especially liked it."

"I liked the early historical facts and the ways they were played as I heard several people say that they heard or read the early history of Montana but they had forgotten it."

"It seemed that a few parts dragged too much or were played in such a way that people as a whole did not comprehend the facts."

"The principle thing or fact about a program of this kind is that it gets people to working together for something worthwhile and consequently creates a better understanding and appreciation of each other."

"I felt as though I became better acquainted with fellow citizens. I had seen most of the people who participated in said Pageant-drama but had never before had the opportunity to converse with them and really get to know them."

Last but not least, the production made me see visually the history of our land, something I would have liked to have seen long ago."

"Community cooperation."

"The entire production portrayed under the lights."

"The best show our community ever had."

"The lines were too dry in historical sequence."

"I liked the historical information."

"The events portrayed should be checked for accuracy as they are so accepted by the audience and participants."

"I liked the portraying of the beginning of progress of our own part of the country in a realistic enactment of various incidents of history that tied in with the progress of the entire United States."

"I will be glad to act or help in any way that I'm able, any project that will benefit the people of our community, educationally, economically or otherwise."
APPENDIX B

(Suggested table of Organization for a Pageant-drama)
PAGEANT-DRAMA ORGANIZATION

SPONSORING ORGANIZATION

EXECUTIVE COMMITTEE

PRODUCTION MANAGER
- COMMITTEES
- GROUNDS
- SOUND
- LIGHTING
- SCENERY
- PROPERTIES
- ANIMALS

DIRECTOR
- COMMITTEES
- SCRIPT
- CASTING
- VOICES
- HAND PROPS
- MUSIC
- MAKE-UP
- COSTUMES

BUSINESS MANAGER
- COMMITTEES
- FINANCES
- FIRE CONTROL
- POLICE
- PUBLIC RELATIONS
- TICKET SALES
- AUDITING
- ADVERTISING
- PROMOTION
- PUBLICITY
- MISCELLANEOUS
APPENDIX C

(Years of Conflict)
Sample of letter mailed to the people in the community asking them to participate.

POLSON OUTDOORS, INC.
Polson, Montana

Dec. 9, 1952

Dear Glenn,

Polson Outdoors, Inc., is sponsoring a Community Pageant to be put on during August of 1953. It will be an outdoor drama portraying some aspect of the early history of our community and will be quite a spectacle in itself.

We are undertaking this enterprise as a part of our program of community service and its objectives are five-fold:

1. Because of its historical nature, it becomes educational in scope. It will reawaken and acquaint us with our rich background of history which, if not secured and protected, will in many respects be lost to us forever.

2. Because of nature and the natural settings so plentiful here with the beautiful lake and mountains in the background, the entertainment value of the enterprise is unlimited.

3. Because it is a community project and will be worked out and put on by the people of this community, it will have great value in causing the people of Polson to work together more than anything in the past. Something like this is needed to solidify our community.

4. A pageant of this type has great tourist appeal and will draw many people to our fair community. Its advertising value is tremendous.

5. It will be the source of a lot of entertainment and fun for those putting it on.

Because it is a community project, it will necessitate the participation of a great many of the members of the locality. In this respect the executive committee has appointed you as a member of the Publicity Committee.

The first meeting of the committees will be on Wednesday evening, Dec. 17th in Room 15 of the High School building.

This is a very ambitious enterprise and your help will be greatly appreciated.

Remember———Wednesday, December 17th at 8:00 P.M. in Room 15 of the High School.

Yours respectfully,
"TEARS OF CONFLICT," HISTORICAL PAGEANT

SPONSORED BY POLSON OUTDOORS, INC.

DIRECTOR AND TECHNICAL CONSULTANT -- - - - - - Prof. Bart Hansen, University of Montana

ASSOCIATE DIRECTOR AND PRODUCTION MANAGER -- - - - Leland Schoonover

ASSISTANT PRODUCTION MANAGER -- - - - - - - - Mrs. Tom Browne

COMMITTEES:

EXECUTIVE COMMITTEE
Leland Schoonover, Chm.
Dave Pugh
Gordon Gipe
Leonard Newgard
Arnold Franks
Carl Boettcher
Lola Wolfinger, Sec.

SCRIPT
Mrs. Tom Browne, Chm.
Bert Hansen
L.A. Gipe
Mrs. Francis Bartlett
Mrs. Gene McIntyre
Dr. J. L. Richards
Ray Kelly
Louis Dupuis
Mrs. Mary Heyers
Mrs. H. Spaberg
Mrs. Edith Fox
Mrs. Harry Smith

CASTING
Mrs. Carl Boettcher, Chm.
Mrs. Gordon Wilson
Mrs. Knute Lang

COSTUME
Mrs. Paul O'Neil
Miss Inez Seigrist
Mrs. Leon Terry

PROMOTION
Ray Kelly, Chm.
Ward Devlin
John Karlsgodt
Mrs. F. W. Hammon
Miss Inez Seigrist
Mrs. Gene McIntyre
Gene McIntyre
Harold Quinn
Roger Davis
Arno Wilson
Carl Boettcher
PUBLICITY
Gene Maillet and
Leonard Landry, co-chm.
Mrs. C. H. Waismandel
Homer Murphy
Mrs. J. H. Jones
Lou Campbell
Ernest Bivins
Axel Erickson

TICKET SALES
Keith Johnson, Chm.
Lowell Faetsch
Erwin Powell
Duane Cass
Dewey Nymore
Buck Black

LIGHTS
Jim Smith, Chm.

COMMUNICATIONS
Mountain States Power Co.

SOUND
Ray Horstman, Chm.
George Cameron
Elmer Viehm

INDIANS
Charles Dixon, Chm.
Ernest Bivins
Nelson Montgomery, Jr.
Dan Baker
Sam Smith

SQUARE DANCERS
Harold Schneider, Chm.
Tom Farrell
Ivan Pollman

SADDLE HORSES
Mordie Newgard, Chm.
Harold Faunce

HORSES AND WAGONS
Harold Guinn, Chm.
Harold Faunce
Mordie Newgard
Guy Clatterbuck
Ross Howell
Chas. Reynolds
Lowell Bensen

IOWA JIMA SCENE
Enoch Richwine, Chm.
Fullerton Post, VFW

BOYS
Max Stark, Chm.

GROUNDS
Leonard Newgard, Chm.
Members of Polson Outdoors, Inc.
<table>
<thead>
<tr>
<th>Role</th>
<th>Names</th>
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<tbody>
<tr>
<td>Parking</td>
<td>Laddie Paul, Chm.</td>
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<tr>
<td></td>
<td>Harold Gregg</td>
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<td></td>
<td>Don Harris</td>
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<td></td>
<td>Howard Venetz</td>
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<td></td>
<td>Leo Sensebaugh</td>
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<td>Louis Kia</td>
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<td>Program</td>
<td>Mrs. Edith Fox, Chm.</td>
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<td></td>
<td>Lola Wolfinger</td>
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<tr>
<td>Make-up</td>
<td>Mrs. Louis Dupuis</td>
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<td></td>
<td>Regina Dupuis</td>
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<td></td>
<td>Mrs. Jack McGuin</td>
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<td></td>
<td>Mrs. K. Lang</td>
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<td>Fire Protection</td>
<td>Ray Wiedman</td>
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CAST OF CHARACTERS

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<tr>
<td>Grandfather</td>
<td>L. A. Gipe</td>
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<tr>
<td>Boy</td>
<td>Bill Beetzcher</td>
</tr>
<tr>
<td>Boys in Sham Battle</td>
<td>Jaimie Beetzcher, Alex Wilson, Laird Black, Fred Black, Mark Rollison, Stanley Thompson, Billy Gregg, Bob Bethelote, Bill Sowcie, Elroy Mostad, Carl Jamotte, Ray Coulter, Ronnie Benson, Kenny Newgard, John Erkkila.</td>
</tr>
<tr>
<td>Square Dancers</td>
<td>Members of local Square Dance Clubs¹</td>
</tr>
<tr>
<td>Fred Jones</td>
<td>Carlyle Webb</td>
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<td>Fred Manning</td>
<td>Gordon Gipe</td>
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<tr>
<td>Peabody</td>
<td>Jean McIntyre</td>
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<tr>
<td>Tucker</td>
<td>Frank Maxam</td>
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<td>Betty</td>
<td>Grace Zimmerman</td>
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<tr>
<td>Boy</td>
<td>Bill Sowcie</td>
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<tr>
<td>School Board Member</td>
<td>Leonard Newgard</td>
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<tr>
<td>Auctioneer</td>
<td>Tom Farrell</td>
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<tr>
<td>Mary</td>
<td>Mary Ann Marsh</td>
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<tr>
<td>Fiddlers</td>
<td>Ward Devlin and Earl Van Campen</td>
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<td>Major Isaac Stevens</td>
<td>Mordie Newgard</td>
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<td>Harold Faunce</td>
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<td>Bud Clairmont</td>
</tr>
<tr>
<td>Soldiers</td>
<td>Bob Noble, Cecil Noble, Art Bailey, Frank Tompkins</td>
</tr>
<tr>
<td>Bugler</td>
<td>Bill Sand</td>
</tr>
<tr>
<td>Indians</td>
<td>Members of the Flathead Tribe²</td>
</tr>
<tr>
<td>Father DeSmat</td>
<td>Nick Petruska</td>
</tr>
<tr>
<td>Father White</td>
<td>Bob Meister</td>
</tr>
<tr>
<td>Catholic Laymen</td>
<td>Charles Dixon and Earl Van Campen</td>
</tr>
<tr>
<td>Jebb</td>
<td>Max Stark</td>
</tr>
<tr>
<td>Finley</td>
<td>Sam Smith</td>
</tr>
<tr>
<td>Pierre</td>
<td>Mondell Metz, Jr.</td>
</tr>
<tr>
<td>Cecil</td>
<td>Regina Dupuis</td>
</tr>
<tr>
<td>David Thompson</td>
<td>Jean Turnage</td>
</tr>
<tr>
<td>Indian Guide</td>
<td>Charles Dixon</td>
</tr>
</tbody>
</table>

¹ Square dancers from several neighboring communities participated.

² Members of the Flathead Tribe.
Tentative Schedule of Rehearsals for Polson:

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Episode</th>
<th>Scene</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday, July 27</td>
<td>7:30</td>
<td>The entire play to be read with the speakers reading the parts and the actors following the lines. I would not use microphones, and have the speakers face the actors. The purpose of this rehearsal is to get the speakers and the actors who respond to their voices acquainted.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tuesday, July 28</td>
<td>7:00</td>
<td>Episode I</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>7:30</td>
<td>Episode II, Scene 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>8:15</td>
<td>Episode II, Scene 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>9:00</td>
<td>Episode III</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wednesday, July 29</td>
<td>7:30</td>
<td>Episode III</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>8:00</td>
<td>Episode IV</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>8:45</td>
<td>Episode V</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thursday, July 30</td>
<td>7:00</td>
<td>Episode I</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>7:30</td>
<td>Episode II, Scene 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>8:15</td>
<td>Episode II, Scene 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>9:00</td>
<td>Episode III</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>9:30</td>
<td>Episode IV</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Friday, July 31</td>
<td>7:30</td>
<td>Episode II, Scene 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>8:00</td>
<td>Episode II, Scene 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>8:30</td>
<td>Episode III</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>9:00</td>
<td>Episode IV</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>9:30</td>
<td>Episode V</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Saturday, Aug. 1</td>
<td>7:30</td>
<td>Rehearsal of voices</td>
<td></td>
<td></td>
</tr>
<tr>
<td>NOTE:</td>
<td></td>
<td>The voices for Episode VI should be rehearsed by the people several times during the week. We can schedule that as many nights as we need to after the schedule rehearsal. The square dancers do not need to be present except for the rehearsal on Friday evening, July 31.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Monday, Aug. 3</td>
<td>7:00</td>
<td>Episode I</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ON THE GROUNDS</td>
<td>7:30</td>
<td>Episode II, Scene 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>8:00</td>
<td>Episode II, Scene 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>8:30</td>
<td>Episode III</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>9:00</td>
<td>Episode IV</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>9:30</td>
<td>Episode V</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>We will not need horses for this rehearsal.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tuesday, Aug. 4</td>
<td>7:30</td>
<td>Episode II, Scene 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>8:00</td>
<td>Episode II, Scene 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>8:30</td>
<td>Episode III</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>9:00</td>
<td>Episode IV</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>9:30</td>
<td>Episode V</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>10:00</td>
<td>Episode VI</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>The Indians will be here on this evening.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wednesday, Aug. 5</td>
<td>7:30</td>
<td>Episode II, Scene 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>8:00</td>
<td>Episode II, Scene 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>8:30</td>
<td>Episode III</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>9:00</td>
<td>Episode IV</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>9:30</td>
<td>Episode V</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>10:00</td>
<td>Episode VI</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>On this evening we should have horses.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

This same schedule should be followed for Thursday and Friday evenings, August 6 and 7, with dress rehearsal on Thursday, August 6, and as much of a dress rehearsal as necessary on Friday, August 7.
PROPOSED BUDGET FOR "YEARS OF CONFLICT"

Motion made and seconded that the executive committee act as the budget committee for the production. Motion was carried with the following tentative expenditures allowed:

<table>
<thead>
<tr>
<th>Item</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Indians</td>
<td>$250.00</td>
</tr>
<tr>
<td>Costumes</td>
<td>$100.00</td>
</tr>
<tr>
<td>P.A. System</td>
<td>$100.00</td>
</tr>
<tr>
<td>Script</td>
<td>$75.00</td>
</tr>
<tr>
<td>Lighting</td>
<td>$50.00</td>
</tr>
<tr>
<td>Seating</td>
<td>$200.00</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>$500.00</td>
</tr>
<tr>
<td>Advertising</td>
<td>$250.00</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$1,525.00</strong></td>
</tr>
</tbody>
</table>

Motion made and seconded that the tentative budget be accepted. Motion was carried.  

---

Excerpt from minutes of the Executive Committee meeting, November 28, 1952.
FINANCIAL STATEMENT FOR PRODUCTION OF "YEARS OF CONFLICT"

Income from sales of tickets $1,625.75
Tax on ticket sales 270.97
Net income from ticket sales $1,354.78

Cost of Production:

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cost of Indians</td>
<td>$642.45</td>
</tr>
<tr>
<td>Food for Indians</td>
<td>336.12</td>
</tr>
<tr>
<td>Advertising</td>
<td>250.00</td>
</tr>
<tr>
<td>Gasoline</td>
<td>18.60</td>
</tr>
<tr>
<td>Pictures for advertising</td>
<td>18.50</td>
</tr>
<tr>
<td>Gas and meals for adv. trips</td>
<td>22.50</td>
</tr>
<tr>
<td>Supplies for production</td>
<td>18.60</td>
</tr>
<tr>
<td>Help and Sound System</td>
<td>64.00</td>
</tr>
<tr>
<td>Horse rental</td>
<td>275.00</td>
</tr>
<tr>
<td>Horse Feed</td>
<td>48.88</td>
</tr>
<tr>
<td>Public Address System</td>
<td>40.00</td>
</tr>
<tr>
<td>Script</td>
<td>15.00</td>
</tr>
<tr>
<td>Production printing costs</td>
<td>165.27</td>
</tr>
<tr>
<td>Phone calls</td>
<td>12.00</td>
</tr>
<tr>
<td>Misc. expenses for Prod. Mgr.</td>
<td>53.84</td>
</tr>
<tr>
<td>Rental of grounds</td>
<td>50.00</td>
</tr>
<tr>
<td>Policing</td>
<td>170.00</td>
</tr>
<tr>
<td>Misc. expenses</td>
<td>43.55</td>
</tr>
<tr>
<td>Insurance</td>
<td>94.50</td>
</tr>
<tr>
<td><strong>Total cost</strong></td>
<td><strong>2,138.81</strong></td>
</tr>
</tbody>
</table>

NET LOSS $784.23

** The reason for the excessive loss was inclement weather that stopped the crowds from attending. The cost of the production exceeded the budget by $613.81 which was due to the inexperience of the executive committee. Despite this loss, the sponsoring agency voted to sponsor one the next year. However, this was not done due to the fact that St. Ignatius wanted to celebrate the hundredth anniversary of the establishment of the St. Ignatius Mission, so the Polson group stepped aside for them.
A list of the costumes and the cost of said costumes that it was necessary to rent for the Pageant-drama "Years of Conflict." They were secured from Norman Means of Missoula, Montana.

<table>
<thead>
<tr>
<th>Description</th>
<th>Quantity</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cut-a-way coats</td>
<td>2</td>
<td>$3.00</td>
</tr>
<tr>
<td>Square-cut coat</td>
<td>1</td>
<td>$1.50</td>
</tr>
<tr>
<td>Palm Beach suit</td>
<td>1</td>
<td>$2.00</td>
</tr>
<tr>
<td>Light tan dress</td>
<td>1</td>
<td>$2.00</td>
</tr>
<tr>
<td>Military coats</td>
<td>4</td>
<td>$6.00</td>
</tr>
<tr>
<td>Military hats</td>
<td>4</td>
<td>$2.00</td>
</tr>
<tr>
<td>Prince Albert coats</td>
<td>7</td>
<td>$10.50</td>
</tr>
<tr>
<td>Pair of trousers</td>
<td>1</td>
<td>$1.00</td>
</tr>
<tr>
<td>Summer suit</td>
<td>1</td>
<td>$2.00</td>
</tr>
<tr>
<td>Straw hat</td>
<td>1</td>
<td>$0.50</td>
</tr>
</tbody>
</table>

Total cost: $30.50

Second showing ———— $15.25
Third showing ———— $7.65

Grand total cost: $53.40
APPENDIX D

(Pageant-dramas That Have Been Produced.)
Expositions produced in Western Montana and directed by Professor Hansen:

1. Darby Looks at Itself
2. Tale of the Bitterroots
3. The Story of Lonepine
4. A Tale of the Shining Mountains
5. A Tale of the Bitterroots
6. As Long as the Water Flows
7. Pioneer Trails
8. And the Grass Grows
9. Let's Have Some Music
10. From Copper Camp to Copper City
11. Gold Is Where You Find It
12. One Hundred Years of Conflict
13. One Hundred Years of Achievement
14. As Long As The Sun Shines
15. Your Land and Mine
DRAMA AND PAGEANT-DRAMAS PRODUCED FROM 1945 TO 1955

"DARBY LOOKS AT ITSELF" 1945 DARBY

A modern morality play that developed a conflict between progress and reactionary evil, using the socio-drama technique. The story was developed through group study rather than through spontaneity. Used a narrator in some spots but the actors learned their parts and the play was produced inside a building on a stage.

"TALE OF THE BITTERROOTS" 1946 STEVENSVILLE

A historical exposition showing the progress of the community in conflict with nature, emphasizing the problem of interracial adjustment between the Whites and the Indians. Professor Hansen adopted the dual arrangement of actors and voices here and also the outside production.

"STORY OF LONEPINE" 1947 LONEPINE

The story of the community's background. The production resulted from a study group's activities and was a part of the Montana Study. It was produced inside and the actors learned their lines.

"A TALE OF THE SHINING MOUNTAINS" 1947 POST CREEK

A historical spectacle analyzing one hundred years of Indian-White relations in Western Montana. This was a true Pageant-drama as discussed in this Thesis.

"A TALE OF THE BITTERROOTS" 1948 STEVENSVILLE

This was a repeat of the 1946 exposition.

"AS LONG AS THE GRASS GROWS" 1949 MISSOULA

This exposition was a continuation of the tale of Indian-White relations in Western Montana. It told the story of the Salish (Flathead) people of the Bitterroot Valley who were dislodged from their mode of living by the alien White race. The White race then failed to give them another way of life.
"TRAVELING TREASURE TRAILS" 1950 BUTTE

This was an exposition depicting the background of Montana emphasizing the discovery of gold, the development of ranching, the coming of the railroad, and the discovery of copper and the development of the copper industry.

"AS THE WATER FLOWS" 1950 MISSOULA

This was a story of the continuation of the struggle for control of the vast areas of Western Montana and the problems caused by the inter racial relations of the Indians and the Whites in the area.

"CORRIDOR OF AN EMPIRE" 1950 THREE FORKS

The story of the Lewis and Clark expedition into the unknown Louisiana Territory to discover the headwaters of the mighty Missouri River and to explore the territory beyond. This Pageant-drama told the story of these two men and their party, from the time that the plan for the expedition was discussed at Washington in 1803 until they reached the headwaters on July 27, 1805.

"FIESTA de CORONADO" 1950 DENVER, COLORADO

A Pageant-drama of the peoples of the Southwest, considering the train of events that have brought us to the present, designed to present the problems and show what integration has taken place.

"LET'S HAVE SOME MUSIC" 1951 MISSOULA

This was the story of the growth of music from the time of the Indian War Drum until the present in Western Montana.

"TWO CAPTAINS WEST" 1951 THREE FORKS

This was a continuation of the story of the Lewis and Clark expedition from the headwaters of the Missouri, across the Continental Divide and down the Columbia River to Fort Clatsop.

"FROM COPPER CAMP TO COPPER CITY" 1951 ANACONDA

This was a Pageant-drama depicting the growth of the Copper Industry in Montana.
"THE WILD HIGH BORDER" 1951 CUT BANK

This was the story of the development of the area in Northern Montana from Lewis' journey up the Marias River through the search for and discovery of a suitable pass for the railroad. A story of man's ceaseless struggle.

"HOMeward BOUND" 1952 THREE FORKS

This was the third of the series tracing the story of the Lewis and Clark expedition from the mouth of the Columbia River back to the headwaters of the Missouri at Three Forks.

"GOLD IS WHERE YOU FIND IT" 1952 DEER LODGE

This was an authentic accurately told historical Pageant-drama of the discovery of gold and the early mining days in the old Northwest.

"THE TALE OF THE MILK RIVER COUNTRY" 1952 GLASGOW

A Pageant-drama describing the development of the Milk River Country and its transition from the land of the Indians to a fertile farming and ranching area.

"THIS IS OUR LAND" 1953 CONRAD

A Pageant-drama depicting the development of the area now comprising Pondera County.

"LOUISIANA PURCHASE EXPLORED" 1953 THREE FORKS

This was the last episode in the story of the Lewis and Clark journey into the unknown land of the West. This exposition took the party from Three Forks back to civilization and public acclaim.

"ONE HUNDRED YEARS OF CONFLICT" 1953 POLSON

This exposition portrayed the story of man's eternal struggle with nature, depicted by the far-sighted pioneers of vision who have developed our land, including the Red Man of past centuries. It emphasized the bringing of civil law to the Washington Territory.
"MISTBBJOG MARIAS PASS ON THE WILD HIGH BORDER" 1953 CUT BANK

This was the story of the development of the area in Northern Montana from Lewis' journey up the Marias River and the continual search for and discovery of a suitable pass for a railroad. The story of man's ceaseless struggle.

"TALES OF OLD FORT BENTON" 1954 FORT BENTON

This was the story of Fort Benton from the founding of the old Fort through the arrival of the railroad.

"FROM THE LODGE OF THE DEER TO THE VALLEY OF THE PEOPLE" 1954 ANACONDA

This was the story of the cultural economic development of the area around Anaconda.

"ONE HUNDRED YEARS OF ACHIEVEMENT" 1954 ST. IGNATIUS

This was the story of the coming of the Blackrobes to the Flathead Valley and the establishment of the St. Ignatius Mission one hundred years previously. It emphasized the struggle of changing civilizations.

"AS LONG AS THE SUN SHINES" 1954 MISSOULA

This exposition portrayed the history of religious development in Western Montana. It was produced in the Field House at Montana State University.

"THE LONELY MAN WHO CAME TO JESUS ON EASTERN MORNING" 1955 LIVINGSTON

An emotional story of the conflict of Good and Evil in the world today.

"DOWN THE YELLOWSTONE" 1955 BILLINGS

This was the story of the Lewis and Clark journey homeward, portraying the story of the journey that dealt with the area around Billings. This Pageant-drama was the first of a series commemorating the sesquicentennial of the Lewis and Clark journey.
"OUTWARD BOUND--HOMeward BOUND"

1955  THREE FORKS

This was a four-night production in which two nights portrayed the Lewis and Clark expedition on the way West, and the other two nights were given over to the return journey. This was the second in the series commemorating Lewis and Clark.

"YOUR LAND AND MINE"

1955  MISSOULA

This Pageant-drama commemorated a triple anniversary for the area. It was divided into three parts, each emphasizing one particular phase of the development of Western Montana. The first commemorated the visit of Lewis and Clark to the area on their trip of exploration in 1805 and was a part of the series portraying their journey. The second part commemorated the signing of the Stevens Treaty in 1855 at Council Grove near Missoula and was a continuation of the series depicting the struggle for control of the area. The third part commemorated the establishment of the Forest Service which is important to the West.

(In most cases, copies of the scripts of each of these Pageant-dramas are on file in Professor Hansen's office at Montana State University and may be procured from him.)
APPENDIX E

(Suggestions For Budgeting.)
FORT BENTON
PAGESANT FINANCIAL REPORT
July 3-4-5, 1954

RECEIPTS:

Grandstand and Gate .................................... $3,170.76
Concessions .................................................. 195.00
Sale of Booklets ............................................ 152.05
Dance receipts ............................................... 37.60
Telephone Company donation ................................. 25.00

Total receipts ........................................... $3,580.41

EXPENDITURES:

Local expense of director .................................. $ 46.45
Fireworks .................................................... 211.90
Advertising ................................................. 364.80
Costumes ..................................................... 108.78
Sound and phone ........................................... 232.05
Indians ....................................................... 327.75
Parade ......................................................... 135.00
Tickets ....................................................... 70.60
Script mimeographing and covers ......................... 106.25
Fairgrounds janitor ........................................ 100.00
Insurance .................................................... 154.70
Scenery and lighting ...................................... 513.57
Dance orchestra ............................................. 82.00
Booklets .................................................... 60.00
Livestock .................................................... 160.00
Miscellaneous ............................................... 75.09
Gift for director .......................................... 75.00

Total expenditures ....................................... $2,823.94

The balance ($756.47) has been turned over to the general fund of Kiwanis for use in youth activities, community service projects, and a continuation of the historical markers project started last year.

Executive Committee
The financial statement for the "Tale of the Milk River" Pageant-drama presented at Glasgow, Montana, in 1952. This statement is not exactly a true picture because the exposition was held in conjunction with the Fair and some expenses were charged to it that should not have been. Also, much of the work in preparation for the production was hired labor which is not a good practice if the true objectives of the Pageant-drama are to be attained.

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Indians</td>
<td>$589.38</td>
</tr>
<tr>
<td>Advertising</td>
<td>$324.45</td>
</tr>
<tr>
<td>Costumes</td>
<td>$103.16</td>
</tr>
<tr>
<td>Scenery</td>
<td>$63.97</td>
</tr>
<tr>
<td>Administrative</td>
<td>$166.17</td>
</tr>
<tr>
<td>Public Address System</td>
<td>$250.00</td>
</tr>
<tr>
<td>Liability Insurance</td>
<td>$582.16</td>
</tr>
<tr>
<td>Horses and properties</td>
<td>$603.70</td>
</tr>
<tr>
<td>Labor and materials</td>
<td>$1,023.00</td>
</tr>
<tr>
<td>Admissions expenses</td>
<td>$389.70</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>$354.81</td>
</tr>
</tbody>
</table>

Usually there is little or no expense for labor and very little cost that could be labeled admissions which would have placed the Glasgow exposition in the same expense category as the other productions if these items had not been charged to the Pageant-drama.

Even with this high cost for production, the exposition was a financial success and definitely an attraction at the Fair.
PUDGET FOR PAGEANT—DRAMA AT ANACONDA in 1954

<table>
<thead>
<tr>
<th>Item</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Indian expenses</td>
<td>$833.72</td>
</tr>
<tr>
<td>Costumes</td>
<td>$320.32</td>
</tr>
<tr>
<td>Advertising</td>
<td>$44.94</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>$692.94</td>
</tr>
<tr>
<td>Total</td>
<td>$2342.92</td>
</tr>
</tbody>
</table>

Most of the items in the budget are fairly stable, but in many cases there is a great variation in the amount that should be set aside to cover the cost of the Indians.
The source for this budget is unknown, but it is one set up for one of the Pageant-dramas that Bert Hansen has produced and sounds as if it covered the situation very well.

**Final Budget** was approved as follows:

<table>
<thead>
<tr>
<th>Item</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Local expense (Bert Hansen)</td>
<td>$100.00</td>
</tr>
<tr>
<td>Fireworks</td>
<td>$200.00</td>
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<tr>
<td>Advertising</td>
<td>$400.00</td>
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<tr>
<td>Costumes</td>
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<tr>
<td>Sound</td>
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<tr>
<td>Indians</td>
<td>$150.00</td>
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<tr>
<td>Parade</td>
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<tr>
<td>Tickets</td>
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</tr>
<tr>
<td>Mimeographing script</td>
<td>$100.00</td>
</tr>
<tr>
<td>Fairgrounds (Fisher)</td>
<td>$100.00</td>
</tr>
<tr>
<td>Insurance</td>
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<tr>
<td>Props &amp; scenery</td>
<td>$500.00</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>$230.00</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$2,550.00</strong></td>
</tr>
</tbody>
</table>
APPENDIX F

(Reference Material for the Text.)
Leland Schoonover  
Box 941  
Polson, Montana  

Dear Mr. Schoonover:

The pageant-drama program as developed by Professor Bert Hansen has its primary validity, so far as we in historical society work are concerned, in the fact of lay participation. Historical societies all over the country are frequently confronted with the fact that history in its academic aspect has so bored and so alienated the average, intelligent layman that he will have nothing to do with it in its academic form. Mr. Hansen's pageants are an opening of the door to many laymen to the facts, the color, and the drama of state and local history. For this reason—and because, of course, we are involved in the constant promotion of an interest in state and local history—we are extraordinarily grateful to Mr. Hansen for all of his activities. In case after case, for instance, a pageant on Lewis and Clark will interest the layman to pursue a study of Lewis and Clark, which no dry text would ever have induced him to do. From these small beginnings there spread out both geographically and in terms of numbers an ever widening interest in state and local history.

We who are involved in historical society work are very conscious of the fact that the most valid and effective way to spread the American heritage abroad is through the vehicle of state and local history which, after all, is close to the individual, personal, and sensible. I am sure that there are broader and more significant educational, social, and cultural values in the program as designed by Mr. Hansen, but I am confining myself to the value of the program as far as we are concerned.........

Very truly yours,

/s/ K. Ross Toole

Director
State of Montana  
HIGHWAY COMMISSION  
Helena  
August 19, 1954

Mr. Leland Schoonover  
Polson, Montana

Dear Schoonover:

I have had an opportunity to see a number of these presented over the past five years and have noted the part they play in a community's education, culture, or what have you.

To me these are important to a community in a number of ways, to wit:

1. Most small communities are hard pressed to find an excuse for a city-wide celebration. They usually follow the same old pattern—Fourth of July celebration, Farmer Days, or a rodeo. If the pageant-drama can be linked to some important historical observance, it not only becomes a celebration or holiday for the community, but also gives a first hand history lesson to its residents.

2. Having lived in several small communities, I know of the pushing and pulling that goes on between groups and individuals. It appears to me that a pageant-drama is a wonderful means of obtaining community cooperation for a community project. There must be a team: script writers, property committee, actors, readers, ticket takers, etc. It has a tendency to draw a number of factions together.

3. Then there is the education or cultural angle. I find that too few Montana people know much about their state's history, or for that matter their community's history. These socio-dramas are a wonderful history lesson, and I venture to say that there are thousands of Montanans, who know a great deal more about their state and community's history because of a pageant which Bert Hansen has produced in their city. Many wonderful incidents of our rich past might slip into the limbo of time were it not for the fact that researching a pageant bring them to light.

I hope I haven't made this too strong, but you know how I feel about these shows. They are not only wonderful history lessons for our own people, but also help outsiders to understand the wonderful heritage which is Montana's.

Regards to you and yours..............

Sincerely yours,

/a/ Al Erickson