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Pageantry for Iowa Communities

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**PAGEANTRY FOR
IOWA COMMUNITIES**

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State Historical
Society of Iowa
Iowa City Iowa

BULLETIN OF INFORMATION SERIES: No. 10

EDITED BY BENJAMIN F. SHAMBAUGH

PAGEANTRY
FOR
IOWA COMMUNITIES

BY

GEORGE O. HURLEY

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EDITOR'S INTRODUCTION

Pageantry is primarily an educational institution. William Chauncey Langdon, first president of the American Pageantry Association, defines the pageant as "A dream of the community in which the place is the hero and its history is the plot." It aims to stimulate civic pride, to supply historical knowledge, and to promote the spirit of community coöperation. And it attains these aims by making an appeal to the natural desire of people for self expression. Moreover, the pageant brings together all classes and groups of a community in a common enterprise where through the mediums of speech, action, dance, music, and song the life and ideals of the community are dramatized. In so doing the pageant not only affords a wholesome means of recreation and entertainment, but stimulates the imagination and creative powers of the community.

Although the pageant is properly defined as a community institution it should not be considered as beyond the possibilities of smaller units. Churches, schools, chambers of commerce, women's clubs, lodges, and other organizations may use pageantry to advantage and profit.

In recent years interest in community pageantry has become widespread throughout the United States. Cities, counties, and States have made successful use of this form of the drama in commemorating notable anniversaries. Furthermore, the field for the extended use and development of this form of entertainment is large. Every town and community is a potential center for

the reproduction of vivid glimpses of the past through pageantry.

The purpose of this bulletin is to offer a practical discussion of some of the problems involved in the writing, organization, and production of a community pageant. It does not aim to be an exhaustive treatise on the historical development and abstract theories of pageantry : it attempts to present practical suggestions which have been found helpful by the author who is an experienced pageant master. The material in the bulletin is drawn largely from his own experience, supplemented by a careful study of the literature extant on the subject of pageantry.

A bibliography of helpful books on pageantry, a list of successful pageants, names of costume houses, references on acting, the dance, and color, together with a list of suggested themes for Iowa pageants are appended.

In response to numerous requests for practical suggestions The State Historical Society of Iowa offers this bulletin on *Pageantry for Iowa Communities* as an aid in the preparation of pageants which will fittingly commemorate important events in the history of the Commonwealth.

BENJ. F. SHAMBAUGH

OFFICE OF THE SUPERINTENDENT AND EDITOR
THE STATE HISTORICAL SOCIETY OF IOWA
IOWA CITY IOWA

I

FORM AND CONTENT OF THE PAGEANT

Although there are many ways to classify pageants, they may, generally speaking, be included in two types. In the first place, there are pageants dealing with themes of an historical nature, such as *The Landing of the Pilgrims*. Such a pageant is usually given in commemoration of some event and is much easier to produce than the other type. Its possibilities are limited, however, by historical fact and tradition; but on the whole it is more desirable for amateur production because the problem of composition is not so great. The dialogue can usually be taken from authentic sources with little or no change.

The second type of pageants deals with themes depicting some spiritual or abstract conception. While it is seldom desirable for amateurs to undertake the composition of this type of pageants, they are written in considerable numbers; and since they are usually adaptable, original composition is not as essential as is frequently the case in the historical pageant.

The pageant is a succession of pictures. Each episode or picture is complete within itself, and expresses one chapter of the pageant story. Ordinarily the episode should not be long, but it must be so complete that the spectators may easily understand the story. The action, pantomime, and stage business must be rather elaborate in order that the impersonations may be clear. On the other hand, there is a danger of retarding the development of the plot if the stage business is too elaborate.

In fact, each episode must be concise, self-evident, and interesting in itself.

Episodes should be arranged in chronological order since the coherence of the story depends upon it. Obviously this order is easily ascertained in the historical pageants. It is also desirable to maintain a dramatic order when possible: that is, episodes of the same general nature, structure, and tempo should not be grouped together, since such an assemblage tends to destroy the sense of variety and the emotional appeal is lost in a monotonous rhythm. If the chronological order will permit, the short, quickly moving episodes should be interspersed among the longer and more slowly moving ones, thus giving both variety and change of tempo.

A pageant may be developed in either one of two ways or by a combination of both. The first and most acceptable method in most communities is what is commonly termed the realistic. This plan of presentation aims to reënact the actual scenes in as nearly as possible the same manner as they happened originally. The realistic performance is more easily understood and more easily directed because of its tangible aspects. The costumes and properties, however, must be accurately reproduced in order to preserve the realism.

The second method of developing the pageant is commonly known as the symbolical. This type relies upon symbolical acts as representative of the scenes impersonated, as a dance representing rain. Such a representation is usually effected by the use of the so-called spirit dance where the dancer in the character of a spirit, by dance and pantomime, represents the falling of the rain. Mendelssohn's "Fairy Music" from "Overture: Midsummer Night's Dream" is representative of the music for such dances. In school pageants there is

a distinct advantage incidental to symbolism in that it requires a definite functioning of the imagination of the student. On the other hand, symbolism is difficult to handle successfully in the large community cast.

It is frequently possible to combine the two methods in the most effective manner. Sometimes this is best accomplished by filling the interlude between episodes with a symbolical presentation of the succeeding episode. In this manner the atmosphere is created before the actual episode appears. Some themes do not lend themselves to such treatment. At the same time usually such a parallel construction is not difficult. At least this plan tends to balance the performance; but it is dangerous if the symbolism is not accurate.

The transition from episode to episode is the cause of considerable worry and comment. Some of the best known pageant writers discredit the idea of interlude music and dancing. These would be improper if they only called attention to themselves as artistic units, but abrupt transitions between episodes of adverse moods are effectively bridged when music and dancing are used as a transitory medium. Episodes are usually short, and by the time the spectators are in a receptive mood the scene is nearly over. Naturally, it is a distinct advantage to have a desirable atmosphere created before the episode begins. Such is the function of interlude music and dancing. The mammoth pageant spectacle moves slowly and relies upon its majestic beauty, color, line, and mass for effect. Accordingly, the transition between episodes is of less consequence than in the smaller pageant.

The night-time pageant is growing in popularity over the daylight performance, not only because of the general preference people feel toward evening over matinee

performances, but also because of the many possibilities offered by colored lighting effects. Consequently, there is the problem of coördinating the elements of action, music, and light, the combined effect of which is intended to produce the desired pictorial effect. If the coördination is imperfect the elements stand out as individual units and the episode picture is lost just the same as if one of the leading actors stepped out of the picture and walked off the stage. A unity of purpose and a definite understanding between the actors, musicians, and the master-of-lighting are always essential before the proper coördination is possible.

Comedy episodes should never be inserted; for the pageant is a community institution and should reflect the ideals and inspirations of the community only. This does not signify that comedy may not justly be developed, but rather that an episode inserted for the sake of comedy is out of harmony with the spirit and intent of pageant production.

The number of episodes to include in a pageant is always a perplexing question. The playing time of each episode will naturally determine the number it will be possible to present; and the playing time of the episode will depend upon the efficiency with which it is presented and the extent of the episode idea. Generally one idea or one event is all that should be included in one episode — the exception being when a number of ideas or events are so closely related that they are practically one. It is an exceptional pageant that holds the undivided attention of the spectators for more than two and a quarter hours.

The finale of a pageant is very difficult to handle. All, or nearly all, of the characters who have appeared on the stage throughout the performance are now brought

on *en mass*. Ordinarily each group is brought on in the order of its first appearance and stationed on the stage with reference to its prominence and with reference to the stage picture. If properly handled the finale serves two very definite ends — as a summary and as a massive picture. Aside from its beauty, the finale serves a very practical end in the presentation of a complete resumé of the pageant narration. As the episode groups appear in their proper order and in quick succession the spectators visualize, step by step, the entire plot, and a concrete conception of the whole is easily retained. Sometimes it is difficult to place several hundred people on the stage in anything like an artistic pose, and at the same time associate clashing colors into harmonious unison. By careful grouping and the use of colored light such is possible. It is difficult to break the picture and get the group off the stage in an orderly manner, but this is necessary only in the event of a daylight performance.

II

THE ORGANIZATION OF THE PAGEANT

In order to be an artistic as well as a practical success the pageant requires careful organization. The central control should be in the hands of an experienced director. Furthermore, a number of committees composed of responsible people who will coöperate with the director must assume the burden of producing the pageant. If the committees do not approach the undertaking in a serious business-like manner the project is liable to end in defeat.

The Director.— The responsibility and control of the production is centralized in the director, or pageant master as he is usually called. It is necessary for the director to have some knowledge of pageantry. He should be a leader, and willing to compromise his ideas when necessary to meet existing conditions.

His duties fall into two classes : those directly connected with the production and those intended to build a coöperative spirit in the community. Among the former are the duties of guiding the production committee in the composition of the pageant book and the general powers of direction over all matters related to the production and management of the pageant. Incidental to these broad powers are the assignments of work to the committees, picking the cast, calling rehearsals, regulating general matters of discipline, and giving helpful instructions which aim to build up the dramatic technique of the performance. In the latter class are the duties

of creating in the community an interest in the pageant; the bringing of indisposed groups into harmonious accord; and the propagation of a community morale.

In the exercise of these functions the director will find a number of obstacles which require tact and personality to overcome. A lack of material, insufficient funds, inadequate stage facilities, sickness, and other unchangeable conditions make compromises necessary. Occasionally well intended words and acts by those within the pageant organization may cause an unpleasantness which only a tactful director can remedy. In all instances the spirit of good will is an asset which is indispensable.

The Production Committee.— This committee should be composed of mature people. Students of history, literature, poetry, music, and art are of great value in developing the pageant theme. The extent of the pageant will determine the size of the committee; but more than twelve or less than six is seldom advisable.

Their principal function is to compose the pageant book. At the same time they assist the director in picking the cast, in making adjustments and substitutions, and in the general direction of the pageant organization. The pageant correspondence and all the records incidental to the production are in the care of this committee. Among these records should be a card for each member of the cast, on which should be the name, telephone number, occupation, and general characteristics of the person. Thus, if someone fails to appear at the rehearsals it is possible to ascertain the reason, and if a substitution is necessary the card will suggest the characteristics essential in the person selected.

Episode leaders in a pageant are essential in order that the group, individually and collectively, may respond readily to direction. These are positions of im-

portance demanding personality, a thorough knowledge of the pageant, and a considerable amount of zeal in commanding the group. Episode leaders should insist on attendance at episode rehearsals, and conduct such rehearsals when the director can not be present. Moreover, these positions should be filled by the individual members of the production committee because of their superior understanding of the dominant idea in each episode. The burden of the episode development will fall upon this committee.

Making the Pageant Book.—The production committee should approach the composition of the pageant book by determining, first, the extent of the theme, and secondly, the purpose of the pageant. Nothing should be included which does not definitely advance the dominant idea of the pageant. The what and the why of the pageant should be distinctly in view before anything else is attempted.

The occasion also helps to determine the nature of the pageant theme. There are many holidays, each of which has a certain significance that may guide the selection of the theme of a pageant given at that particular time. The Fourth of July, Labor Day, Washington's Birthday, Armistice Day, Mother's Day, Flag Day, Children's Day, Easter, Christmas, Old Settlers' Picnics, and many other events readily suggest the general type of pageant which would be appropriate on each occasion.

Although each episode of a pageant stands as a unit, there should be some general idea connecting them. Otherwise, there will be a mere succession of scenes, and the pageant will accomplish nothing. Each member or division of the production committee should assume complete responsibility for the development of a particular episode, as opposed to a part responsibility of sev-

eral. This arrangement insures unity of thought and composition in each episode. The general outline of the episode is not difficult; but characters must be drafted, lines composed, and stage business and general directions designated. Historical pageants are less difficult to compose than are those of the abstract type because biographies and historical notations furnish detailed information with reference to the more important historical characters. Action and pantomime in a pageant episode are usually preferable to dialogue which should be inserted only when the other mediums fail to produce the desired effect. If the production committee does not confer with the dance and music directors there is grave danger of making the pageant dependent upon dances and music which are impossible of production. Finally, those in charge of the development of a particular episode should never lose sight of the pageant as a whole; sometimes it will be necessary to sacrifice a good feature in one episode for the sake of unity in the completed manuscript.

As episode compositions are submitted they will be found full of ideas, some of which are very valuable and others which are quite useless. The committee will have considerable trouble in modifying, condensing, and relating many loosely connected thoughts. Throughout this procedure the director will have the double task of editing and adapting the manuscript for stage purposes. There are many questions which the director must answer: will it be possible to develop the scene on the proposed stage; if not, how can it be so modified; will it produce the desired pictorial effect; is it in keeping with the general theme; is it possible to costume and what is the probable expense of such costumes; does it require music and dancing and how large a part of the

production will these features occupy? Unless the staging facilities are kept constantly in mind many impossible feats are certain to be attempted.

A pageant book is not complete until everything which may be considered a part of the performance is included. It should contain the words, the music, the dances, the stage directions, the lighting plot, descriptive notes on costume and characterizations, the playing time of each episode, and any miscellaneous information which will aid in the presentation.

The Finance Committee.—In spite of the fact that the pageant rests largely upon donations of time, labor, and money, a definite system of finance is necessary. The committee in charge of this feature should be composed of the business men of the community. Its chairman usually acts as treasurer of the pageant organization and supervises the finance campaign as outlined by his associates. The treasurer pays all bills presented under the director's approval, or under the order of the pageant secretary. The system of bookkeeping should be simple and accurate, and all transactions should be recorded in a business-like manner and filed.

The purpose of the pageant largely determines the method of financing it. If the primary purpose is municipal advertising, the creation of a better civic spirit, or the celebration of some historic event, the necessary funds are usually donated by clubs, organizations of various types, and the more wealthy and public-spirited citizens of the community. In this case, admission is seldom charged. On the other hand, schools, churches, and various other organizations, interested in raising money for some purpose, frequently obtain the necessary funds by use of the so-called "Underwriters Plan". In other words, the expense of the production is carefully

estimated by a well prepared budget, and a number of citizens in the community sign as surety for a proportionate amount of any deficit incurred, not exceeding the total amount of the budget. On the strength of such a bond the banks are usually willing to advance the money for the expenses of the pageant. This plan is used only when admission is charged, but it is successful when the finances are not secured by donations. Regardless of whether the finances are donated or underwritten the budget must be carefully prepared and strictly followed. Otherwise the expenditures are likely to run far in excess of the available funds, resulting in an embarrassing situation.

The Publicity Committee.—The publicity committee must make the pageant a household expression. The city editor is usually the chairman of this committee, which should include two other people who are well acquainted in the community. Pageant publicity is not so much for the purpose of getting a crowd out to see the pageant as it is to organize the community back of the pageant. The committee should first determine where their efforts should be centered, and in so doing they must answer several questions. Is the subject matter such as will interest only the city, or will it extend to the county and to the State? Is the pageant of such a nature that it will appeal only to a certain class, or is it of a general interest to all? What feature of the performance is most likely to appeal to each particular group and faction of the community? Such analysis will prevent wasteful publicity.

There are several very desirable ways of advertising a pageant which may be used effectively. Personal letters sent to clubs and influential people stressing the particular feature of the performance in which they are

most likely to be interested are of great value because these letters tend to establish a kindred feeling between the recipient and the pageant organization. Placards and signboards with novel inscriptions attract attention. They are of special importance during the last two weeks preceding the performance. Pennants and flags attached to automobiles serve to circulate the news and are inexpensive. Handbills delivered with papers or sent out with grocery deliveries help to build a local interest. Newspaper advertisements consisting of two or three advance notices and an equal number of display sections are most effective. The news story, too, is an excellent medium of publicity. Each edition of the local paper should contain a short, interesting account covering some phase of the pageant and always mentioning the topic to be featured in the next issue. Newspapers appreciate such articles: they reach many people, and are always read.

Usually the publicity committee has charge of the printing of the program or pageant book. The program is less expensive than the book, and for that reason is more commonly used. A folder makes a very attractive program, but usually the size of the pageant program makes a booklet more practical. Ordinarily, advertising space may be sold in the booklet, thus reducing the expense to a minimum.

The Site or Grounds Committee.— This committee should be composed of mature people of good judgment, for they must estimate the probable size of the audience, the seating capacity of the amphitheatre, the possibilities of stage and lighting facilities, note obstructions to vision, test the acoustics, determine the parking facilities for cars in the vicinity of the site, and attend to many other practical matters. There should be included in

this group a carpenter, an electrician, a mechanic, and others capable of superintending general construction work. Although the director will furnish the technical knowledge necessary for the guidance of this committee, much of the success of the performance will depend upon the effort this committee puts forth.

The Costume Committee.— This committee should be composed of people familiar with types of historical costumes. There is a real advantage, too, in having on this committee, dressmakers, milliners, and dry goods merchants. There is considerable work for this committee in taking measurements, ordering costumes, and returning them after the performance. Some of the garments can not be rented; furthermore, to rent all of the costumes would be too great an expense for most organizations. Consequently, many things may be made at home to an advantage. The committee must seek information about appropriate costumes in books on costuming, in pictures, and in historical descriptions.

If the costume problem is not handled in a systematic manner great confusion is certain to result. The episode leader should file with the production committee a card for each character in the episode. The card should contain the name, part played, complete measurements including size of hat, wig, and shoes, and the number of the episode. These cards are audited by the committee and the director, and then sent with any desired specifications to the costume committee. At the proper time the director issues an order of distribution, and the episode leader appears before the costume committee and receives the costumes for all in his or her episode. A record of each article is charged to the leader who checks everything back after the performance. This plan prevents the loss of expensive costumes.

The Make-up Committee.—Not many people are skilled in the art of make-up. It is, therefore, usually desirable for the director to organize ten or twelve girls into a make-up class, and give them such instruction as they are likely to need in handling the particular make-up problem offered. Girls of eighteen or twenty are usually the most efficient in this work. Although many persons in a pageant cast do not require make-up, it is essential for certain character types. This committee must order the necessary supplies, and stock the make-up rooms with cosmetics, paper toweling, cheesecloth, shears, mirrors, chairs, tables, and other incidental necessities.

The Properties Committee.—Everything used on the stage besides the scenery and costumes is called properties. Young men well acquainted in the community are usually the most efficient in this group. It is their duty to find all articles which are to be used on the stage. Sometimes they must study rather extensively in order to know just what is appropriate for a certain scene. Artistic works contemporary to the period depicted, also books and magazines are of value in furnishing information in regard to appropriate properties. The search must begin long before the performance and then, last minute compromises will be necessary. Many articles may be obtained from costume houses, pawn shops, and second-hand stores, but others must be made at home. This committee is also used as a unit in the back stage crew and the members should be so organized that they can shift the properties between scenes with a minimum of confusion. It is frequently necessary for them to rehearse this work in order to be efficient. After the performance they should return all borrowed properties,

and all articles owned by the organization should be turned over to the finance committee.

The Pageant Committee.—The pageant committee consists of the chairmen of the various other committees, with the director as general chairman. They are called together at regular intervals to discuss topics of general interest to the organization as a whole. General questions of policy are discussed and weighed. Each member reports the accomplishments and problems of his committee and seeks advice. Complaints are heard and the committee advises the director with reference to adjustments. The real value of the committee lies in the fact that they keep the director in touch with the general sentiment of both the cast and the community. In this way many petty differences are settled before they endanger the good spirit of the pageant group.

III

PRODUCTION OF THE PAGEANT

After the problems involved in the organization of a community pageant have been met successfully there comes the task of production, the art of putting the dramatic spectacle on the stage. The process involves the welding or fusing into a unit all the complex elements out of which the dramatic spectacle is formed. The production of a pageant involves problems concerning the actor and acting, the dance and the dancer, the pageant music, costumes, the stage and site, color, lighting, and rehearsals. The blending together of these elements into a finished performance is the goal of the pageant master and his production committee.

The Actors and the Acting.—The pageant does not require a great number of well trained actors. In fact, pageantry is based on the assumption that the action will be carried by amateurs. In plays the interest centers around a few people and is primarily personal, while in pageants particular individuals seldom keep the center of interest for any length of time and then the interest is not personal. The attraction lies, for the most part, in the action of groups. This does not imply that dramatic ability is not an asset to the pageant actor, for the greater the ability possessed the more efficient will be the pictorial effects. The director should never regard dramatic technique as beyond consideration in the pageant, and every feasible effort should be made to raise the work of the entire cast to an artistic standard.

There are a number of very obvious faults which the pageant actor should avoid. Improper articulation, which is the most common of them, is best overcome by speaking the lines slowly and distinctly with a slight accent on every syllable. Sometimes lines are monotonously delivered in a singsong manner because the speaker fails to change the tempo throughout an entire speech. This always happens when the actor has failed to analyze the sentence in an effort to determine its thought content. "Vivid thinking is the basis of all acting."

In the pageant, gesture is substituted for dialogue and should never be made in a hesitating manner. Every movement on the stage should be definite and with a purpose—that is, halting steps and other uncertain movements are certain to call attention to themselves. Self-consciousness causes the amateur to slight the details of pantomimic description which are so essential in pageantry. The eyes are useful in directing the attention and the thought of the spectators, and beginners often lose their value by allowing their eyes to roam aimlessly about with no coördination with the mood and action on the stage. The stage picture is sometimes ruined by the unsightly and unnatural positions assumed by the actors, but this is easily corrected if the actor is made to visualize the fault. The hands and feet will always be in the way until the mind becomes engrossed in the characterization. Most amateur faults are the result of nervousness, and the proper remedy is to overcome that nervous tension rather than to administer long lectures on dramatic technique.

The entrance, the cue, and the exit are important features which the beginner frequently overlooks. Each episode has a climax and the spectators are carried to-

ward it in an atmosphere which is easily broken by an untimely entrance. The term "cue" indicates the time an actor is to take up the conversation or action. Each word and act has a special position in the thought of the episode, and if the actor anticipates the action or is slow in picking it up, the thought of the scene is broken. These blunders usually happen when the actor is not following the action. The only remedy is to "play up", to be in the scene, and to help carry the spirit of the episode all the time. One should always enter in character and maintain that character while on the stage. It is impossible to build a character illusion by merely assuming the part while delivering the lines.

In most pageants, especially the historical, there will be certain historically famous people represented. The one who is to produce the character illusion should first become acquainted with the pageant as a whole, and then with the character who is to be impersonated. When and where did he live; what influences entered into his life; what church and family ties did he recognize; what were his social, mental, and moral qualifications; did he have a hobby of any sort; did he possess any eccentric traits of character; who were his associates; what were his characteristic expressions; what was his age, personal appearance, state of health, and mannerisms at that time of his life which is being reënacted; and finally, what is his relation to the theme of the episode in which he is represented? Research in history, biographies, and bibliographies is the only means of gaining an adequate knowledge of character interpretation. Although a great number of character interpretations will not be necessary, thought and study by all who enact them will be an asset to the performance.

Grouping the pageant players on the stage is a matter

requiring thought. Color contrasts, stage business, lighting facilities, and many other things complicate the problem. The stage should always be balanced: that is, those on the stage should never be grouped at one side or in a corner, leaving the remainder of the stage vacant. The center of attention should be at the front center of the stage when possible. So centered, the action harmonizes well with the setting, and nothing is lost to those on the outside area of the amphitheatre. Sometimes when large groups are entering from the various wings and entrances of the stage it is necessary to shift the center of interest to some other position. In any event, the pictorial effect must be retained and any arrangement which makes a pleasing picture is acceptable. When large groups assemble on the stage there are usually several elements of the plot represented, and a massed formation should be avoided. Liberal space should be left between groups when possible in order that congested action will be unnecessary. No group should be covered or otherwise obscured from the vision of the spectators. The group formation may be either straight or irregular, but in all cases it should remain definite. The stage picture as a whole should be wedge-shaped or triangular, with the apex at the rear of the stage. Thus the pictorial balance is retained and the entire picture is visible to all the spectators.

The episode is the unit of pageant grouping, and each one offers its particular problem. It is not best to follow the same general plan in the grouping of all the episodes. A change in alignment and other details of formation tend toward a pleasing variety. There will be groups of various sizes, and where possible, small groups should be placed among the large ones, and in straight line formations in contrast to the irregular ones.

Thus, monotony is avoided in grouping in the same manner as it is in color combinations and in changing the tempo of a long speech.

The Dance and the Dancer. — The dance is an essential unit in most performances and should be developed with much care. Dances should never be introduced merely for the purpose of entertaining the audience during the lapse of time between episodes. The dance is noted as an interpretative medium, containing great power of suggestion and an emotional appeal. If these attributes are properly appropriated as an auxiliary to the pageant theme they are indispensable, but if they are merely thrown in to fill up the evening they detract from rather than add to the dramatic effect.

Aesthetic dancing is gaining rapidly in popularity. Many elementary schools, high schools, and colleges offer training in interpretive dancing. Many communities, therefore, can furnish a sufficient number of dancers to aid in this feature of the performance. Ordinarily, a great burden of interpretation should not be placed on the dance. Mr. Robert Withington, in his *Manual of Pageantry*, terms such dancing as "dangerous". He fears that the symbolism may not be clear — which is too frequently the case. If the actual interpretation of the pageant theme is dependent upon action and dialogue then the dance may supplement the interpretation in building a favorable atmosphere. In this case the dance should be chosen in accordance with the spirit, mood, and theme of the episode.

The interpretative dances used in the above manner are sometimes classified as : descriptive or pantomimic, symbolic, the folk dance, and the formal or set dance. The descriptive dance is the most usable because it is the thought of the scene dramatized in a realistic man-

ner. Naturally, as it attempts to reënact the scenes in rhythm it is more obvious than most other forms. Its greatest appeal is to children who love to live in the land of make-believe. It is natural, interesting, and easily handled by amateurs and is used in the community affairs more than any other, with the possible exception of the folk dance. The symbolical dance is a direct outgrowth of the descriptive, it is less crude, and lends itself to a more artistic performance. In substance, it is a series of movements which are more symbolical of the things portrayed than descriptive of them. It is much less obvious than the descriptive dance, and naturally more difficult to perform. The third type, the folk dance, grew up in response to a call for some means of expressing the lives, manners, and customs of the various nationalities and classes. Realistic costuming is a feature which is essential to the best effect in this type of dance. This dance may be made artistic, is easily understood, is truly interpretative, and is always entertaining. Pageants dealing with nationalities readily incorporate these dances into the episodes. This policy is sometimes called foreign to true pageantry form; but for the community affair it is most satisfying. The so-called formal dance is more dignified in character. Representative of this type are such commonly known dances as the *minuet*, the *gavotte*, and the *pavanne*. The *minuet* is of French origin. It is very graceful and carries with it a rather marked dignity. In American pageants it is used to build the atmosphere for colonial episodes. The *gavotte* is a dance of peasant origin, brisk yet dignified. The *pavanne* is of Italian origin, the music is in even time and the step slow, and it carries with it a "peacock" atmosphere. All of these formal dances are beautiful and somewhat distinctive. Their function is primarily

atmospheric. Although not in extensive use, they are easily danced and directed. Any music and dancing manual will serve as a guide.

Sometimes entire episodes are developed by interpretative dances which advance the plot in the same manner as action and dialogue. This plan is somewhat foreign to the best definition of pageantry, and is usually objectionable. The solo dance is frequently inserted with intent to advance the plot. If short and well done, it may serve the purpose. Generally, audiences do not care for this type of work, and group dances serve much more effectively.

The Pageant Music.—No medium of expression is more universally used in creating moods than music. Like the dance it tends to bring the spectators into a sympathetic understanding with the scene enacted. On the other hand, those on the stage react to music; the slightest change in the tempo will cause a corresponding change in the playing time and in the entire spirit of the episode. In general, it unifies the various elements of the performance, deepens the impressions, and strengthens the dramatic appeal.

No music should be used which does not promote the pageant theme. Even the overture should be in keeping with the mood of the episodes which follow. In addition to the music introduced in connection with the song and the dance is the music which is used to strengthen the dramatic appeal. This type runs almost continuously and parallel to the episode action. In historical pageants period music is used to good advantage. The value of the music to the pageant will be in exact proportion to its accuracy in interpreting the theme of the episode.

To hire professional musicians to play in the pageant orchestra is usually impractical. The expense is con-

siderable, and it is usually impossible to have the players for more than two rehearsals. Furthermore, as soon as hired talent begins to come into the pageant it ceases to be a community institution. Supplementing the "home talent" orchestra with a few professional players is not objectionable when union rules permit. On the whole, it is usually more satisfactory to supplement the local group with other amateurs.

The orchestra leader must select the music and arrange the orchestra. A combination of stringed and wind instruments is preferable, with approximately two-thirds of the instruments of the stringed variety. Such a combination gives greater versatility of expression, is less likely to become monotonous, and makes long playing periods possible without fatigue to the players. Sometimes an orchestra which is well arranged for indoor playing must be changed considerably when taken outside. An exact formula for the composition of an outdoor orchestra can not be made—the lay of the ground, the nature of the stage and the amphitheatre, and many other circumstances enter into consideration. In any event, the music must be versatile and capable of being heard by both the players and the spectators.

Choruses and back stage quartettes are frequently introduced to good effect. The poetic pageants and masques make extensive use of vocal music. The realistically developed pageants do not use it so effectively. It should not be introduced while dialogue is being delivered, and is usually most effectively used when the action on the stage is very slow. Indeed, the chorus may carry the plot to good advantage for a short time.

The orchestra should never be in view of the audience. Such an arrangement obstructs the view and distracts from the stage picture. The orchestra should be as near

the players as possible, and in such position that the music will readily carry to the spectators. It may be necessary to construct an amplifying device of some nature, but usually it is unnecessary to resort to such aids.

Many directors desire that the spectators join with the cast in singing certain songs because it is said to bind them together thus making the entire community feel a greater interest in the production. The nature and construction of the pageant would, in most cases, determine the feasibility of such a plan. Usually such a plan is not advisable, except at the close of the pageant. If allowed at any other time there is a danger of destroying the dramatic unity of the performance.

Selecting the Costumes. — There are a number of costume houses which are able to furnish a great variety of garments. However, it is seldom necessary or desirable to rent costumes for the entire pageant cast. In many cases, the majority of the cast may be effectively and inexpensively costumed in homemade apparel. Historical pageants require costumes which are in keeping with the period involved in the theme. A good plan is to correspond with costume houses with reference to rental prices, and compare the expense with that of homemade garments. In this way it will become evident what costumes should be rented and what others should be made.

It is unwise and unnecessary to put rich and expensive material into homemade costumes. Canton flannels, cambrics, and cheesecloth are the best substitutes for most costly materials. The flannels and cambrics come in a variety of colors and substitute well for silk, velvet, and other expensive cloth. Unbleached muslin and cheesecloth may be dyed and used effectively. Woolen ratteen may be purchased in a variety of colors and is

a suitable substitute for buckskin or other heavy material. Even burlap may be used when richness is not a necessary illusion. Crepe paper is valuable in costuming dancers and appears like rich cloth when used under artificial light on the outdoor stage. It is not durable, and if used extensively it should be sewed on a cheesecloth base. It is sometimes more practical to do this than to dye the cloth.

All homemade costumes should be carefully designed in order that accuracy in outline and proportions may be retained. It is impossible to imitate historical costumes without close attention to the original pattern. The dancer's costume does not have to follow any particular model, but the grace of the body should never be lost by poorly fitted garments. All costumes used in the same group dance should be designed after the same pattern so that the combined effect will be harmonious.

In costuming groups representing different nationalities, the color and design, and characteristics of their national dress should be retained. Such costumes are easily made at home or rented from the costume houses. The director should go to a costume house and pick out the articles he needs whenever it is possible for him to do so.

The symbolic dress attempts to convey through the medium of form and color the idea of the personification. For instance, in dressing characters representing such abstract conceptions as Justice, Peace, Truth, War, Power, and Hope, conventional symbols are worn or carried by the actor. Sometimes it is practical to design the symbols in the cloth, or have them painted on it. Such costumes only attempt to suggest the thing represented.

The so-called character dress is widely used in the

dances and drills of children, but it may also be used by older people. This dress attempts a rather elaborate representation of birds, insects, animals, and flowers. These costumes are not usually obtainable from costume houses. Animal heads are difficult to find, but are easily made so that they appear real in the distance or under artificial light. Wire which is sufficiently tenacious to hold its shape when bent may be shaped according to the outline of the head and covered with cloth of suitable color. In this way the required illusion may be secured.

The Setting and the Stage. — The stage may be a field, a hillside, a meadow, or any other place which will solve the mechanical problem offered. It may comprise a few feet at the base of a tree, a section of a lawn, the bank of a stream, or the courthouse steps. In any event, it should be such as to lend atmosphere and beauty to the production. Mr. Langdon, in a *Bulletin of the American Pageant Association*, classifies pageant sites under three heads: "The Ideal Pageant-ground", which is so situated that the city or community house is in vista or full view from the spot where the historic events of the community are to be reënacted; "The Characteristic Pageant-ground", which is easily recognizable as characteristic of the town or region in which the town is situated; and "The Indifferent Pageant-ground", which is simply a beautiful spot. In many instances the "Ideal Pageant-ground" will not be available, but any site which is suggestive of the community is sufficient.

Many of the smaller pageants lose their effect because they lack definiteness and a centralization of action. They are enacted in an open space where the spectators' vision is not confined to any particular zone, and as a result the small spectacle is lost in the vast outdoor background. Sometimes the "zone of interest" is confined

by such natural barriers as trees, hedges, and embankments; but more frequently it is not. In the latter case, it is best to construct an outdoor stage. Such structures should usually be simple and in harmony with the surroundings. Consequently, a frame structure is objectionable except when it is possible to disguise it so that it will appear in harmony with the natural setting.

"The Bohemian Club Theatre", Sonoma County, California, is a model stage for the more elaborate outdoor production. It is situated on a hillside covered with trees. Powerful and well controlled lights illuminate the orchestra pit, the main stage, the second stage, and a carefully planned system of paths and stations further up the hillside. Beyond the definitely lighted area are the working stages and the dressing rooms. All of the artificial aids used in the productions are so carefully concealed that nothing strikes a discordant note in the setting. The auditorium faces the stage on an inclined plane, and it is about two hundred and seventy-five feet from the rear of the auditorium to the back of the stage. The actual playing area is approximately two hundred feet deep. The main stage is all that is necessary for the more common productions. As a result, the spectators' attention is focused into a relatively small area by definite boundaries which are probably never noticed. Thus, the spectacle receives all of the advantages of the outdoor beauty without being lost in it.

In choosing the site the committee should never forget the audience. Does the ground form a natural amphitheatre, or will it be necessary to construct bleachers? In the construction of bleachers it will be necessary to leave aisles in order that people may be seated efficiently. The bleachers should never be constructed very close to the stage, since such construction not only destroys

the illusions for more people but it makes all of the space back of them useless. On the other hand, if the bleachers are well to the rear of the grounds the area in front of them may also be utilized by the spectators.

The ideal situation is the natural amphitheatre. If a gentle slope of about twenty degrees can be found where the other essentials are also present there is no need of any construction at all. The ground should be marked off, and certain space set aside for aisles to prevent confusion. Some well known person should be in charge of each section with a corps of ushers. Boy and girl scouts are valuable for such work. With the proper person in charge, it will be possible to keep the spectators seated and as a result, more people will be able to see. The seating facilities should always be published in advance so that the audience will know what to expect and will come prepared for it. In case bleachers are not constructed most people will want to bring blankets, rugs, or cushions.

In marking off the grounds, it is well to bear in mind that any space outside of a forty-five degree angle drawn from the rear center of the stage is of little or no service. The amphitheatre should be as long as possible, but not so wide that those on the outside can see only a small portion of the stage. If possible there should be several entrances so that the auditorium may be filled quickly without confusion.

Most community pageants do not require an elaborate stage, and the construction is usually inexpensive. The director will be able to estimate the size of the stage accurately from the number of people used thereon at one time, the grouping, and the stage business. Trees should always be around the outdoor stage.

The amount of masking necessary will depend upon

the number of trees, hedges, embankments, and other natural conditions. Masks should begin at the down stage corners and extend at an angle of forty-five degrees toward the amphitheatre. At a distance of one-half of the depth of the stage a similar pair of masks, one from each side, should extend parallel to the first. At the rear center it is well to leave an opening of several feet in width, and mask each way from it parallel with the front of the stage. A few feet back of this center opening should be a masking piece parallel to it. It is usually desirable to have the masks ten feet high, and as long as necessary to conceal the working stage. They are cheaply and easily constructed by taking two-by-four pieces twelve feet long and setting them in holes bored two feet deep and not more than ten feet apart. Then one-by-fours are nailed along the base, the center, and the top of the upright pieces. If the one-by-fours are in ten or twenty foot lengths it will not be necessary to saw any of the lumber, consequently, it may be returned to the lumber yard at a slight discount. After the framework is complete, limbs and twigs are cut from trees and nailed to the frame. They must be rather small so that the foliage will be compact, otherwise, light will show through the mask and reveal the working stage. This should not be done until a short time before the performance because the leaves soon wilt and lose their natural color. Limbs from trees of different species should not be mixed for the leaves are of a different hue and cause a rather uncomfortable contrast.

The floor of the stage should be very level and all sticks, stubble, and coarse grass should be removed. If the sod is not perfect it may be necessary to cover the stage with some kind of green stage carpet. Green bur-lap serves the purpose well and is inexpensive. Some-

times it is practical to skin the old turf off and to cover the stage with bluegrass sod. Again, it may be necessary to scrape the surface and scatter freshly mown lawn grass over the stage. In this case the stage should be well dampened so that no dust will be raised. This part of the preparation must be gone over carefully every day in order to insure safety. A small piece of glass, a twig, or a pebble may injure a bare-foot dancer. The entrances should also be free from every obstruction.

The grounds committee should always remember that a cast of several hundred must be stationed back stage. Dressing rooms must be in the immediate vicinity in order to prevent long stage waits. Tents are usually the most practical dressing rooms when buildings are not close. A mere awning is not enough to prevent rain from ruining many dollars worth of costumes. All dressing rooms should be conveniently arranged, well ventilated, and lighted. The grounds back of the stage proper should be divided into a working stage and episode quarters. The working stage must be of sufficient size to take care of all the properties and incidental stage tools. The episode quarters should be designated by sign boards displaying the numbers of the respective episodes. These stations are very essential to efficient grouping for entrances on the stage. In the event that a processional is used, a long driveway to and from the stage may be necessary.

The Use of Color.—The emotional appeal of color may be used extensively in pageant production. The study of color, with reference to pageantry, has not been extensive and the present color theories are far from accurate when applied to the lighting of the outdoor stage. The darkness of the night, the topography of the stage, the nearness of hills, buildings, and other sur-

rounding objects, and the color and texture of everything on the stage enters into and modifies the resultant effect of color combination. Consequently the burden of originality in the production of color harmonies and contrasts will rest with each director.

It is doubtful whether or not time and facilities will make possible elaborate color presentations in most communities. As a rule, the color scheme is vague and only suggestive, but even then it is an asset. Color produces moods, and is broadly used in symbolism. With its symbolical significance in mind any one can use it to advantage without an excessive amount of scientific knowledge.

Red in its various and related shades is one of the most commonly used colors on the pageant stage. It is associated with many moods and things, and has symbolized fire, war, cruelty, stealth, anger, and many other destructive influences. In tints other than the spectral it is emblematic of the gentler emotions of love and truth. It must be remembered that a flaming red and a soft reddish glow are conducive of vastly different emotions.

Blue is a cold color. Being the color of the clear sky, blue has been described as heavenly. It is symbolical of hope, constancy, fidelity, serenity, generosity, intelligence, and truth. The dull, drab blue is universally used as characteristic of despondency; it is cold and melancholy. Blue light is used on the stage to indicate the twilight hours and is referred to as "midnight blue".

White is most commonly associated with purity and high exalted standards. It is symbolical of light, truth, purity, chastity, innocence, modesty, and peace. Garments of this color usually adorn those characters depicting the finer side of life. White light brings out the

exact color of the costumes on the stage. It is much stronger than an equal number of watts of colored light and will drive them into obscurity unless they are of greater intensity.

Green is the predominate color of the outdoor setting and where that element is not desired in a scene very strong lighting facilities are needed to overcome it. Green is usually associated with springtime, youth, and vigor, and is frequently the principle color in episodes depicting springtime and prosperity. It easily becomes offensive if it is not broken with some other color, and for this reason must be handled carefully on outdoor stages. It is symbolical of hope, victory, and plenty. A violent green in sharp contrast with the surroundings indicates greed and selfishness.

Yellow in its more brilliant tints is symbolical of light, warmth, and glory. When used in the sallow tints, it is suggestive of sickness, loathsomeness, inconstancy, and deceit. In its spectral tint it is emblematic of the sun, and is used on the stage to indicate sunlight.

Black is symbolical of war, terror, horror, wickedness, treachery, and crime of all sorts. It is valuable in offering a contrast to almost any other color. Complete darkness on the stage creates an atmosphere which no color can duplicate in intensity. Battle scenes carried to a climax can be finished in no better way than by a sudden darkness; the mere blackness will hold the tension longer than any amount of confusion or excitement.

The director should remember that light of a given color shining on the same object on two different occasions may give varied results, since the surrounding circumstances always affect the general color formula. In other words, a color formula is only a guide, and a constant watch at the dimmer box is necessary to secure

the best effect. Varying intensity of light currents, the amount of natural light, texture and color combinations of the costumes, and many uncertain elements will upset the most accurate color plan. Even on the night of performance it may be necessary to tone down some color which has never predominated before.

For all practical purposes a complete set of colored, sheet gelatine mediums, and a dimmer system will give any effect desired. Sheet gelatine is designated as clear, frosted, straw, amber, orange, pink, red, dark red, magenta, purple, green, dark green, light blue, blue, and dark blue. All of these shades may be obtained from the Chicago Stage Lighting Co., 112 N. La Salle St., Chicago, Illinois.

Lighting the Pageant. — The lighting system must be so constructed that the light may follow the mood of the scene. In order to accomplish this, it must be possible to change the color and intensity of the light either quickly or by a slow gradual process as each individual case demands. Four independent circuits of lights are usually sufficient, and when additional colors are needed they may be had by using colored, sheet gelatine mediums. Each circuit should run through the dimmer independently of the others, thus making many color combinations possible. Dimmers of sufficient resistance to resist the voltage to any great extent on each of the circuits would be very expensive. However, a barrel filled with water, some metal plates and electrolyte is all that is needed to make a water rheostat which any electrician can construct easily.

The pageant stage is lighted, for the most part, by flood lights and spot lights. The flood lights cast widely diffused rays of light and are inexpensively made. A tin box or can may be converted into a flood light hood

by cutting an opening on one side and by placing over it a gelatine medium of any desired color. It is then necessary to fasten a socket in the can and insert a bulb of desired candle power. All bulbs of over two hundred watt power should be hung in a vertical position to prevent their burning out. Sometimes it is impractical to use large bulbs which are very expensive and a number of smaller ones may be grouped together forming the so-called "bunch-light" which serves equally well. The spot light is more difficult to make but there is usually a projection lantern of some sort in every community which may be used for this purpose. A spot light of less than a thousand watt power is insufficient for outdoor use.

The footlight is growing into disrepute in the theatre, but it may be used to a very good advantage on the outdoor stage. It is a matter of judgment in each case as to whether or not it is needed. It is easily constructed by taking a piece of sheet iron twenty inches wide and as long as desirable. Then a one-by-four should be nailed along the edge of the metal strip, and the sheet iron bent at right angles to the board so as to make a trough. The light sockets may then be fastened on the one-by-four base. It is usually best to set this trough in the ground so that the top of it is just level with the surface. These lights serve to illuminate the front of the stage where the flood lights fail to reach. By using them in this manner, there is less danger of any of the stage lights striking the spectators in the face.

It is essential to have the various colored lights evenly distributed over the stage. Flood lights should be placed in the wings of the stage, in trees, and other places where it is possible to anchor them. A number of utility lights are needed by the orchestra and back stage or-

ganization. These lights are of small candle-power and are usually shaded.

The switchboard should be so located that the electrician has an unobstructed view of the stage. The entire lighting system should be controlled by one master switch, and each circuit by an individual switch. The switchboard should be very substantial because any movement may loosen a connection or cause a short circuit. All wires should be insulated and kept off the ground. The dimmer should be located as near the switchboard as possible in order that the lights may be efficiently operated.

Rehearsals.—The value of the rehearsal period is seldom realized until the night of production. Many hours improperly called "rehearsals" are wasted either in visiting or a lack of sincerity and application to the task in hand. Such procedure will inevitably cause interest to lag, interpretation to be shallow, and not infrequently will cause personal dissatisfaction within the cast. On the episode leader falls the burden of watching for and overcoming any such dangers which may arise. In meeting such emergencies the following suggestions are helpful: endeavor to make rehearsals interesting, short, and frequent; never work in crowded, cramped, and uncomfortable places; never allow discussions of any sort during rehearsal periods, but encourage free discussion and expression of all problems at incidental meetings between members of the cast and the leader; do not tolerate habitual absences or tardiness at rehearsals; make frequent appointments with members of the cast for the purpose of discussing their individual work, and inspiring them with a vision of their opportunity; give people who have small parts and become listless special problems to solve — if none appear invent some;

dismiss the cast at once when rehearsals lag without obvious cause.

Those in charge of rehearsals must be leaders who are competent to command the respect of the group. Episode casts may involve people of all ages, in which case the problem of discipline becomes very complex. There must be a recognized authority at all rehearsals, and the director should remember that his only means of enforcing rehearsal regulation is through his own personality. Children are easily managed and seldom give trouble. Young people between the ages of fifteen and twenty-five are difficult to manage, but once interested they are easily led and develop quickly into valuable material. Women between the ages of twenty-five and fifty, are as a class, the best help both on the cast and on the committees, men of the same age are good help but they will not assume much responsibility. On the whole, older people are not difficult to handle in rehearsals, but they demand results and after a few useless rehearsals they become disgusted beyond redemption. The personality of the director or leader in charge has more to do with the success of the rehearsal than anything else. If the director is kind, courteous, and accommodating when possible, he can be firm at other times without offense to anyone.

Unfortunately, it is impossible to have the stage for all rehearsals. Schoolhouses, dance pavilions, and halls of all sorts must be used. Light, ventilation, and room are the big factors to be considered in selecting places for rehearsals. If the weather will permit, rehearsals should be carried on outdoors if the performance is to be on an outdoor stage. In this way the voices of the players become adjusted to outdoor speaking. It is best to get the exact dimensions of the stage and conduct all

rehearsals as nearly on the same scale as possible. Thus, it is not necessary to modify a considerable portion of the action when the cast is taken on the stage. If the cast is not familiar with the stage, the final, complete rehearsals will be greatly retarded.

The orchestra rehearsals are upon an entirely different basis than the others. It will be necessary for the orchestra to have a few rehearsals to become familiar with the pageant music and several meetings with the cast in order to coördinate the music and the action. The importance of orchestra rehearsals is not so much in learning how to play as it is in knowing when and under what circumstances to play. The orchestra director should know the exact time consumed in playing each piece of music and many other matters of organization which must be determined by actual trials.

Full rehearsals should never be attempted until the stage is in shape to accommodate the performance. These rehearsals demand the presence of everyone in the cast and the entire working crew. Inasmuch as they involve the time of many of the community's busiest people, long, drawn-out affairs should be avoided. These rehearsals should run as nearly uninterrupted as possible, but unless the individual episodes are thoroughly developed, progress will be very slow. Prompt attendance and undivided attention are imperative. It is always desirable to have at least one final rehearsal in costume, and more if possible. Episode leaders should do all in their power to discipline this group, and thus preserve the respect of the cast for the performance.

The Performance.—A few bitter experiences amid the confusions of a poorly organized back stage will convince any director that what the audience does not see is half of the performance. Misplaced properties, con-

fused entrances and exits, crowded wings, and many other errors are the direct consequences of a poor organization. Dramatic effect depends upon the intelligent conduct of all back of the footlights and any disturbance may confuse the electrician, mislead the orchestra, and ruin the episode.

There is no set method of handling the back stage, but the following form will suggest how to overcome difficulties and prompt some other arrangement if it is not followed in detail. A few hours before the performance there should be a meeting of the pageant committee, music and dance directors, and the episode leaders, at which all details are carefully checked. Episode leaders are given instructions, including the time their groups are to appear for make-up, matters of discipline, and such general instructions as are essential to pass on to the cast. Groups should appear exactly at the time designated in order to prevent great confusion. The make-up and costume committees, and the stage crew should be in charge of all arrangements before members of the cast arrive. Members of the cast should report directly to the assigned station where the leader will register them. When the entire group has assembled, the leader reports the fact to the director. In this way the director knows at all times just what progress is being made. It is advisable for the director to inspect all make-up before the performance.

Some responsible person should be stationed at each entrance for the purpose of warning each group in time for them to prepare for their entrance. Episode groups should be careful not to form in the wings of the stage in such a manner as to interfere with those leaving the stage. Frequently the director has planned pictures and parades which will be made impossible if the cast re-

moves costumes or make-up before ordered to do so by the director. It is unwise to allow encores. Any pageant of size will run over two hours and if encores are allowed the playing time may be doubled. Furthermore, the repetition of scenes tends to confuse everyone and never adds to the performance.

After the performance is over there is always a tendency to hurry away, with the result that costumes are frequently damaged and valuable properties lost or ruined. Each player should check all personal costumes and properties with the episode leader. If the cast is not warned about such carelessness unfortunate losses are liable to mar the triumphs of the performance.

APPENDIX

HELPFUL BOOKS ON PAGEANTRY

- BEEGLE AND CRAWFORD. *Community Drama and Pageantry*. New Haven : Yale University Press. 1916.
- BATES, ESTHER WILLARD. *Pageants and Pageantry*. Chicago : Ginn and Co. 1912.
- CHUBB, PERCIVAL. *Festivals and Plays*. New York : Harper and Brothers. 1912.
- DAVOL, RALPH. *Handbook of American Pageantry*. Taunton : Davol Publishing Co. 1914.
- GARNETT, PORTER. *The Grove Plays of The Bohemian Club*. San Francisco : H. S. Crocker and Co. 1918.
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- DICKINSON, THOMAS H. *The Case of the American Drama*. New York : Houghton Mifflin Company. 1915.
- MACKAY, CONSTANCE D'ARCY. *Patriotic Drama in Your Town*. New York : Henry Holt and Co. 1918.
- MACKAY, CONSTANCE D'ARCY. *Patriotic Plays and Pageants for Young People*. New York : Henry Holt and Co. 1912.
- MACKAYE, PERCY. *The Civic Theatre*. New York : Mitchell Kennerley. 1912.
- NEEDHAM, MARY M. *Folk Festivals*. New York : B. W. Huebsch. 1912.
- TAFT, LINWOOD. *Technique of Pageantry*. New York : A. S. Barnes Co. 1921.

A FEW PAGEANT TEXTS

- ALEXANDER, HARTLEY BURR. *The Pageant of Lincoln*. Lincoln, Nebraska : Lincoln Commercial Club and Alumni Association. 1915.
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- COLLINS, RUTH COFFIN. *The History of Chicago from 1613-1914*. Chicago : Stearns Bros. and Co. 1914.
- DEEMS, EDWARD MARK. *Holy-days and Holidays*. New York : Funk Wagnalls Co. 1912.

- DYE, CHARITY. *Historical Pageant of New Harmony*. Indianapolis : Hollenbeck Press. 1914.
Closing the centennial celebration, June 6-13, 1914.
- ERSKINE, JOHN. *A Pageant of the 13th Century, for the Seven Hundredth Anniversary of Roger Bacon*. New York : Columbia University Press. 1914.
- FORD, N. F. *The Pageant of Methodism*. Chicago : Central office of the Epworth League. 1914.
- GOODMAN, KENNETH SAWYER. *A Pageant for Independence Day*. Chicago : The Stage Guild. 1912.
- KOCH, F. H. *Book of the Pageant of the North West*. Grand Forks : University of North Dakota. 1914.
- LANGDON, WILLIAM CHAUNCY. *Book of Words of the Pageant of Darien*. New York : The Clover Press. 1913.
- LANGDON, WILLIAM CHAUNCY. *Book of Words of the Pageant of Meriden*. Hanover : Dartmouth College Press. 1913.
Given in the celebration of the one hundredth anniversary of the founding of Kimball Union Academy.
- MACKAY, CONSTANCE D'ARCY. *Historical Pageant of Portland, Maine*. Portland : Southworth Printing Co. 1913.
Produced as a free civic Fourth of July celebration.
- MACKAY, CONSTANCE D'ARCY. *The Pageant of Schenectady*. Schenectady : Gazette Press. 1912.
In celebration of the two hundred fiftieth anniversary of the founding of Schenectady.
- MACKAYE, PERCY. *St. Louis : A Civic Masque*. Garden City : Doubleday, Page and Co. 1914.
- OBERHOLTZER, E. P. *Official Pictorial and Descriptive Souvenir Book of the Historical Pageant at Philadelphia*. Philadelphia : The Historical Pageant Committee of Philadelphia. 1912.
- STEVENS, THOMAS WOOD. *Book of Words of the Historical Pageant of Illinois*. Chicago : Alder Brink Press. 1909.
- STEVENS, THOMAS WOOD. *Book of Words of the Pageant and Masque of St. Louis*. St. Louis : Nixon Jones Printing Co. 1914.
- TANNER, VIRGINIA. *The Pageant of the Little Town of X*. Boston : A. T. Bliss and Co. 1914.
- UNIVERSITY OF WISCONSIN. *Book of the Words. A Pageant of the University*. Madison : F. C. Blued and Co. 1914.

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- CALVERT, LOUIS. *Problems of the Actor*. New York: Henry Holt and Co. 1918.
A very interesting study of the art of acting. Technical, but very easily understood.
- TALMA, F. J. *Reflections on the Actor's Art*. New York: Publication IV. of the Dramatic Museum of Columbia University. 1915.
A valuable study and analysis of the art.
- FRY, EMMA SHERIDAN. *Educational Dramatics*. New York: Moffatt Yard and Company. 1913.
Treating the subject from an educational viewpoint. Very practical for amateur use.
- GILLETTE, WILLIAM. *The Illusion of the First Time in Acting*. Publication I of the Dramatic Museum of Columbia University. 1915.

THE DANCE

- CRAMPTON, C. WARD. *Folk Dance Book*. New York: A. S. Barnes Co. 1912.
Primarily for children's use on the playground. Contains dances of many nationalities with music and directions for teaching.
- HOFER, MARI RUEF. *Popular Folk Games and Dances*. Chicago: A. Flanagan Co. 1901.
Contains music, directions, and words for many games.
- CRAWFORD, CAROLINE. *Folk Dances and Games*. New York: A. S. Barnes Co. 1912.
Music and direction for dances of several nationalities.
- RATH, EMIL. *Aesthetic Dancing*. New York: A. S. Barnes Co. 1914.
A valuable aid in the instruction of amateur dancers. Contains illustrations, music, and directions.

FOLK-SONGS

- SHARP, C. J. AND CAMPBELL, OLIVE D. *English Folk-songs from the Southern Appalachians*. New York: G. P. Putnam's Sons. 1917.
Contains 122 songs and 323 tunes.
- BANTOCK, GRANVILLE. *One Hundred Folk-Songs of All Nations*. Boston: Oliver Ditson and Co. 1911.
This book contains both words and music for songs used in many pageants.

COSTUMES

- STONE, MELICENT. *The Bankside Costume Book for Children*. Akron: Saalfeld Publishing Co. 1913.

- EARLE, ALICE MORSE. *Two Centuries of Costume in America*. New York: The Macmillan Co. 1903.
In two volumes. Contains many valuable photograph illustrations.
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