

June 2018

Pioneer Pageant: An Inspiring Outdoor Spectacle, Rich in Historical Features, Re-enacting the Historic Events the Won the Pacific Northwest

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*An Inspiring Outdoor Spectacle,
Rich in Historical Features,
Re-enacting the Heroic Events
that Won the Pacific Northwest.*

"A Lesson in Americanism"

presented in thrilling, dramatic scenes
faithfully portraying historical events
interwoven with beautiful allegory and
symbolism. A colossal production using
2,200 actors, choristers, dancers, Indians.

THE PAGEANT AND THE PEOPLE

Percy Jewett Burrell, Director of Pioneer Pageant.

DOES it not suggest the Drama of our Democracy? How rapid and interesting its growth in this land of ours! Truly the American is finding his art!

Pageantry has had a national history of significance. Today it is recognized as possessing a combined charm and authority in the development of community solidarity and communal art. Its present use presages yet larger service to the people. The impulses of art, education, patriotism, and religion reach out and select the Pageant as a means of potent expression of life itself. Wherein lie the potency and the genius of the Pageant's appeal? The art-minded, the social-minded citizen is constantly learning through his very participation in it.

Are you cultivating imagination in the student-mind? Are you widening the vision of your church? Are you promoting some social or civic cause? Would you honor the heroic dead, and venerate the historic past? Have you at heart the cultural growth of your town? Such are questions that any American of our day may rightfully expect to be put to him. If his answer be "Yes", he will doubtless anticipate another question, "How are you doing it?" And in more cases than the average citizen might think, the answer is, "Our people put on a Pageant."

Indeed this art has already done much in the building-up process of American communities and institutions. The achievement that lies ahead for it is incalculable. Fortunate indeed is the Walla Walla Valley that so soon is to become conscious of just what the people's participation in a Pageant means, for they themselves are in the days of preparation for their own Pioneer Pageant, "How the West Was Won."

Seventy-five years ago last November, Marcus Whitman, the pioneer-missionary-statesman met a martyr's death. This anniversary has inspired President S. B. L. Penrose of the College that bears the name of this intrepid pioneer, to write a drama for out of door, portraying the thrilling events that played so important a part in the making of our national history.

On the afternoons of Wednesday and Thursday, June 6th and 7th, 2,000 men and women, boys and girls, will take part in a great community drama of, and by, and for the people. Many of the actors will be the sons, the daughters, and the grandchildren of the hardy early settlers themselves. They will come from southeastern Washington and northeastern Oregon, from Walla Walla, Waitsburg, College Place, Dayton, Milton, Freewater, Weston, Athena, Adams, and Pendleton. Several hundred Indians—Nez Perce, Umatilla, Cayuse, Walla Walla and Yakima—descendants of the famous Indian chiefs, and other red men who sat in the Great Council with Gov. Stevens in 1855, will be seen in vivid portrayal of the scenes of bygone days.

Four dramatic Movements make up the Pioneer Pageant. These are divided into Episodes, Scenes, Interludes, and Visions. The first three Movements are historical. In Movement I (1805-47) the spectator will see the explorer, the fur trader, the missionary, the pioneer, and the famous wagon train of '43. The last Episode in the Movement tells of the Whitman massacre. Not in grim

realism, but thru the tragic dance of fields, water, and mountains will the event be portrayed.

Movement II (1848-58) deals with the Indian Wars. The first Episode shows the Great Council presided over by the famous Gov. Stevens, in "The Meeting", "An Indian Holiday", "The Signing of the Treaty" making the three scenes. "War!" is the second Episode, and in two thrilling scenes depicted the rout of Col. Steptoe, followed by the victory of Col. Wright and his dashing cavalymen, and the raising of the Stars and Stripes, which that memorable day have never been lowered in the Inland Empire.

Movement III brings us down to the period from 1859 to 1875, and is "The Building of Walla Walla." Four Episodes with numerous scenes show the Town, the Church, the School and the Railroad. The entire Movement is strikingly kaleidoscopic with its soldiers, hunters, traders, chinamen, kam emigrants, cowboys, cattle rustlers, mountaineers, horse thieves, gamblers, saloon keepers, dance-hall girls, miners, ministers, priests, teachers, vigilantes, its train to the mines, volunteer fire department, village band, stage-coach, fountains of schools and seminaries and the coming of the first railroad, to which I. S. Baker's name is inseparably linked.

Symbolism characterizes the fourth Movement, "The Coming Day", with four Visions: "The Fruits of the Earth"—Wheat, Water, Orchards,—interpreted by 175 dancers; "The Fruits of Civilization"—Education, Civics, Art—shown in tableaux; "The Fruits of the Spirit"—Faith, Courage, Vigilance, Hope, Humility, Sacrifice, Loyalty—radiantly revealed by seven mounted female figures.

The fourth Vision, "The Future Glorious," is a Finale employing all symbolic groups and choristers in processional, tableau and recessional.

The central figures in the Pageant are "The Spirit of the Valley," a beautiful woman enthroned on a dais, who presides over the historical Movement, and "The Spirit of the Mountain-Top" a striking male figure mounted on a charger, who appears on the scene at the beginning of "The Coming Day." These two Spirits—one of the Past, the other of the Future—respond to the questionings of three youths, American, Russian, Italian, by teaching to each and to all a lesson in Americanism through the unfolding and visualizing of historical and symbolic scenes.

In the Pioneer Pageant will be seen 1,000 actors, and 300 dancers. A chorus of 500 adults, a juvenile chorus of 400 voices, a band of 60, and an orchestra of 65 pieces, will furnish the specially arranged music under the direction of Howard E. Pratt. The music is a festival in itself!

Animals will play no small part in the production. Five hundred are required—horses, mules, cayuses, and cattle of all kinds.

The scene of the pageant will be Pageant Field, located on the Walla Walla Fair Grounds. The green sward is a quarter of a mile wide and an eighth of a mile deep. In the not far-distant back-ground are the majestic and beautiful Blue Mountains in Oregon. No larger field has even been used in American pageantry, and it is doubtful if a vista of more surpassing grandeur could be found anywhere.

This is the story in brief outline of the Pioneer Pageant—a spectacle destined to be remembered throughout the lives of all those who are fortunate enough to be participant or beholder. Once again and in one of the fairest spectacles of our America is the gospel of Pageantry to be realized as "a festival of the mighty God in commemoration of past glories and in gratitude for present prosperity", and, may I add, in hope of future blessing.

PROGRAM

MOBILIZATION

of

ACTORS', CHORISTERS' and DANCERS' DIVISIONS

WASHINGTON, OREGON, IDAHO

PIONEER PAGEANT

"How the West Was Won"

HIGH SCHOOL AUDITORIUM, WALLA WALLA, WASH.

TUESDAY EVENING, MAY 1st, 1923, 8:00 P. M.

James P. Neal, Vice-Chairman Pageant Committee, Presiding.

SELECTIONS BY WA-HI BAND—H. C. Tilly, Director.

- "Our Appreciation".....Pal Clark, Chairman Pageant Executive Committee
Reading of Pageant Proclamation Mayor Ben F. Hill
"Lighten Our Darkness" Tenor Solo, Wallace Allen and Chorus
Directed by Howard E. Pratt, Musical Director of Pageant
"What the Pageant Is".....Dr. Otis H. Holmes, Chairman Speakers' Bureau
Canadian Boating Song, "Alloetta".....Kiwanian Group
"Stand Up!" Percy J. Burrell, Director of Pageant

DISPLAY OF COMMUNITY PAGEANT PICTURES

- March from "Tannhauser" Wa-Hi Band
"Why We Have a Pageant".....President S. B. L. Penrose, Author of Pageant
Soprano Solo, "The Valley of Laughter".....Emily Shotwell

MOTION PICTURES OF HISTORIC-SYMBOLIC PAGEANT

"The Torch," Urbana, Ohio.

- "America the Beautiful" Chorus

NATIONAL ANTHEM

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