

FORT GRIFFIN FANDANGLE:
THREE PERSPECTIVES ON PERFORMING HISTORY ON THE TEXAS PLAINS

by

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I dedicate this work to my family. My daughters TaylorMarie and Jaclyn Beck have been an unending source of love, encouragement, and support, and they always keep me giggling. My parents, Wyatt and Barbara Martin, have encouraged me throughout my life, valued my education, and I truly appreciate their financial support. Although my Mom is not physically with us any longer, I know she is proudly by my side.

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by

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DISSERTATION

Presented to the Faculty of
The University of Texas at Dallas
in Partial Fulfillment
of the Requirements
for the Degree of

DOCTOR OF PHILOSOPHY IN
HUMANITIES

THE UNIVERSITY OF TEXAS AT DALLAS

May 2017

ACKNOWLEDGMENTS

I would like to thank a few people in Albany, TX who were so kind and welcoming to me as well as helpful in my research: Margaret Blagg, Susan and Steve Waller, Nancy Green, Molly Sauder, Mike and Cheryl Whitmore, Randy Bacon, Lu Ann George, and Jane Lenoir at the Fort Griffin State Historical Site.

I am equally grateful to my friend Elsa Williams, a previous Albany resident and *Fandangle* participant, who attended the *Sampler* with me and provided great insight throughout the weekend and the project.

Of course the project itself would not have occurred without the initial direction and subsequent contacts given by my professor Rick Brettell, and for that I am extremely appreciative.

Finally I want to thank the members of my committee including Thomas Riccio, Rick Brettell, Eric Schlereth, and Jessica C. Murphy, for their time and energy as well as their continued guidance and support. In particular I want to thank Thomas Riccio for countless hours devoted to my project and his welcomed guidance every step of the way.

February 2017

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The University of Texas at Dallas, 2017

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The 2013 75th Anniversary *Fort Griffin Fandangle*, an outdoor historical performance depicting late 19th century Texas, tells of the progression of the Fort Griffin area from prairie land to military fort to a town called The Flat. Although not completely historically accurate nor culturally inclusive, the author, directors, and local participants skillfully depict early Texas history through the *Fandangle*. The *Fandangle* is further shaped by social and cultural American and Texas narratives including southern and western narratives. The performance is placed within current outdoor historical performance, public history, and secondary education disciplines. This came about through a reissued 1966 Outdoor Theatre survey administered to current Outdoor Theatre members, through a reissued 1998 Rosenzweig and Thelen public history survey administered to *Fandangle* participants, and through a discussion on the potential use of the performance within secondary education. It is proposed that the *Fandangle* has a place within academic studies—it provides insight into created myths and memory, collective Texas history, ways to study and learn history, and community identity and cohesiveness, all while preserving a perceived cultural identity of the community.

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PREFACE

Prior to introducing the work itself, it is important to understand the motivation behind the work. For eleven years I had been teaching Texas and Early American History in the secondary classroom, and a few things had become apparent to me through the years. One thing is that students lack the motivation to formally study history and often say things like, “This is boring.” A second thing is that students do not seem to see the relevance of studying history and I often hear them say, “What does this have to do with me?” I struggle with how to get them “hooked” into learning about our collective history, their family history, or even seeing the connection they have to their community. Having read teacher education articles on brain development, I know that our brains are not fully developed until we are approximately twenty years old and that the last thing to develop is the connection from past to present.

Our society is making the connection from past to present in many different ways; certainly in more ways than my secondary students are aware of. My thought process, therefore, turned towards thinking about why history was interesting to me, how it could be interesting to my students, and how history was incorporated into my life, their lives, and the community.

As part of my Humanities program at The University of Texas at Dallas, I took *Teaching U.S. History in the Secondary Classroom* during a summer semester at the University of Georgia’s College of Education. The visiting professor, Meg Monaghan, introduced me to a thought provoking book, *The Presence of the Past* by Roy Rosenzweig and David Thelen and an article by Diane Ravitch titled, “Should We Teach Patriotism?” I could not put these readings down, and unbeknownst to me at the time, they were to become the foundation of my interests and future academic studies. I have come back to the readings several times and find that they remind me of

what I am passionate about and provide me with inspiration in the merging of various disciplines and interests I have had over the years.

As I thought about what motivated me in my personal interests and career, I realized that I am on a journey to understand humanity by understanding our collective past, my individual journey and legacy, and to prepare my own children to preserve history throughout their lives. I found the questions that I asked myself were the same questions I was asking my students in the classroom. I realized that when I found a personal connection to the past, the topic became more interesting. For example, when I learned that I had approximately 15 ancestors who fought in the Civil War and that my great-great-grandfather Samuel W. Patten was captured during Sherman's March to the Sea, history about that period became real to me and, as a result, more interesting.

It became important to visit battle sites and understand the history associated with them, and it became important to share this information with my family in order to help preserve the memory of our ancestors. I realized the utter thrill of doing genealogy work and found connections and understanding about my ancestors and the eras in which they lived. Although this feeling may not be understood by all, I cannot even begin to explain, for example, my recent excitement when I traced some of my ancestors back to the 1600s, through a journey of early land ownership, including Quakers, Huguenots, and American Revolution service. I now understand the excitement of belonging to hereditary societies.

I returned to the *Presence of the Past* with the following questions, which became the root of my studies:

Why and how do we study the Past?

Why is there a fascination for many to visit museums, watch history programs, study

genealogy, attend historical performances, or travel to sites which tell a story?

What stories are our collective resources telling?

How has our collective past changed over the past fifty years?

Do we have an 'American' story?

As I entered further graduate work in Humanities at The University of Texas at Dallas (UTD), I wanted to be able to combine my academic interests with my personal interests. I began looking at what I was teaching in the classroom and by what methods I was teaching it. I began looking outside the box to share my information and receive student's information. I began, for example, to notice architecture when looking at photos, and looking at performances and reenactments. Historical performances/reenactments seemed to be the area that pulled everything together. Historical performances provided the backdrop to look at created myths and stories of our country which related to the curriculum I was teaching. Many performances exist in our country on early American history but these performances do not stop with staged indoor or outdoor performances, they continued in our living history museums and our outdoor learning centers. It seemed therefore, a natural progression while doing my qualifying exams to look into historical performance, museum studies, and public history. Initially I looked at performance primarily on the east coast relating to early American history since this is what I taught and particularly enjoyed however, my focus changed when one of my UTD professors, Rick Brettell, introduced me to the *Fandangle*. Since I had lived in Texas most all of my life and taught Texas History, it seemed to be a perfect fit to study a performance about Texas in the late 1800s.

INTRODUCTION

The study of vernacular historical reenactments and performances encompassing strands of performance and public history is a relatively new branch of historical studies. The prodigious scholarly literature devoted to religious reenactments and military battle sites focuses on ideology of performance and the nature of performance evidence. Interestingly, this relatively new branch of historical studies has not been applied to one of the oldest local historical pageants in the United States, the *Fort Griffin Fandangle* in Albany, Texas. This annual performance, which began in 1928, uses non-professional locals in all capacities of the performance. It combines the tradition of "reenactment" with that of American musical theater to portray the story of settlers in Texas during the late 1800s.

This dissertation engages in a documentary study of the *Fandangle*¹ through its seventy-five-year history, but will do so in the larger context of performance studies, public history, and secondary education. It is my hypothesis that the popular perception of the early history in this area of Texas has been crafted not only by the author of the *Fandangle*, but by the directors and local participants. Additionally, these perpetuated stories are neither completely accurate nor culturally inclusive and may undermine public history's shift from focusing on a single perspective to incorporating previously unheard voices. The performances have become a preservation of the cultural identity of the community and an avenue to honor, treasure, and memorialize a perceived culture that blends southern and western traditions and local memories. I also propose that, although currently viewed primarily as entertainment praising the

¹ Officially the title is *Fort Griffin Fandangle* but it is often called *Fandangle*; in this dissertation it will be referred to as the *Fandangle*.

perseverance of early settlers, the *Fandangle* has an untapped potential to educate the public on history, to shed perspective on our national narratives, and to be an example of community cohesiveness and identity to those outside of Albany.

The *Fandangle* is important because it is one of the few remaining outdoor historical performances in the United States. It has a responsibility to be as historically accurate as possible, yet to also preserve the perceived memories of the community. The outdoor musical occurs each year during the last two weeks of June. Performances have the same overall premise but vary in yearly themes. The narrated performances depict late 19th century West Texas life through song and dance written and choreographed specifically for the *Fandangle* and are based primarily on the memories of locals such as Sallie Reynolds Matthews whose journals are documented in *Interwoven, A Pioneer Chronicle*.

The objective of this study is to explore both the socio-cultural background of the *Fandangle* performance and its subject matter, as well as the shifts in performance content and strategy throughout its history. The ephemeral social phenomenon of American historical pageants began in part due to the Reform Movements of the Progressive Era and through the commemorative events that became a unique feature of early 20th century public history. Civic celebrations through pageantry were, for the most part, passé by World War II. However, these civic celebrations with their historical imagery helped to define a sense of identity and social relevance. Today, historical imagery is often found in the form of folk plays, restored museum

villages, and historical festivals; the *Fandangle* continues to be a civic celebration that helps define a sense of identity and social relevance for the West Texas community of Albany.²

Driving goals for this research included exploring the reasons that *Fandangle* townspeople keep performing each year, ascertaining the degree to which these performances have created a local story, determining whether the performances depict a frozen time period for tourists or a reenactment of town history for residents, and discovering anything from local, state, or national narratives which might have been left out of the created performance narrative.³

The purpose of my research is to: document, interpret, and understand the historical background of Fort Griffin and surrounding areas, the *Fandangle*, and outdoor performances; tease out created state and national narratives within local narratives and the performed narrative; analyze the recurring nature of the *Fandangle* and its legacy; place the performance within performance studies and public history; potentially place the performance into secondary education; and situate the importance of the performance within the community.

This study will focus on the performance itself, as well as its effects on performers, townspeople, and spectators. During the 75th Anniversary year of the *Fandangle*, I observed performances; reissued a survey to outdoor performance venues, which was created during the earlier 1966 study of the *Fandangle* by Marion Shockey; issued to *Fandangle* performers the original survey of Rosenzweig and Thelen, adding my own demographic questions; and began analyzing survey and performance data from the reissued surveys. Referring to the survey

² David Glassberg's 1990 book is instrumental in beginning the discussion of pageantry and public imagery and its connection to the relatively new field of Public history. David Glassberg *American Historical Pageantry. The Uses of Tradition in the Early Twentieth Century* (Chapel Hill: University of North Carolina Press, 1990).

³ *American Historical Pageantry* refers to Paul Green's *The Colony* which opened in 1937 and is still currently operating as a pageant. The Lost Colony "became a model for other towns wanting to present their history for tourists." Glassberg, *American Historical Pageantry. The Uses of Tradition in the Early Twentieth Century*, 276.

created by Rosenzweig and Thelen, I began with my own questions as I thought about the *Fandangle* performance and the *Fandangle* performers.

- How willing would participants be to answer questions either by survey or through interview on how they use history and their participation with the *Fandangle*?
- When answering surveys, would personal family history dominate their answers?
- Was the past pervasive or part of their everyday life?
- What “unconventional” ways of studying history were people involved in?
- Did they view the *Fandangle* as studying history?
- Was there a broad historical narrative within the *Fandangle*?
- Was religion discussed by participants in regards to studying history?
- Did the *Fandangle* respondents respond as the original respondents did in that one-third investigated into their family history and two-fifths worked on historical hobbies?
- Did participants fear being manipulated in regards to their perceptions of history?
- Was there an accurate portrayal of history in the *Fandangle*?
- Do people feel a responsibility to “carry on” history?
- Did participation in the *Fandangle* encourage pursuing one’s own family history?
- How did income, age, and gender affect one’s answer on the survey concerning how people viewed history in their lives?

The literature I reviewed on the *Fandangle*, on Fort Griffin, on the surrounding areas, on performance studies, on created myths, and on public history provided a framework within which to understand performance scripts and historical performances and perspectives concerning the relationship of the *Fandangle* to various disciplines. Marion Shockey’s thesis on the *Fandangle* was valuable in providing background on both the *Fandangle* and the Outdoor Theatre Movement until 1966—at the time of the thesis, the discipline of public history had not been established.⁴ Additionally, as mentioned by Phillip Hill and Kermit Hunter, the *Fandangle* and the Outdoor Theatre Movement began at approximately the same time.⁵ Shockey suggested a purpose for

⁴ Thesis titled “The Fort Griffin Fandangle: A Historical Study of an Outdoor Performance”, written August 1966, was found in the *Old Jail Art Center* archives in Albany, TX. As far as the archive’s staff is aware, this is the only academic paper written on the subject. The focus of the paper was a 20 question survey sent to 28 outdoor theatres listed as members of the Institute of Outdoor Drama.

⁵ Kermit Hunter wrote several scripts for outdoor historical performances which are still in production today.

pageant dramas or folk pageants and observed that participation by the community fulfilled civic duty and cultural aesthetic needs, which will be discussed in relation to the *Fandangle* of today.⁶ Robert Nail, the author of the *Fandangle*, also indirectly placed the *Fandangle* among literature in the Outdoor Performance Movement, and authors Reilly Nail, Sallie Reynolds Matthews, and Shirley Caldwell's written works have given perspective on what life was like for the locals.

Historical performance literature provides frameworks within which to view the *Fandangle*. These include Joyce Thierer's taxonomy of best practice priorities of performed history interpretation and her indication that pageants and musical performances need an accurate script and some knowledge of historical context. Another framework is Freeman Tilden's interpretation reminding readers that visitors experience through their senses and that it is "an educational activity which aims to reveal meanings and relationships..."⁷ Works in performance studies also include Richard Schechner's seven functions of performance, Scott Magelssen and Rhona Justice-Malloy's causes of performing history, and Jay Anderson's three key reasons living history enthusiasts are attracted to the past. All of these were considered when viewing the *Fandangle*.⁸

⁶ Marion Shockey, "The Fort Griffin Fandangle: A Historical Study of an Outdoor Performance" (1966), 80.

⁷ Freeman Tilden, *Interpreting Our Heritage*. (Chapel Hill: The University of North Carolina Press, 1967), 8.

⁸ Richard Schechner's seven functions of performance include: to entertain; to make something that is beautiful; to mark or change identity; to mark or foster community; to heal; to teach, persuade, or convince; and to deal with the sacred and/or demonic. Richard Schechner, *Performance Studies, An Introduction* (New York: Routledge, 2003), 39. Scott Magelssen's causes of performing history are: emerging styles of realism and naturalism; rise of democracy and social reform; powerful nostalgia symptomatic waves of immigration and cultural-pride movements from the intractable; baggage of colonialism and imperialism; legitimizing narratives to shore up new nationalism; shifts in economics and booms and family mobility; and philanthropic efforts of key millionaires. Scott Magelssen and Rhona Justice-Malloy, *Enacting History* (Tuscaloosa: The University of Alabama Press), 3. Jay Anderson's reasons living history enthusiasts are attracted to the past include: need for escape from the present, nostalgic preference for earlier epochs and curiosity about everyday life in earlier times. Jay Anderson, *Time Machines World of Living History* (Tennessee: AltaMira Press, 1984), 179-183.

Since the discipline of public history developed several years after the *Fandangle* began, it is important to apply its ideologies to the performance in order to bring new perspective to the material. Paul Shackel suggested that activities often help in creating an official public memory that becomes part of the group's heritage.⁹ James Percoco indicated that today, "most Americans learn their history from some kind of public venue be it a historic site, a museum, a television documentary or a Hollywood film."¹⁰ The *Fandangle* has established a public memory: it is a public venue that has provided a history lesson to its participants and observers for over seventy-five years. History is the way people understand their culture; where they came from, who they are, and what they might become.¹¹ Corkern reports that after movies and theme parks the "third major source of historical information for the American public is what could loosely be called heritage sites..."¹² This area of research directly relates to the untapped potential of the *Fandangle*. Finally in regards to reviewed literature, important works regarding created narratives include: Richard Hughes' work that discusses our national myths; the hero and the outlaw myth discussed by Margaret Mark and Carol S. Pearson; and various "Texas" myths discussed by Leigh Clemon.¹³ It is through these myths that I hoped to understand the created narrative of the *Fandangle*.

⁹ These memories can become part of a group's heritage and can be established by, 1) forgetting or excluding an alternative past, 2) creating or reinforcing patriotism, and/or, 3) developing a sense of nostalgia to legitimize a heritage. Paul Shackel, "Public Memory and the search for Power in American Historical Archeology," *American Anthropologist* 103, no. 3 (Sept. 2001): 655.

¹⁰ James A. Percoco, "The Wide, Challenging, and Wonderful World of Public history," *OAH Magazine of History* 16, no. 2 (Winter 2002): 4.

¹¹ Phyllis K. Leffle and Joseph Brent. *Public and Academic History: A Philosophy and Paradigm*. (Malabar: Krieger Publishing Company, 1991), 2.

¹² Wilton Corkern. "Heritage Tourism: Where Public and History Don't Always Meet," *American Studies International* 42, no. 3 (2004): 12.

¹³ Hughes' national myths include: myth of the chosen nation; myth of nature's nation; myth of the Christian nation; myth of the millennial nation; mythic dimensions of American capitalism; and myth of the innocent nation. Richard T. Hughes, *Myths America Lives By*. (Illinois: University of Illinois Press, 2004).

Relatively little scholarly work has been written on the *Fandangle*. Unlike the *Fandangle*, other current outdoor performances are primarily acted by professionals. The master's thesis previously mentioned dealt primarily with a survey—which needs to be updated—placing the *Fandangle* within outdoor performance. Additionally, the performance has created a narrative that has not been placed within scholarship or within larger narratives. Equally important to the created narrative is what has been left out. Where, for example, are the Buffalo Soldiers in the *Fandangle* storyline, or the recapture of Cynthia Ann Parker near Fort Griffin?¹⁴ Is there a possible divide within the community outside of the *Fandangle* rehearsals and performance times? Why and how does the annual performance consume the local community? Most current scholarly work involving national narratives and myths deals primarily with colonial times. Contribution can occur by both a more detailed study of the performance and its performers for local history preservation, as well as a placement of this narrative among our created national myths and narratives, and placement within the current historical performance, public history, and secondary education disciplines.

Many questions existed as research began, and the *Fandangle* seemed to provide the venue to answer many of these questions. The *Fandangle* provides an excellent example to study how some are making the connection of present to past, some are studying history, and some are perpetuating their stories for the public, as well as specifically continuing their story for their posterities. Work here is divided into four chapters. Chapter One introduces the *Fandangle* and its history and discusses the 75th Anniversary performance. Chapter Two discusses outdoor

¹⁴ Buffalo Soldiers were units of black enlisted men after the Civil War. Cynthia Ann Parker was captured as a child by the Comanches and raised as one of them. She later married a Comanche who became chief and they had a son named Quanah Parker. Quanah also became chief and was chief of the last remaining tribe before all went to reservations.

historical performance including: information on the discipline, created key performance concepts that can relate to the *Fandangle*, modern parallel, and performance placement within the discipline through a reissued survey. Originally issued as part of a 1969 master's thesis on the *Fandangle*, the survey provides statistical information on outdoor historical performances currently occurring primarily within the United States. Chapter Three discusses public history including information on the discipline, museums and memorials (how the public chooses to memorialize our past), and placement of the *Fandangle* within the discipline through a 1998 public history survey reissued to current *Fandangle* participants to analyze how they view history in their lives. Responses on this particular survey were rich and provided great insights into the performers and their families. Chapter Four discusses the *Fandangle* through myth and memory, and its potential for future impact through American narrative/patriotism, southern and western influence, and its potential impact through secondary education.

The *Fandangle* is a scripted outdoor performance primarily performed to entertain audiences with little original thought to the academic fields of historical performance, public history, and secondary education. I propose the *Fandangle* has, and should continue to have, a place within these academic fields. Through studies within these fields, performance narratives can provide insight into our created myths and memory, our collective Texas history, the ways we study and learn about history, and our community identity and cohesiveness—including cultural identity.

Prior to talking about the performance in Chapter One, however, it is important to acknowledge different critical perspectives regarding the *Fandangle* that are not fully explored in the current work. As stated in the beginning of the introduction, it is acknowledged that the

Fandangle is, perhaps, a perpetuated story that is not completely historically accurate nor culturally inclusive, and this may undermine public history's shift from focusing on perpetuated single perspective stories to incorporating previously unheard voices. Perhaps this work would be different if approached from the perspective of queer studies, gender studies (specifically women's studies), religious studies, African American or Hispanic studies, from a Native American perspective, or from a socio-economical perspective. Although these issues are touched upon throughout the current work, it is important to emphasize them for critical distance when approaching the work.

The town and the performers are primarily presenting the singular viewpoint of a conservative, straight, religious, patriotic, and perhaps sexist town that is, for the most part, frozen in time. Many may also see the performance as simply perpetuating the *white man's story*. Unlike most performances today, the *Fandangle's* primary storyline has not changed: no other viewpoints have been incorporated, and the image maintained does not seem to be viewed critically by its writer and directors. The residents of Albany appear to be satisfied with a narrow minded view of history and do not seem to take into consideration that some scenes may be offensive to others.

In her 1978 article, "Fandangle: Myth as Reality," Fane Downs briefly discusses some of the myths perpetuated in the *Fandangle*: cattlemen's virtue and perseverance, unworthiness and savagery of the Indians, view that women of the West were either shady prostitutes or loving mothers, and, of course, the myth that virtue triumphs. She starts out reminding readers that "[Texans] ... pass on the glories and triumphs of the past. There is no defeatism here only

recollection of the victory of man over the land and its original unworthy inhabitants.”¹⁵ If we expand on this, she seems to be indicating that they [Texans] are selective in their historical interpretation. Importantly, Downs also indicates in her article that the theme of the *Fandangle* is “celebration of the indomitability of the Anglo settlers of the area.”

The *Fandangle* presents very traditional gender roles. It is perhaps understood among Albany residents both past and present that the playwright of the *Fandangle*, Robert Nail, was a gay man. The fact that he was gay was not, and is not, discussed outwardly among the people of Albany even to this day. This raises questions as to whether Nail’s sexual orientation affected the script. Did he, for example, focus on traditional roles as a way to cover up his orientation or to emphasize his inner struggle with how roles should be? Could it have been a tongue and cheek response to being gay? Did his orientation play any role in his position as playwright? These would be important questions to explore if one is studying the performance from a sexuality point of view. As mentioned later in the work, Robert Nail was friends with the author of *Our Town*, Thornton Wilder, who was reported to be gay. We cannot speculate on the extent of their friendship, but it is interesting that both wrote of traditional towns. Unlike *the Fandangle*, however, *Our Town* has gone through different interpretations and versions over the years.

Considering the performance through the eyes of women, one can easily see how many may be offended by the glorification of the role of wife and mother in the *Fandangle*. The performance, as Downs indicates, focuses on women as the ones who held everything together on the home front. There is no indication of the other likely roles of women, for example, store

¹⁵ Fane Downs. “Fandangle Myth as Reality.” *West Texas Historical Association Yearbook* 54, (Jan. 1978): 3.

clerks or teachers in the town. The women in the *Fandangle* were settlers coping with the difficulties of a new land, hard work, and often difficult husbands (as indicated by a song in the performance), and they were the ones who were raising the children and responsible for providing a moral compass for them. The fact that the women's roles were so multi-faceted is not what makes it different from today; however, in today's world these roles are shared by both parents and a women's value is not dependent on whether she can cook or clean.

Downs also interestingly notes being told by a performer that "most want to be in the saloon scenes but don't like to think how terrible those women really were."¹⁶ While researching the 2013 *Fandangle*, interviews also revealed that women wanted to play the role of the saloon girl and it was observed that those playing the role seemed to be having a lot of fun. Here again the shaming of women's roles as prostitutes bears further study from a sexuality point of view.

There is also room for further study on the effects of religion on the town. What Christian dogma is projected in this town's image? At one point in the performance women are picketing the saloon and saloon girls in front of the town saloon. There are also scenes involving a preacher trying to save the souls of the settlers. This seemingly judgmental, evangelical perception could have been taken out of context in the 1800s, as well as in today's time. Some audience members may find these accepted Christian values in conflict with their personal or religious values.

Viewing the *Fandangle* outside of the Anglo perception could also cause an audience member to take offense. Many viewing the performance may notice right away that there is a deficit of African American and Hispanic roles, as well as story lines. As statistics will show

¹⁶ Downs, "Fandangle: Myth as Reality", 7.

later in the current work, there were few African Americans and Hispanics compared to white settlers in this area; however, the performances over the years have done little to incorporate, for example, the African American Buffalo Soldiers that were at Fort Griffin. Clearly there were some African Americans in town; curiously, they are not portrayed in the performance narrative. Further, an audience member today might expect there to be Hispanics in a performance on Texas history since the Hispanic culture is so heavily merged with the Anglo culture in Texas. Yet Hispanics are not portrayed in the performance nor are there Hispanic performers. Admittedly, however, during the late 1800s as well as today, there are statistically very few Hispanic residents in Albany.

It is difficult to ignore the portrayal of Native Americans in the performance.¹⁷ As Downs noted in her work, the performance begins with a sensitive portrayal of the Native Americans. Part One begins with a narration about the Native Americans' close relation to the land, but it ends with a visually graphic portrayal of Native Americans raiding the settlers. In Bob Green's work, *History as It Lingers*, he reminds readers that the Comanche viewed this land as theirs just as the settlers and people today view it as theirs. But he also reminds readers that the Comanche themselves had taken over the land previously and had violently pushed out the Apaches, Tonkawa's, and other tribes. Green also indicates that the Comanche believed in life after death, as well as scalping and mutilating their enemies in relation to their "Happy Hunting Ground." They went to great pains to retrieve their fallen tribesmen and thought nothing about scalping or mutilating their victims.¹⁸ The *Fandangle* is written from this point of view and many are not

¹⁷ Here the term Native American is used because it is more commonly accepted today however, elsewhere in the performance the term Indian is used because that is what they have used all these years in the *Fandangle*.

¹⁸ Bob Green. *History As It Lingers*. 2010, 11, 12.

surprised at the last scene in Part One. Others with a revisionist perspective feel the Native Americans were forced into a corner symbolically—their land was being taken from them. These people may be deeply offended by the scene depicting the burning of the settler's homes at the end of Part One.

Finally the socio-economic aspect of the town of Albany is also not addressed adequately within the performance. During the time of Fort Griffin, Texas was primarily rural. As oil was discovered around the turn of the century, the economic status of the state began to change and the area around Albany was no exception when oil and gas came to the area in the early 1900s. Many in the area made their fortunes in oil, and the family of Robert Nail was one of those. When the *Fandangle* was written, fortunes in the area had already been made. This may or may not have had an effect on the *Fandangle* script. As some in the area were no longer struggling economically, they may not have been keenly aware of those who were struggling either financially or in other aspects of their lives. Perhaps this affected the nostalgic, idealized town narrative that was and still is perpetuated.

There seems to be an inconsistency in the historical content perpetuated by the *Fandangle*. The performance begins by emphasizing that what is being portrayed is a story that has been passed down from generation to generation, and the story is revealed to the audience through a male and female narrator. It is acknowledged that the author, Robert Nail, relied heavily on the journals Sallie Reynolds Matthews recorded in her book *Interwoven: A Pioneer Chronicle*; however, we really do not know the origin of what she writes. Is it the memories of a young child, the thoughts of an older woman, or is it Robert Nail's interpretation of the stories remembered through his family and townsfolk? The key here is that the *memories* are the stories

that have been told through the generations. Yet with memory there is a merging of perceptions and idealized memories, whether conscious or not, and how we want our family members or our town to be remembered. The town is, perhaps, looking back through rose colored glasses on the story of their ancestors.

The *Fandangle* is about the area around Fort Griffin. The Fort itself was operational from 1867–1881 and the town that sprung up was at its height from 1870–1874. Sallie Reynolds Matthews was born in 1861—she was only six years old when the soldiers came to Fort Griffin—yet her story recalls the day that the soldiers came to town. “Soon, however, they could see bayonets glistening in the sun, and as they came nearer the blue coats and brass buttons of a detachment of United States soldiers looked beautiful indeed to this border family at old Stone Ranch... They proved to be a part of the Sixth Cavalry that had been sent out by the Government to establish another fort for the protection of this part of the Texas frontier.”¹⁹

Interwoven: A Pioneer Chronicle recalls stories involving Sallie Reynolds Matthews’ family. Some of the stories take place before her birth and many take place throughout her childhood. She listened to her Mom as well as other family members as she grew up, and she wanted to record the stories for her family; in essence, she recorded stories she could remember as well as memories of stories she had been told approximately seventy years before she published the book; therefore, the historical accuracy of her chronicles may not be a wholly reliable depiction of the time period.

¹⁹ Sallie Reynolds Matthews. *Interwoven: A Pioneer Chronicle*. College Station: Texas A&M University Press, 1982, 42.

It should also be taken into consideration that *Interwoven: A Pioneer Chronicle* was written in 1936 when the country was in a transitional period. The country was dealing with the effects of the Dust Bowl, the Great Depression, and the New Deal, and was on the brink of war. The summer of 1936 was also the time of a major heat wave in the country, of the premier of *Gone with the Wind*, and of an African American from the United States, Jesse Owens, winning the 100 meter in the Olympics in Berlin. The country seemed to be working to come together as a country and as a community, which also may have shaped the memories of Sallie Reynolds Matthews. Age, perhaps wisdom, and a wider perspective may have shaped her writings, as well. “While the pioneers of this country suffered greatly in many ways, not the least being agony of mind as well as body, I do not think the Indians were by any means altogether to blame... I do think that our race has much to answer for ...I think that if they had been treated more humanely from the beginning, there would have been much less rapine and bloodshed.”²⁰

The *Fandangle* portrays an idealized time filtered through human memory, which is often fallible. The *Fandangle* performers of today have framed their narrative and have not necessarily taken into consideration shifting viewpoints and times. The portrayed narrative is not necessarily an incorrect one or an offensive one; however it is important that we do not overlook other perspectives on this time in history.

²⁰ Sallie Reynolds Matthews. *Interwoven: A Pioneer Chronicle*. College Station: Texas A&M University Press, 1982, 37, 39.

CHAPTER 1

THE FORT GRIFFIN FANDANGLE

“...the motivating factor in outdoor drama is a small, energetic community determined to revitalize itself through a grand tourist attraction in the form of a permanent outdoor production. As might be expected, however, this first impulse is usually the dream of one individual.”²¹ In the case of the *Fandangle*, this individual was Robert Nail.

“It is highly significant that those dramas which have been successful have been those which came about through the initiative and zeal of the community itself.”²² It is through the community in Albany, Texas, that the *Fandangle* has been successful, having celebrated its 75th year in June of 2013.



Figure 1.1. Fandangle parade of flags

History

Each year in late June, six performances of the *Fandangle* are presented on a one acre outdoor theatre in Albany, Texas to audiences totaling around ten thousand. These six

²¹ Kermit Hunter, “The Theatre Meets the People,” *Educational Theatre Journal* 7, no. 2 (May 1955): 129.

²² Hunter, “The Theatre Meets the People,” 129.

performances occur under the Texas evening sky with the 1883 Shackelford County Courthouse clock visible in the distance. At night, to an audience of around fifteen hundred, the story of the settlement of West Texas and the Fort Griffin area is told. It focuses on The Flat, the town that sprung up approximately 14 miles south of Fort Griffin. Many return year after year to see these performances, and many come from all over the country and world to see it.²³ For those who are seeing the performance for the first time, it seems to be a cross between, “tomfoolery and showing off by a bunch of button popping performers... and a lesson in early history in the Clear Fork of the Brazos territory of West, Central Texas.”²⁴ To the locals, however, it has become a part of life for every generation who has lived in Albany, and each year between 250 and 350 of them perform in this production. To all, the *Fandangle* is promoted as Texas’ Oldest Outdoor Musical in Texas.²⁵

What is the legacy of the production, and through whose eyes are we viewing history—if in fact we can call it history—during the production? Part of the first chapter reads somewhat like a tourist brochure or publicity piece because this is how the production is marketed. In introducing the production, it is important to note that almost none of the articles about the *Fandangle* question the image of the town that is portrayed, the “American myth,” or the justified westward expansion that is implied. This production is a feel good piece that touches on history as it was perceived prior to revisionists’ focus on unheard voices or atrocities that occurred during Manifest Destiny. History is presented as remembered by the “Ol'-timers” and

²³ One of the nights this author observed the *Fandangle* there were audience members there from Germany.

²⁴ Donnie A. Lucas, “Fandangle makes history while chronicling past,” *The Albany News Fort Griffin Fandangle Souvenir Section*, June 2013. Section 2.

²⁵ <http://www.fortgriffinandangle.org/in-the-press>.

passed down through the generations. These ideas will be addressed later; however, it is important to understand the background of the writer and the beginnings of the production in order to understand, and perhaps appreciate, the production for what it is. The production was not created to be entirely historically correct, rather it was a piece that described how one particular writer, and many of his fellow community members, viewed their ancestor's lives during the 1800s. The production has continued to portray, without apologies, a combination of an idealized or romanticized view of the past and shared memories. The community where the production is based, both literally and through its historical portrayal, continues to be a politically and religiously conservative, family focused, and faith based community, as indicated through results of the survey in Chapter Three. The townspeople seem to prefer a simpler life with traditional values and have a more Pollyanna view of life.

In 1938 the senior class of Albany High School was looking for a fundraiser to help fund their senior trip.²⁶ The students approached their English teacher, Robert (Bob) Nail Jr., with the idea that he put on their senior play since he, along with the

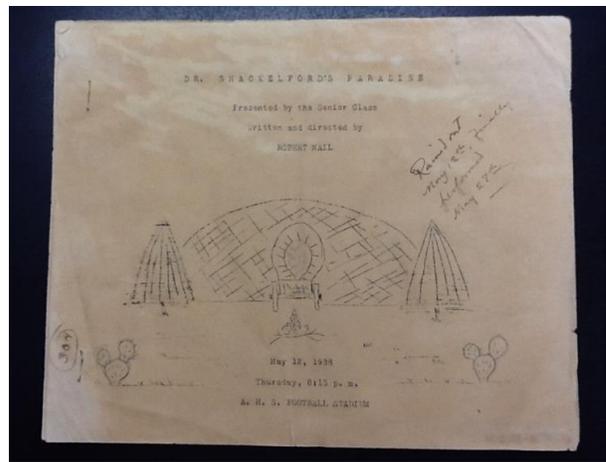


Figure 1.2. Original program stored in the Old Jail Art Center

²⁶ Students wanted an outdoor show rather than their typical senior play. Fane Downs, "Fandangle Myth As Reality," (*West Texas Historical Association Yearbook* 54, Jan. 1978), 4. *Fort Griffin Fandangle 75th Anniversary of the Fort Griffin Fandangle 1938-2013*. Albany News 75th Anniversary Souvenir Program 2013. Senior class trip was to Carlsbad Caverns in New Mexico.

music teacher Alice Reynolds, had successfully directed the *Lions Club Cowboy Ball* in Dec. of 1937 as a Christmas fundraiser for the needy.²⁷ To honor the students' request, Robert Nail wrote *Dr. Shackelford's Paradise* which was so successful that the Chamber of Commerce put on a community version of the play a few months later, renaming it *The Fort Griffin Fandangle*.²⁸

The July 29 performance was primarily due to the school superintendent, C.B. Downing, and Robert Nail approaching the Chamber of Commerce during their weekly luncheon and convincing them to sponsor the "dramatic historical pageant." Additionally they planned a parade to precede the performance, which is a tradition still upheld today.²⁹

Robert Nail, a 1926 Albany High School graduate, had gone to study at Lawrenceville Preparatory School in New Jersey and then went on to Princeton University. While at Princeton he had been very active in the theatre community and studied under Thornton Wilder. After graduating Phi Beta Kappa in 1933, Robert Nail returned to Texas and, "worked with amateur theatres in Fort Worth and Abilene before settling down to a writing career in Albany."³⁰ Although he anticipated a promising theatre career in and around New York, Nail was

²⁷ *Shackelford County, Texas*, Memphis: Books LLC, [2010], 39.

²⁸ Shirley Caldwell reported in Dromgoole's work that, "Nail was inspired to create the show after seeing the Centennial Cavalcade in Dallas in 1936." That show depicted four centuries of Texas history and was presented in the Hall of State. Carol May Webb Dromgoole, *Remembering When: Albany and the Fort Griffin Fandangle* (Abilene: Texas Star Trading Co., 2012), 14. *Fort Griffin Fandangle 75th Anniversary of the Fort Griffin Fandangle 1938-2013*. Albany News 75th Anniversary Souvenir Program 2013. Original show included a school cast of 200 involving others in addition to the seniors.

²⁹ *Fort Griffin Fandangle 75th Anniversary of the Fort Griffin Fandangle 1938-2013*. Albany News 75th Anniversary Souvenir Program 2013. 3-4.

³⁰ Dromgoole, *Remembering When*, 13.

nevertheless motivated to come home to be with his family and in particular be with his mother after his father's suicide on Sept. 29, 1932.³¹

Robert Nail was born Robert Edward Nail Jr. in 1908 to parents Robert (Bob) Edward Nail Sr. and Loretta (Etta) Reilly. Robert Nail never married, however he had many relatives including a brother William Reilly (Bill) Nail and a nephew William (Reilly) Nail who later went on to write *Per Stirpes- the John M. Nail Family in Texas 1839–1995*. The book traces the Nail family back to Nicholas Nail, a sergeant from Virginia in the Revolutionary War and Mary Ann Whitefield Nail of Tennessee.³² Nicholas and Mary Ann Nail had twelve children, the oldest being John Nail who married Jane Allison. John and Jane Nail had a son, John M. Nail, who ultimately came to Texas along with his wife Anna Nail and their two children, William M. Nail and John Nail, Jr. William M. Nail was a Confederate soldier and the grandfather of our *Fandangle* playwright.³³

The Nail family had a history of patriotic service including service in the American Revolution and the Civil War. The family demonstrated an explorer's spirit along with a hard work ethic and sense of survival, which helped them to survive the trip westward to Texas. There are stories that John M. Nail Jr. killed a man and was an outlaw from Tennessee when he came

³¹ In Feb. of 1832 Robert Nail Sr.'s sibling, Dude, had died and he seemed never the same after. It took approximately three months to take care of her financial affairs and after that Robert Nail Sr. went on several alcoholic benders as he often did throughout his life, took sedatives, and was in and out of the hospital. At the end of Sept. after having gotten his son back to Princeton and setting up his financials for the school year and writing a letter to his sister Mollie he stood in his office and put a gun in his mouth. Reilly Nail, *Per Stirpes: The John M. Nail Family in Texas 1839-1995*. (Texas: Reilly Nail, 1995), 326-329.

³² Nail, *Per Stirpes*, xix. Reilly mentioned in *Per Stirpes* the possibility of him serving however, the DAR Website confirms his service. After the war he is said to have immigrated to Tennessee with a land grant.

³³ Playwright is listed on Robert Nail's death certificate; his Confederate service record is available through compiled service records.

to Texas.³⁴ Robert Nail would later use this family spirit, perhaps subconsciously, to create his production; he blended tenacity and the spirit of the West in his historically based writings. As the writer of the *Fandangle*, it is important to recognize that the background of his family, which represented so many families in the area, likely influenced his writings. Even today, the town continues to honor military service and many families, as seen by the survey results discussed later, research their ancestors, perhaps looking for that adventurous spirit. If Robert Nail had not been aware of his family's participation in the early years of West Texas, his writings might have been different and the *Fandangle* script might not have been written.

After the musical pageant, *Dr. Shackelford's Paradise*, was held at the high school, the production was moved to the football field where a wooden stage, engineered by G.P. Crutchfield, was laid down for the production for the next several years.³⁵ The production became a community affair with costumes designed by local residents. Women were sewing costumes, men were building sets, and locals like Alice Reynolds who played the piano for the original production were lending their talents.³⁶ From the very beginning the production combined community spirit and local pride to tell the tale of Fort Griffin.

The *Fandangle* traces the historical and cultural development of the area along the Clear Fork of the Brazos River in northern Shackelford County near Fort Griffin, the military outpost that from 1867-1881 that provided protection for settlers in the region and gave rise to the town of Albany. The story is recalled through the memory of two old-timers of the region: a cattleman and his wife who sit on the porch of a ranch house to reveal the past as they remember it. The production consists of a series of segments, each based on

³⁴“His grandfather John M. Nail was killed when a bullet went through his mouth and out of the back of his brain, the very same trajectory that ended Bob's [Sr.] life. The telling difference was that it was another man who pulled the trigger that ended John's life and it was Bob who pulled his own trigger. John, who had fled to Texas as an outlaw, died in the service of the law. Bob, who had no real reason to flee anything, believed that he did and ended his own time on 'this Earth' himself.” John was killed by the outlaw Big Horn Smith. Nail, *Per Stirpes*, 331, 10.

³⁵ Dromgoole, *Remembering When: Albany and the Fort Griffin Fandangle*, 14.

³⁶ Chicago designer Bob Nicholson also assisted in costume design. Dromgoole *Remembering When*, 16.

historical material introduced by the narrators and then interpreted by one or more songs and dancing.³⁷

Although it was marketed as having its 75 anniversary in 2013, the production did not take place consistently over those 75 years. After the production began in 1938, it took a hiatus during WWII when, in 1941, Robert Nail and others started serving in the war. The production began running again in 1947, then took another break in 1957 that lasted until 1964.³⁸ About that time in 1964, another historical performance was beginning in Texas at Palo Duro Canyon (called *Texas*) and the *Fandangle* cast was asked to perform the opening number.



Groundbreaking for the new Prairie Theater in 1965 was attended by a small group including, front, from left, Johnny Musselman, Alice Reynolds, Watt Matthews and Bob Nail.

The Albany News photo

Figure 1.3. Groundbreaking for Prairie Theatre

³⁷ *Shackelford County, Texas*, 38.

³⁸ Production was presented in 1948, 1949, 1950 (in 1951 Robert Nail was ill so the performance was canceled), 1952, 1953, 1955, and 1957. In 1958 G.P. Crutchfield, and longtime friend and collaborator of Robert Nail's, passed away. Dromgoole, *Remembering When*, 17, 20.

In 1965 a new theatre, the *Prairie Theatre*, was constructed in Albany on an acre west of town “on land leased for a dollar a year from the John Alexander Matthews estate,” and this is where the *Fandangle* would be performed.³⁹ This gave the production a permanent home and ended many heated discussions about the destruction of the football field due to the performances and the possible relocation of the production to Abilene, Texas, which would have had lasting effects on the community.

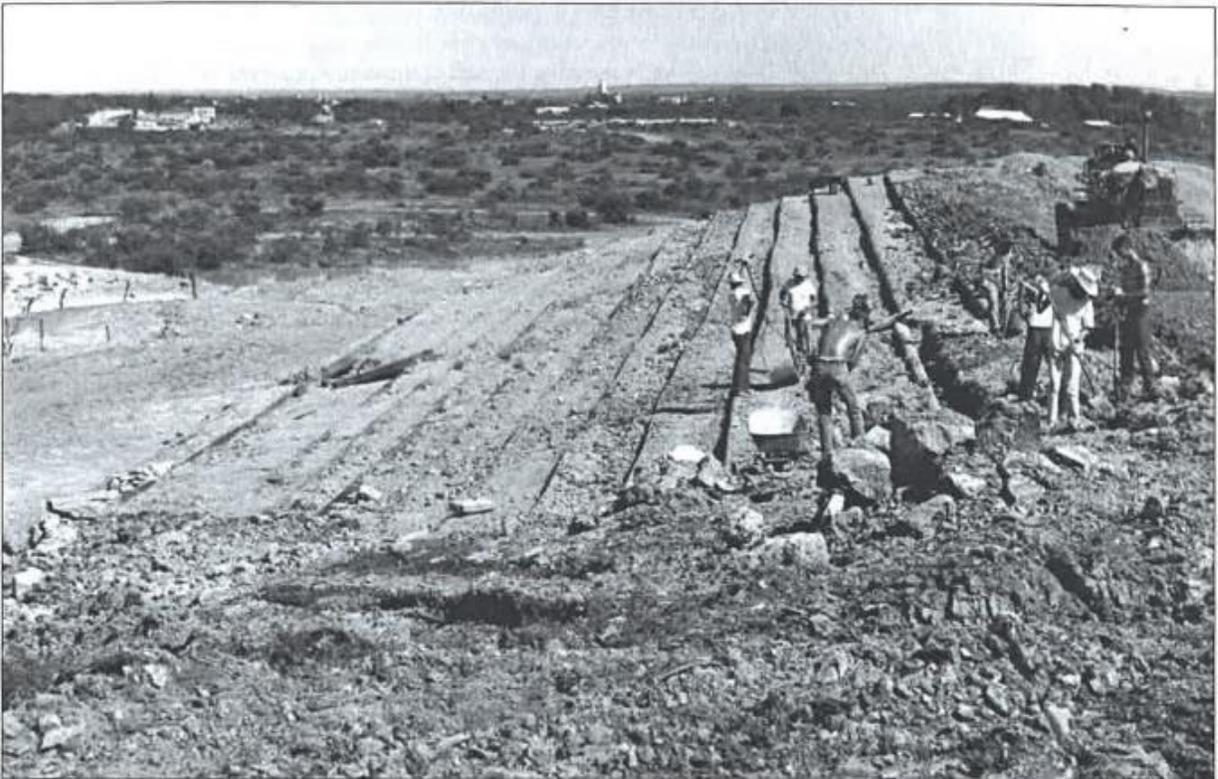


Photo courtesy of Fort Griffin Fandangle Association

Young men labored to create the terraced seating area at the new Prairie Theater in 1965. Pictured, from left, are John Webb, Robbie LaBarr, David Hardaway, Lloyd Hanke, James Perry and Joe Joyce. Jerry Dean is driving the dozer.

*Figure 1.4. Building of Prairie Theatre*⁴⁰

³⁹ Lawrence Clayton, “Fort Griffin Fandangle,” *Handbook of Texas Online*, Accessed online April 28, 2013, <http://www.tshaonline.org/handbook/online/articles/kkf02>. Dromgoole, *Remember When*, 23. After talk that the *Fandangle* was going to move to Abilene, community members, led by Johnny Mussleman, were able to put the spark back into the community and the *Fandangle* started back up and remains to this day in Albany.

⁴⁰ Dromgoole, *Remembering When: Albany and the Fort Griffin Fandangle*, 25, 27.



*From the Collection of the Robert E. Nail Jr. Archives of The Old Jail Art Center, Albany, Texas
Bob Nail at the dedication of new Prairie Theater in 1965.*

*Figure 1.5. Bob Nail at Prairie Theatre*⁴¹

⁴¹ Dromgoole, *Remembering When: Albany and the Fort Griffin Fandangle*, 128.

John Alexander Matthews and his wife Sallie Reynolds Matthews were two of the original ranchers in the area. In 1936 Sallie, at the age of 75, wrote a memoir titled *Interwoven*, which inspired the *Fandangle* script and several of the songs and provided much of the historical background of the times for Robert Nail. At the time she intended it only to be family history but it has become a primary source for history during the late 1800s in West Texas and a catalyst for the *Fandangle*. In her book Matthews talks about the trials and tribulations of moving to the area as a child and of the friendships and intermarriages between the Reynolds and the Matthews families (hence the name *Interwoven* for the book). John and Sallie's property, known as *Lambshead*, is a regionally famous cattle ranch still run by the family. It was their youngest son, Watkins (Watt) Matthews, loved by the community, who actively participated in historical restorations within the town and his families' properties, donated many items to the local museum the *Old Jail Art Center*, and supported the *Fandangle* including leasing the land for the theatre. Watt passed away in 1997 at 98 years of age.⁴²

Robert Nail intended for the production to be a community event and noted three caveats regarding the show: 1) participants must have ties to the county, either having lived in the county or having family in the county; 2) no paid publicity was to occur for the show, only word of mouth; 3) no profanity was to be in the show. Originally, only traditional and folk music occurred in the *Fandangle* along with folk dances. Many of these dances have remained, such as the square dance performed by the community's youth, and traditional music has remained along

⁴² Anne Dingus, "The Little Town on the Prairie." *Texas Monthly* 31, no.6 (June 2003): 93.

with original music written for the performance.⁴³ Over the years however, the performance has inadvertently provided an economic benefit for the community.

“Fandangle is Albany’s economic engine for the summer and our number one heritage tourist attraction,” said Diana Nail, Albany Chamber of Commerce executive. “It brings in the bulk of revenue to our merchants, restaurants, grocery stores and gas stations for the summer.”⁴⁴

The economic value of the production is not what the community is concentrating on these days. True, without the performance the town would not generate the summer tourism as it does now however, the performance itself does seem to be an act of love from the community. Discussions among performers reflect the long hours and hard work put in for several months for the production. But if talk turns towards the need to cancel or cut back on performances, these negative aspects are quickly forgotten, and the constancy of carrying on the tradition of the production and providing an avenue to display community talents is remembered. Truly, this community voluntarily comes together for the productions.

“Donnie Lucas, publisher of *The Albany News*, believes that the citizens of Albany discovered 75 years ago that, if they work together toward a common goal, the results can be much greater than ever imagined.”⁴⁵ “The Fandangle has a far-reaching influence on the lives of Albany residents” said Donnie Lucas, also longtime cast member and narrator. “Range rough cowboys find they are capable of more than riding a horse and checking cows- they might be a

⁴³ *Shackelford County, Texas*, 39.

⁴⁴ Dromgoole, *Remembering When: Albany and the Fort Griffin Fandangle*, 43.

⁴⁵ *Ibid.*, 43.

song writer or comedian or dancer. The show seems to have a clever way of uncovering talents many of the performers never considered.”⁴⁶

The community is economically diverse and includes millionaires (who themselves or their families made money from the area oil wells), wealthy ranchers, and locals struggling to get by; yet all come together as a community and work together to put on this production. Robert Nail would undoubtedly be proud of the fact that egos and bank accounts are set aside for the good of the community and that hidden talents are encouraged. Even during the 75th production year during weekly Chamber of Commerce meetings, which alternated between the *Beehive* (the original saloon in The Flat and now preserved as a restaurant) and the *Icehouse* (a modern day restaurant) in location, you would see the rancher, oil man, local photographer, art museum curator, school principal, school board trustee, and local historian just to name a few, as the community came together to talk about the *Fandangle* and other local issues such as community events, information about the local schools, and town publicity.⁴⁷

The *Fandangle* is genuinely a community effort that consumes the town in a positive way. During the school year, teachers incorporate the local history into their curriculum and begin encouraging students at an early age to participate in the arts including singing and performing, and teaching the children to square dance. Along with the adults, children start rehearsals months before the production. Night after night, week after week, the community volunteers their time to work on props and sets, learn lines, music, and choreography, working

⁴⁶ Ibid., 41.

⁴⁷ April 2013 this author was invited to the weekly Chamber Commerce meeting at the *Beehive*. I was warmly welcomed by all, and invited to introduce myself. I was impressed by the friendliness and unpretentiousness of everyone. Seated at my table was the museum curator, local shop owner and photographer and his wife, *Fandangle* assistant and a retired oilman.

together without payment for their participation.⁴⁸ Unlike many historical performances throughout the United States, this is not a professional production. The ticket prices, which range from ten to twenty dollars, go to pay for the production costs, and what is not covered by ticket sales is covered by donations. Most everyone in the community participates whether they are in the performance, are parking lot attendants the night of the performance, are maintaining the property and sets, are working in the *Fandangle* office (including college students), or are on stage crew. Over the years a need grew for an organization for this community production and as result the *Fandangle Association* was formed.⁴⁹ The organization aside, the production was still not intended for financial gain.

... the outdoor drama is calculated primarily as a means to aid the community in growing, not to show great profits at the box office. This element of non-commercialism seems to be vastly important; the whole project is looked upon as educational, religious, and cultural, and the tone of the venture is set from the very start.⁵⁰

... out of all this turmoil of both desperation and hope has come a very priceless thing: a new sense of unity in the town. Here, suddenly, for perhaps the first time, the town has its fingers in something that will keep it occupied as a unit for years to come. Here is something the whole town wants, is proud of, and likes to boast about. This is the thing they have needed for decades to give the town purpose and oneness.⁵¹

⁴⁸Elsa Williams, interviewed by author, Carrollton, TX, Feb. 3, 2013. Elsa was chosen to be interviewed because of her various perspectives on the *Fandangle*. Elsa has been a performer at the *Fandangle* for several years along with her children, and she and her family lived in Albany for several years due to her husband's job. She is a music teacher and helped with the children's performance while participating with the *Fandangle*. As she did not grow up in Albany or have family from there, she was able to provide a less biased point of view of the townspeople. Elsa also accompanied me when attending the 2013 Sampler, a short performance for the *Fandangle Association* members and contributors a few weeks prior to the performance.

⁴⁹ *Fort Griffin Fandangle*. Accessed April 27, 2013. <http://fortgriffinandangle.org/>. *The Fort Griffin Fandangle Association* is a 501C3 non-profit organization. Memberships range from \$10 to \$5,000.

⁵⁰ Hunter, "The Theatre Meets the People," 131.

⁵¹ *Ibid.*, 135.

In 1955, Kermit Hunter indicated that an outdoor drama must have four things: a good play, a good production, a good location, and good promotion.⁵² The *Fandangle* has all four of these outdoor drama qualifications.⁵³ Over the years the *Fandangle* has had several writers, directors, and choreographers. Robert Nail was the original writer and creator of the *Fandangle* with assistance from music teacher Alice Reynolds, the pianist for the original production. After working in the art field for several years, Alice Reynolds devoted the rest of her life to the *Fandangle*.⁵⁴ Original costumes were designed by local residents Robert Nail and Alice Reynolds, as well as Elsa Turner, and Bob Nicholson, a costume designer from Chicago who possibly knew Nail through his time in New York.⁵⁵ The *Fandangle* seemed to have created the perfect formula or balance of talent and community pride and perseverance.

But most gratifying of all, there is a deep sense of having done something good. The town seems to have spoken somehow to America itself. Thousands of people have sat there watching and listening to a simple story out of the unending panorama of American history; and they have been deeply moved, because it dealt with timeless values... They see now that their town is America, and that America is their town. They realize now that the world wants to hear the basic philosophy of mankind, the universal sense of human brotherhood and human understanding. They begin to understand that American idealism is a broad thing, and that it can best be found by looking wisely into American history.⁵⁶

When studying the performance one must be aware that an image is being portrayed, one that was crafted by its original author and continued throughout the years. A myth in American

⁵² Kermit Hunter, an American playwright from the 1900s, wrote outdoor dramas and is primarily known today for writing *Unto These Hills*, a production about the Cherokees currently performed in Cherokee, North Carolina.

⁵³ Hunter, "The Theatre Meets the People," 134.

⁵⁴ Dromgoole, *Remembering When: Albany and the Fort Griffin Fandangle*, 14.

⁵⁵ *Ibid.*, 15.

⁵⁶ Hunter emphasized four productions: *Unto these Hills* in Cherokee N.C., *The Lost Colony* in Manteo North Carolina, *Horn in the West* in Boone, North Carolina, and *The Common Glory* in Williamsburg, Virginia (two of which were written by him). He and his colleagues at the University of North Carolina were often approached by those wanting to produce a community production and it is through these approaches that the responses were quoted. Hunter, "The Theatre Meets the People," 134.

expansion in both land and ideals, including justified removal of the Native Americans and God's Divine intervention, is being portrayed. This town is telling their history as their version of history, and not necessarily telling their story to have the audience question it, rather for the audience to gain insight into their perceptions and focus on the sense of community it created and creates to this day. This American myth was viewed as real to the settlers and their ancestors, and they wanted their story heard and told, not for the entertainment value, but to preserve their way of life and perhaps justify its existence. As the author Robert Nail said in his book, *A People's Theatre*,

Good and wealthy fans have encouraged us to branch out, offered to package the production for view of bigger audiences in the entertainment world. After all, we are a *people's theatre*, a dramatic interpretation of ourselves on our home ground. If we please those who come to see us, we are deeply gratified. Yet we keep remembering that the show grew out of us and is principally *for us*. The first of our loyalties toward it may be its protection from our own exploitation of it.⁵⁷

Today everyone seems to acknowledge and appreciate the participation by all, and many are acknowledged in the local *Albany News* newspaper in the *Fandangle Souvenir Guide* given to all performance attendees. Members, through various contribution levels, are acknowledged by name in the publications in addition to those holding various positions. Acknowledgements to participants include: Board of Directors, Marketing/Sales, Secretary to the Director, Ticket Booth, Lighting, Sound, Microphones, "Indian" art work, Art Work, Set construction, Production Crew, Grounds Maintenance Crew, Parade, Publicity, Calliope, Wardrobe, Properties, Livestock, Wagons and Vehicles, Special Effects Technical Engineers, Ushers, Assisting Backstage, Program, Program Art, Cushion Sales and Pickup, Parking, Concession Stand, Ticket Takers,

⁵⁷ Robert E. Nail, *A People's Theater: Fort Griffin Fandangle*, (Albany: Fort Griffin Fandangle Association, 1970), 8.

and Backstage Communication. As a thank you to the community, free *Fandangle* tickets for the first night performance are even given, one per person, to people living in the Albany area, a tradition that started around 1996 to express support of the show.⁵⁸ Additionally the following acknowledgments appear in their program:

ACKNOWLEDGMENTS

Fandangle is a community project. During its 75 years of existence it has been produced by the people of Albany in order to preserve our precious heritage and tell the story of this land of ours to all those who see our show. So many different people contribute in so many ways that compilation of a complete list of acknowledgements is impossible. Contributions range from the free use of copy machines to the invaluable gift of time and talent. Without each of one of these benefactors, whether the contribution be large or small, the *Fandangle* would not be possible.⁵⁹

Not only does the community acknowledge that the performance is a community effort and that all jobs and contributions are equally valuable, but we as the audience cannot help but acknowledge how much of a community effort the performance is and has remained over the years. Preparation for the performance takes up at least half of each year and the performance weeks include a parade, barbeque supper, and a closing night dance in addition to the performances themselves. If however, the performance is in a sense performed for the performers and all of the community is participating, who then is the audience?

⁵⁸ “Free Fandangle tickets available locally.” *The Albany News*, 20 June, 2013, p. 9.

⁵⁹ *Fort Griffin Fandangle 75th Anniversary of the Fort Griffin Fandangle 1938-2013*. Albany News 75th Anniversary Souvenir Program 2013.

The audience can be considered the audience backstage, in addition to the audience out front. The preparation throughout the year is part of the performance. These community members have incorporated the practices, the various roles, the labor of building sets and sewing costumes into their daily lives. Several who were interviewed mentioned how they have grown up being a part of the *Fandangle* and how throughout their lives they have looked forward to different roles and levels of participation. Many for example, started out as the Indian children, later moved to portray young people square dancing, then family members, and then saloon girls. The process of preparation for the two weeks of performances in June includes performing for the townspeople. When performers get older and perhaps are no longer physically able to be a part of the production, they help in other ways and then often become part of the audience out front. Additionally when performers move away from the town they return to join the audience—they continue participating but just in a different role.

During the two performance weeks, performances are performed for the performers, townspeople, and visitors. The performers often watch from a vantage point behind the scenes, or in this case off to the side of the performance area since there is not a “backstage”. Having observed the performance from behind the scenes, a performance in itself is going on there, as well. There was an area where adults watched over children playing, as there might be in a community; another area where there were people standing around having a beer and talking, as if perhaps they were standing in town or in a saloon; and another area where men on horseback were hanging out; and all over there were conversations regarding previous performances and participation in them, as if these backstage folks were talking about the by gone good ole days as the performance does. This is the unknown performance.

Performances were also observed as an audience member for this work. The scripted performance created scenes from history as history was remembered by the locals and written down by Robert Nail in the 1930s. This view of history parallels with written history and memories at that time. Over time slight changes to the night's script and additional songs have been added but overall the performances have not changed. The purpose of the performance seems not to change over time to reflect new historical perspectives of focusing on unheard voices or groups, rather the performance attempts to capture that moment in time as it was perceived at the time in history when it was written. As Robert Nail said however, the show was for them, and pleasing their audiences was just a bonus. The *Fandangle* has perhaps become nostalgia in itself. Even though theatre goers have become more sophisticated over the years and more technologically savvy, many seem to wish for the days of old as portrayed in the performance as being simpler, happier times. This is why so many return more than once to see the *Fandangle*.

The goal in creating documented history is to be authentic, both out of visitor desire and the desire for scholarship. But is true authenticity even possible? Every presenter, every scholar, and every viewer and audience member comes with baggage. Everyone brings to the table their experiences and uses them as a filter to view new information. One would expect that the best we can do is to, first of all, be aware of our experiences, our filters, our biases, and our prejudices. Then with open eyes and hearts, we can truly find more empathy within ourselves and make the effort to widen our lens to include as many perspectives as possible. Questions arise as to whether there are definite answers to historical perspective. Should one try to relinquish their known biases and prejudices prior to viewing, or is it these filters that bring a deeper

understanding? Professors and scholars want students to find what is not there, to question the obvious or the not so obvious, and to challenge the accepted truths however, are we not then putting on a new filter? Is not it more challenging to understand what is written or performed from the original writer and current performer's perspective rather than to change their recorded history or discredit their portrayals as suggested in this work?

Some may call the image of the *Fandangle* too Pollyanna like, but perhaps that was the original intent. It is not necessarily in the best interest of the townspeople or others to try to rewrite the recorded history of their ancestors. The benefit of the performances might lie in the fact that a simpler time might have existed, either historically or in one's mind. Subsequently the portrayal gives hope that these times surrounded by community cohesiveness might still actually exist. If we as the reader or observer try to impose our lens, for example looking for anything which could be considered racist or anti-reformist, then we would be guilty of bringing our biases and 21st century ideals to the piece. It is certainly natural to view through our lens or bias but not necessarily helpful to make judgments or look for things that were not there at the time.

75th Anniversary Performance

The 75th Anniversary of the *Fandangle* occurred June 20, 21, 22 and June 27, 28, and 29, 2013.⁶⁰ Although not experienced by all, the full experience of the *Fandangle* as a people's

⁶⁰ In preparation for viewing the performances for this work, the following occurred: meeting with Albany townspeople, attending a Chamber of Commerce luncheon and meeting, researching *Fandangle* documents held in the Old Jail Art Center, attending a *Sampler* (including dinner for major donors and a short performance), spending time in the town itself, attending the barbeque prior to the last Saturday night performance, attending the parade on the second weekend of the performances, touring the performance location prior to the June performances, and a behind the scenes tour prior to the performance (night of performance). Three of the six performances were attended over the course of two weekends, including the first weekend Friday and Sat. night performance, and the second weekend final performance on Saturday night. On the first weekend the performances were observed from backstage one night and as an audience member the other night. In addition to historical background and background of the

theater includes the Sampler performed in March, the town parade, and the town barbeque prior to the last Saturday night performance and prior to at least one of the six performances of the *Fandangle*. It is important to realize that this is a local experience and, as such, the performance itself is the most important aspect of the experience. The Sampler, for example, is somewhat of a dress rehearsal a few months prior to the summer performances. The Sampler is held each year (now locally) as a run through of the major songs and scenes, but it is also a social event for the community where major sponsors are invited and, along with the cast, are treated to a night of steaks, potatoes, cobbler, alcohol, and great conversation.

On May 4, 2013, the Sampler was held at Collins Creek Ranch, a ranch owned by Lynne and Clifford Teinert (one of the major performers), which included the historic Fort Griffin town site with reconstructed and renovated buildings.⁶¹ When entering the open field for parking at the site of the old Fort Griffin, one was immediately struck with the sounds of the calliope, which is also present at the performances in June. This is followed by a performance with a backdrop of

performance, it was of particular importance to get a feel of the atmosphere of the town and the townspeople in order to gain an understanding of their investment in this performance. Additionally, due to the Humanities direction of this dissertation, photography was an important part of the work and is therefore, included in this chapter. The Albany adventure began on a weekend in March of 2013 with meeting and speaking with residents of the town, and staying two nights in a small house that is owned by the Old Jail Art Center. Upon arrival, the first stop was to the museum to meet with the director and see the resources at the museum, followed by treated as a guest to the weekly Chamber of Commerce meeting and luncheon held this particular week at the Fort Griffin General Merchandise Restaurant, known locally as the *Beehive*. Together at large tables sat oilmen, bankers, clergy, artists, realtors, educators, historians, writers, as well as others, all sharing stories and laughter along with their chicken fried steaks. After the meal, there was a short meeting where topics as tests scores for the schools and the athletic championships, as well as the *Fandangle* were discussed. Guests were introduced and included as family during the meal and meeting. Everyone was eager to assist in whatever way they could. After the lunch, prior to returning to the museum, there was a tour of the performance venue. That afternoon, and the next day (and again in June when I attended the performances), hours were spent looking at old documentation as programs and articles stored at the Old Jail Art Center, as well as viewing recorded interviews from *Fandangle* participants and speaking to participants.

⁶¹ Additional Samplers throughout the years included one on April 1, 1967 for Lyndon Baines Johnson and Lady Bird Johnson at their Hill Country ranch, as well as additional invitation from the ranch in 1976 and 2008. Dromgoole, *Remembering When: Albany and the Fort Griffin Fandangle*, 31. Other Samplers occurred more locally such as in Cisco and Breckenridge as mentioned in John Re Jones interview stored at the Old Jail Art Center.

the old town that had everyone singing along. Enjoyment seemed to exude from the performers. This was not just a “performance”, rather it was an experience full of a sense of community pride with some history lessons thrown in. Bright costumes, enthusiastic singing, performers of all ages, and families participating with several generations were visible. There was, however, little diversity among the participants and spectators, which was reflective of current demographic statistics, as well as the diversity in the portrayed historical period.

Prior to taking a further look at the performance, it is important to look at 2013 statistics for the city of Albany as reported by *Onboard Informatics* on the city website. As this is a people’s theatre and a community effort, it is important to get a snap shot of the community by looking at the statistics. While all are important, a few statistics are especially relevant to note, because they relate to the participants surveyed and reported on later. Population statistics in Albany included: 4.6% residents foreign born, 82.8% White, 11.1% Hispanic, 2.62% Black, 1.3% reported 2 or more races, .5% Native American, and .04% Asian. Religiously, 96.06% affiliate themselves with a religious congregation (compared to 50.2% in the U.S. at that time), with 55% of the adherents Southern Baptist. Indicated in 2013, 100% of the population is considered rural with an almost equal percentage male and female. The median age is 40.9 compared to 30.8 overall in Texas. As with Texas, the median income in Albany was a little over \$50,000 with the average home valued at almost \$68,000 compared to the Texas average of \$129,000 in 2009. For the population over 15 years of age, 57% were married, 24.2% never married, 1.5% separated, 7.2% widowed, 10.1% divorced, 10.5% lived in poverty, 0.4% of households include lesbian couples, and 0.1% household included gay men. Politically, in 2012,

89% voted for Mitt Romney, the Presidential Republican nominee, and 10% voted for the incumbent Democratic nominee, Barack Obama.⁶²

These statistics support the previous statement that Albany is a politically and religiously conservative town with relatively little diversity. This not only affected the original script—as evidenced by the scenes emphasizing moral and conservative Christians—but also affects the views expressed by the townspeople today, as evidenced by the survey that was conducted. Historically, many of the settlers were adventurous, protective, churchgoing, family-loving settlers who had just come out of fighting or supporting the War for Southern Independence. There were also outlaws and those willing to do what they needed to do to survive. These included gunfighters like Wyatt Earp, gamblers like Doc Holliday, and ladies of the evening such as Lottie Deno.

As both ends of the social spectrum existed in the late 1800's, both were portrayed by Robert Nail in the *Fandangle*. During the time Nail was writing the performance up to the current time, the conservative nature of the community stands out. Appreciating that history preserved the lawlessness in the town of the Flat with the portrayal of its outlaws, bandits, and ladies of the evening, the story is also told from the viewpoint of the moral, law-abiding settlers of the town. Ultimately the Flat did not survive; perhaps this is symbolic of good, moral lives, prevailing over evil.

Backstage today one can find alcohol among some of the performers (mirroring the scenes depicted of the Flat on stage); however, a town image of Christian values, traditional family values, loyalty, right to bear arms, and community cohesiveness persists. Although racial

⁶² City-data.com, Accessed February 28, 2015. <http://www.city-data.com/city/Albany-Texas.html>.

diversity is currently limited in Albany with only a few Hispanic and African American families living in the area, it is not due to being an exclusive area. Albany reflects statistics similar to other small towns surrounding it, as well as other small towns in Texas. As long as those trying out for the *Fandangle* have a connection to Albany, as specified by Nail, they are able to try out for the performance. It may look like there is little racial diversity among the performers, but this is an accurate portrayal of the diversity of the late 1800s in Fort Griffin.

Town Parade

Following are pictures of the town parade held the first weekend of the *Fandangle*. Although held earlier in the performance day, the parade is part of the overall performance, as the *Fandangle* is not just one thing. It is not just the performance, or the town barbeque, or the parade, or the dance after the last performance. The *Fandangle* is a historical performance in which almost everyone in the town of Albany participates, either through viewing or performing. Therefore, one cannot study the *Fandangle* performance without including the spectator and social events that play a large role in the two weekends of performances.

As Mr. Nail discussed, the *Fandangle* is a “people’s theatre.” The “people,” or townspeople and the theatre goers are the participants, they are part of the performance, and they are experiencing the performance through more than one venue. The purpose of the parade is to put the town on display, as the parade bridges the gap between the performance script and the reality of the town. Parading through town south and then immediately north again, the performers are seen in their everyday rolls (Fig. 1.6). The parade participants bring the elements of the performance up close and personal and provide an opportunity for the town to be on display, either in an accurate way or perhaps through the lens of an intentionally created town

image. While watching the parade one cannot help but see the image of a friendly, small town (a cattle town depicted by the Hereford), where, in that moment in time, everything is as it should be with a little bit of nostalgia for the good ole days thrown in (Fig. 1.7).

In the parade for example, there are firefighters representing town safety and the idea that today, as in days past, men were taking care of the town and keeping danger out (either in the form of fires or outlaws), while cheerleaders from the local high school show support from the fire truck (Fig. 1.8). Additionally, as does the performance, the parade starts out with the display of flags including the *Fandangle* flag, the Texas flag, and other flags that have flown over Texas (Fig. 1.9-1.14). Finally, performers from the *Fandangle* in costume and animals used during the performance are on display in the parade, again bringing the story itself into the present day.

The pictures for the parade are presented here purposefully without text beyond the introduction in order to simulate, on a small scale, the experience of viewing the parade. The crowd for the parade was large. People were lined up and down the route either standing, sitting in folding chairs, sitting on the edge of the sidewalk, or sitting—by invitation—in the grandstand. Although primarily held to promote the *Fandangle* performance, one cannot help but notice that the parade is a concerted effort to show the town's sense of community. Intermingled with the parade itself, local businesses are showcased, as well as local events advertised. For instance, the upcoming Baptist church's Vacation Bible School was advertised on water bottles given out along the parade route. Clearly an image of moral, community minded, helpful townspeople was being crafted and promoted. Again one must question whether this an unrealistic image that is being crafted or a crafted image that represents the current reality, the latter of which seems to be the most logical. Finally, there are pictures of the stagecoach, wagon

train, and the railroad, all of which are part of the evening performance and symbolize the progression of the industrial revolution in the form of transportation (Fig. 1.15–1.19). The wagon and the train are visual reminders of the change that occurred throughout the country and particularly in West, Texas. Ultimately the railroad was to be the demise of the town of Fort Griffin which led to the development of the town of Albany.



Figure 1.6. Parade horsemen

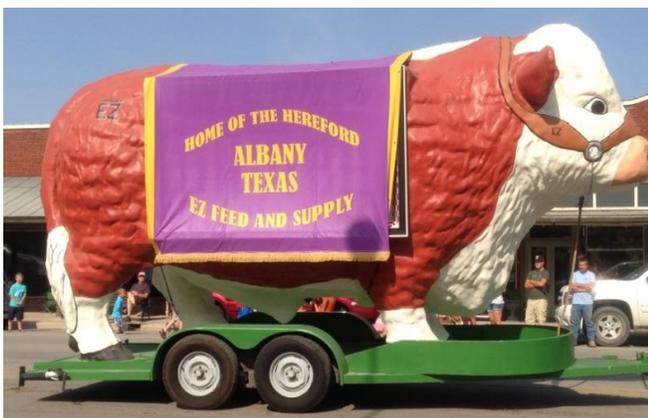


Figure 1.7. Parade Hereford float



Figure 1.8. Parade fire truck



Figure 1.9. Parade horsemen with lone flag



Figure 1.10. Parade horsemen with US and TX flags



Figure 1.11. Parade horsemen with flags



Figure 1.12. Parade with flags flown over Texas



Figure 1.13., 1.14. Parade with Texas flags



Figure 1.15. Stagecoach in parade



Figure 1.16. Buffalo hides on display in parade



Figure 1.17. Covered wagon in parade



Figure 1.18. Train in parade



Figure 1.19. Children in train in parade

Performance

As you enter the performance area you are given a green printed *Fandangle* program. The performance area consists of a large land area (as seen in the picture given by Watt Matthews on page 22 at the beginning of the chapter). The program included a larger pull out section providing a detailed list of each of the two parts of the performance including names of the performers, songs, soloists, and special recognitions. After renting a hand held cushion for a dollar in support of the high school, and purchasing a bottle of water from the concession stand to combat the Texas heat, audience members find their folding chairs and enjoy the show.

The performance begins with an introduction by a local individual and includes audience participation questions before moving into the scripted performance amidst the outdoor theatre backdrop of prairie hillside covered in mesquite and thorny cactus. As the daylight skies quickly turn to night skies the audience is told the story of West Texas, particularly Fort Griffin and the town below Fort Griffin, often called the Flat, through



Figure 1.20. Fandangle program



Figure 1.21. Insert of Fandangle program

song and dance. The story begins by portraying the land as it was first: inhabited by Comanche and Tonkawa Native Americans, along with rattlesnakes, and buffalo. It continues with the telling of stories about the soldiers, settlers, trail drives and buffalo hunts. After the opening parade of flags on horseback and the stage coach ushering in a special guest, the story is portrayed through young and old dressed in costume, coming across the stage in various scenes, along with a display of the state Longhorn herd.

Progress is portrayed through large wooden sets of settlers' homes and town buildings that are rolled out onto the stage during scene changes, as well as a replica stagecoach, Texas Central train, and oil well. Scattered throughout the show are song and dance performances by individuals, small groups, and the large ensemble. The story, as told by the two moderators, demonstrates the progression of the land from the original inhabitants, to the settlers and soldiers, to the building of a town, to the arrival of the train including references to inhabitants such as the Indians and soldiers, as well as specific individuals such as Doc Holliday, Big Nose Kate, and Wyatt Earp who by several historical accounts inhabited the town. During the performance most of the locals are in costumes portraying a character; however, a few, such as the Cowboys and ropers, are portraying themselves showing off the herding and roping skills that they use every day in their real lives.

Part One

Flag Parade

The performance begins with a sole horseman dressed in military clothing riding across the large outdoor stage on horseback with a bugle, which he stops to play (or at least pretends to play) at the elevated back of the stage. The scene of the large stage has been set with a settler's cabin to the viewer's right with a nearby water well and a somewhat nearby oil well set in front of a simulated river. The male announcer, who is off to the right, begins the introduction of the performance by talking about "times long since passed," and how we are to "celebrate the courage and toughness" of those we will remember. He

follows this with some history about the performance itself.

Another sole rider waving the *Fandangle* flag then crisscrosses the stage a few times. This green flag has *Fort Griffin Fandangle* written across the top, with the head of a longhorn under it and a violin across the nose of the longhorn, which symbolizes the importance of the longhorn in the town's past and present, as well as the importance of the performance symbolized by the instrument.



Figure 1.22. Horseman with Fandangle flag

Next is an impressive flag parade of twelve horsemen from stage left. Many of the ranchers are riding their own horses in this scene, and the horses are displaying the *Fandangle* flag and other flags of the area from that time period. First is the U.S flag followed by two Texas flags that crisscross the stage and are then joined by six ladies riding sidesaddle. This symbolizes

those that settled this area by literally riding in and taking it over, beginning the time of the settling of the West that showcases Cowboys, horses, horsemanship, and cattle.



Figure 1.23. Fandangle flags on display in Fandangle performance

After the initial flag parade, the female narrator arrives by a horse and buggy that crosses the stage, and, upon arriving stage right, she takes her place with the male narrator. Together the two appear throughout the performance and emphasize that the story they are telling is from the perspective of the “Ol’ Timers.”



Every summer about this time we meet on this porch to tell you a story...we’ve become humble...realizing other generations and periods in history were important and vital too. And that we are what we are to a great extent because of those who went before us on the prairie. What were the days of our forefathers’ like? We won’t write you a chronicle of Shackelford County but instead we’ll give you a show so that you might taste the flavor of the Cowboy’s life in his youth. This then is history. History not as it comes from books, but history as it lingers in the heads of the “Ol’ Timers.” And that may be the greatest history of all, the kind not separated from the joy and the pain in a man’s heart... There is a past worth remembering.⁶³

Figure 1.24. Female narrator in Fandangle performance

⁶³ Words spoken by the narrators at the beginning of performance.

One such “Ol’ Timer” was portrayed by a man as he went over to the settler’s house on stage right and proceeded to move items such as brush and broken fences in order to restore it to what it had looked like back in the day. Once restored he walks away, and the audience sees the settler’s family hanging around outside their home as they might have done on a typical day, giving the audience its first view of life in this area. Seven ladies then enter the stage and sing “Remember When” which has become a catch phrase of sorts when referring to the performance and even the title of a 2012 book filled with pictures of the cast and crew throughout the years. The first section closes with another flag parade but this time it showcases the Six Flags of Texas. Accompanied by song, the flags of Spain, France, Mexico, Stars and Bars, Stars and Stripes, and the Lone Star were paraded across the stage, providing a first glimpse into the Texas myth of its importance since the Lone Star flag was paraded last rather than in the correct order of historical placement after the Mexican flag. Here the audience is reminded that Texas has a rich heritage that is celebrated throughout the state in its tourism and particularly its education, since Texas is one of the few if perhaps only state to devote an entire year of secondary social studies education to state history.

Indians

The Indian section, as termed in the *Fandangle* program, includes the subsections of



Figure 1.25. Portrayed Indian in Fandangle performance

Indian Prairie, The Animals, and the Indian Village with the first two primarily featuring the children of the town. Although written in terms of the sections given in the program, each section is a seamless transition into the next. After the parade of flags that flew over Texas, the narration turns toward the unsettled prairie land before the settlers came. The Indian Prairie is described in terms of tall grass, cactus, catclaw, mesquite, pecan, cottonwoods, live oak, yucca, bear grass, sage, and wildflower as represented by children as they crossed the stage holding up the various items such as grass or cactus in each hand. This visual representation informs audience members that the area was originally uninhabited, even before the Indians, but it also provides an opportunity for the children of the town to participate in this town ritual. Next, children, run across the stage portraying the Animals section. Donning papier mâché animal heads, they represent rattlesnake, silver quail, dove, hawk, chaparral, owl, eagle, deer, antelope, jackrabbit, raccoon, possum, armadillo, porcupine, skunk, prairie dogs, wolves, coyotes, bobcats, and buffalo amidst audience laughter.

As the “Indian Chief” rides on stage, narration focuses on the buffalo and their importance to the livelihood of the “Indians,” as they came to inhabit the land. Women and children dressed as “Indians” with braided hair and suede dresses run onto the stage and form groups. Scenes within these groups represent the building of tepees, animal skins drying, and the skinning of a buffalo complete with saving and displaying its heart. Throughout the years the children’s makeup and braids have been darkened a little for this scene in order to differentiate them from the white man that was to follow. There are few if any Native Americans in the town; therefore, as in many productions, it is necessary to use hair and makeup to create this visual; it does not represent a negative stereotype by the cast and crew.

After the scenes set by the women and children, the male Indians appear on stage and form large circle around the edge of the stage, which indicates the protection of their families. The importance of the horse to the Indians is finally mentioned and it is noted that the Indians were the first ranchers—meaning they were the first to settle there. Little to none is mentioned here about the contentious relationship of the Indians and the Settlers other than mentioning that many of them tricked the Indians in poor trades. Here perhaps is a missed opportunity to expand on the treatment the Indians received at the hand of the white man, but it is understandable that this production was more of a chronicling of the time and not a venue to introduce controversy. Additionally, since this story is told from the perspective of the settlers and more specifically, their ancestors, it is understandable that this was not discussed further.

Cowboys



Figure 1.26. Cowboys with black kettle in Fandangle performance

Figure 1.27. Cowboy singer in Fandangle performance

The next scene transitions to the Cowboys section with the quote “Men live by the trades that grow by the nature of the lands.” In this section the Cowboy, in all his celebrated glory of roping and riding, and cattle driving, is glorified. The scene depicts the “when men were men” mentality when there were very specific gender rolls and when men were the ones out doing the “difficult Cowboy work.” Several songs such as, “Come and Get It, Son of a Gun Stew”, “Thundering Herd”, “Cowboy’s Prayer”, and “Tall Tale” were sung.

As the men stand in front of the chuck wagon, real life Cowboys cross the stage roping a calf and simulating the branding of that calf, providing a visual image of the toughness and skill of the Cowboy.



Figure 1.28. Roping demonstration in Fandangle performance

This is the image that is perpetuated today, an image that continues through our western movies and books that people expect to see. According to Shirley Caldwell, an Albany local and *Fandangle* participant, Robert Nail originally had the vision that Fort Griffin and the town would be rebuilt for them to use as authentic old west settings for television and Hollywood. Although

part of this dream has come to fruition with the restoring of some of the fort and town buildings, currently nothing is being used as movie sets but perhaps this is still to come.⁶⁴

Continuing to perpetuate the image of the male and life out on the trail, the song “Tall Tale”, an audience favorite, then portrays a settler’s run in with a snake after he had too much to drink. Even the song title feeds into the, perhaps exaggerated, myth of the Texan. During the song, a Cowboy is having a conversation with a snake (depicted from in front of a rock controlled by two men behind the rock). Ultimately, the Cowboy walks away from the snake; however, the scene ends with the lengthy snake coming out from behind the rock and proceeding to follow the Cowboy, perhaps indicating that this “sin” of drinking is not far behind and never out of the picture. Finally, this section ends with the entrance of approximately 20 Hereford Longhorns herded by 15 Cowboys, again providing a visual for the image of the Cowboy and the control they can exert.



Figure 1.29. Texas Longhorns in Fandangle performance (continued on next page)

⁶⁴ Shirley W. Caldwell, *After 146 Years Fort Griffin Facelift is Welcomed Change*, 5.



Settlers

The final section of Part One focuses on the settlers and begins with the entrance of the Conestoga wagons and the settlers who first entered the Clear Fork River area in 1858 (although the town of the Flat did not come about until around 1870). The settlers section was divided into *Going to Texas (Lock, Stock, and Barrel)*, *Servant's Song*, *You Can't Change Them Ways* (Ball), *Canyon Courtin*, *End of the Day*, and *Women's Work* that included *Ain't No Life for a Lady*, *Godey's Lady's Book*, *Seven Years with the Wrong Man*, and *Farmer's Curst Wife*. In this



Figure 1.30. Full cast at end of Part One in Fandangle performance

section, which starts with the words “Whites paid the Red Man no mind” from the narrator, the daily life of the settler, including husband, wives, and children—or youngsters as they were called in the performance—are portrayed. The narrators explain that most of the settlers were not educated and could not read or write so they did not bring any books with them except for the bible. They were, however, looking or “hunting” for a life and sang how they had “*Gone to Texas, Lock Stock and Barrel*” and how they were headed westward dreaming of a new life. Emphasis is placed on how these travelers are on the journey together and that they are there to help each other, and are determined to make it in Texas no matter how difficult their daily lives might be.

As darkness is now fully upon the stage the story of the settlers unfolds. “Feeling his way into the vast track of prairies, the white man came from the U.S., which in those days was only a half continent wide. Wagon wheels paved the way for areas which became known as Camp Cooper, Camp Belknap, and Fort Phantom Hill.”⁶⁵ There are a couple of audience pleasing songs that humorously talk about the relationships between the men and the women in this area and touch on the idea that women’s lives were particularly difficult in this new land. The narrators tell of the women’s fears of the Indians, of being separated from their husbands, and of their daily chores including teaching their children and raising them up in the scripture.

Women, the narrator says, “often dreamed of the life they had left behind, and when they received a catalogue, *Godey’s Lady’s book* for example, they dreamed of the life of those who were wearing the fashionable clothes in the catalogue. This is supplemented by the singing of women in front of the town backdrop dressed as those in the catalogue.



Figure 1.31. Godey’s ladies in Fandangle performance

It is also implied that sometimes women dreamed of a life without their husband, alluding perhaps to the idea that women did not have the same rights as men and were often unable to leave their husband unless he had, perhaps, been sentenced to jail. These ideas are furthered explored in the songs, *You Can’t Change Them Ways* (referring to their husbands),

⁶⁵ Script from the Fandangle.

Seven Years with the Wrong Man, and *Farmer's Cursed Wife* in which the man indicates that he also did not have a choice about who he was married to.

Although perhaps inserted into the performance for an audience laugh, the songs did get the point across that women had very specific roles and expectations during this time, and often they did not have options as they do today. Here perhaps though, would have been an opportunity to explore other roles women may have had outside of the role of housewife and mother.

Part One ended with the Enfare, including the Ladies with Food, Frontier Children, Kissin' Kin, Huppi Hi, Blood on the Saddle, and Indian Raid. Even though the settlers were somewhat spread out, this began with the idea that neighbors were never far away and that everyone was there to help each other. All were excited as this part began because they were all coming together for a party, for a time of food, pies, and cakes. The narrators discuss those times being harder then, questioning whether it was ultimately danger or fun, but that nonetheless everyone was coming together as kin, and excited to see kin and give them a kiss.

Several dance numbers occur in this section starting out with twenty-five young couples (known as the Huppi Hi Dancers) dancing to the "Yellow Rose of Texas" and "Deep in the Heart of Texas," while 102 children square dance. Interestingly, while the community is



Figure 1.32. Settlers square dancing in Fandangle performance

portraying the idea of community cohesiveness among the settlers, they are, in fact, modeling the sense of community cohesiveness that the current citizens experience by being a part of the production.

Additionally they are perpetuating the myth of Texas being “larger than life” as they sing these famous songs and dances with the whole ensemble cast. As Part One ends however, the last scene, which occurs after the ensemble dancing, is also perhaps something that could be expanded on in terms of discussion. This scene, which sets up Part Two and the Military coming to the rescue of the settlers, depicts Indian Raids with settler’s homes being on fire. Now the settlers are paying mind to the Indians because as time has gone on, the Tonkawas and Comanches attacked them and burned their homes. The *Fandangle* narrators indicate that the settlers never ceased to fear the Indians rather than discussing the Indians’ way of life and acknowledging that the white man had in a sense replaced them. This is an indication that perhaps the settlers felt they were justified in the removal of the Indians. They felt justified due to the attacks on them and the performance portrayed this, because this is how the ancestors of the performers had remembered and recorded their history.

Part Two

Part Two begins with Flag Raising, Cavalry Hack, Cavalry Riders, and the song “Frontier Calvary.” The scene opens with Calvary men raising the flag over what represented Fort Griffin in the background with the narrators stating that, after the Civil War, the military was necessary to protect the settlers from Indian attacks in this area. Unfortunately, with the coming of the fort came the springing up of a new town called the Flat, which quickly filled with people and smells

and sounds associated with “bad women and bad men”. The narrators indicated that Fort Griffin Avenue was filled with saloons, after which the male narrator said to the female narrator that it is no place for her to go because it is no place for a lady. They proceeded to talk about the area after the Civil War. In order to protect the settlers from the Indians after the war, the government built Fort Griffin, and the performers sang, “The army sent us westward to kill the Indians.”⁶⁶

As was reported in the *Abilene Reporter-News* in an August, 1981 article entitled “Fort Griffin: A Glimpse of Yesterday,” Fort Griffin began as a military fort in 1867 and the United States flag was lowered on May 31, 1881. The fort, originally named Camp Wilson, was renamed in honor of Major General Charles Griffin, the commander of the Army’s Department of Texas. On a flat area of land below the fort, a settlement called the Flat rose up. It would lose out later, in 1874, to the nearby new town of Albany as the head of the county. During its years of existence the Flat became known as a lawless town. The town which started out with law-abiding ranchers and farmers became an area that hosted buffalo hunters, (often collecting 700 hides in a season), and cattle drivers, ladies of the evening, as well as bank robbers and other men running from the law; as a result the military declared martial law on the town and the fort in 1874.⁶⁷

Part Two of the performance included four additional sections, Griffin Avenue, Beehive Saloon, Religion Comes to Griffin, and Albany. Griffin Avenue includes The Town of Fort Griffin, Officers Ball, Over the Age of Consent, and Drunk and Disorderly—another crowd favorite. The Beehive Saloon section includes Within the Hive, Desperado Dentist from Dallas,

⁶⁶ Lyric from the performance.

⁶⁷ <http://www.rootsweb.ancestry.com/~txshacke/ftgriffin.htm>.

Can-Can, And Their Men, Accent on the Lady, and Think of Me Now and Then. The Religion Comes to Griffin section includes “I Saw the Light”, and the Albany section included Texas Central, Genuine Lady, Keep Drilling Down, Beautiful Days of November, and Remember When. The performance then concluded with its Finale and Prairie Land.

Griffin Avenue

The new town was represented in the performance by painted backgrounds that were driven on the stage by jeeps. These backgrounds were located at the back of the stage, one far left, three in the middle, and one far right, and the audience members were viewing from afar.



Figure 1.34. Beehive prop for Fandangle performance



Figure 1.33. Café prop for Fandangle performance

Later in the second part, the backgrounds were adjusted and the scene became the inside of the saloon.



Figure 1.35. Store prop for Fandangle performance



Figure 1.36. Hotel prop for Fandangle performance

After scenes of the town, including the narration that it was the “wildest town on the prairie”, and “not a town you wanted your children to see” and introduction to historical figures as Doc Holliday (famous gunfighter in the old west), Lottie Deno (gambler), and Big Nose Kate



(prostitute and common law wife

Figure 1.37. Blacksmith prop for Fandangle performance

of Doc Holliday), the stage was darkened and a spotlight shone on the Officer’s Military ball.

This scene was a direct contrast to the scene of the town and reminded the audience that the

military was the reason the town had come about to begin with, showcasing the stark contrast regarding the behavior of both groups.

Five formally dressed couples eloquently danced formal dances, providing a direct contrast to the next few scenes that involved the saloon and ladies of the evening dancing the can-can. It was important here to recognize that the idea of proper behavior, manners, and social skills were being shown so that the decadent reputation of the town would not completely underscore the law abiding, socially appropriate residents. As further proof that not everyone approved of the new townspeople of the Flat, the next number introduced ladies from the Temperance Society carrying signs in front of the ladies of the evening, reminding them of the righteous path. This was perhaps a reference to women's rights that were neglected in Part One, as well as a reference to the Reform Movement.⁶⁸

The Beehive Saloon, however, certainly had a reputation all its own. Here, as demonstrated with the performance, there were bar fights, drinking, and card games, in addition

Figure 1.38.
Performance
scene outside
the Beehive
Saloon



⁶⁸ The Reform Movement nationally included Abolitionists, the Women's Movement, and Social Reform including education reform, prison reform, and temperance.

to the ladies of the evening. There were, reportedly, many famous people that came to the Flat including Doc Holiday, Big Nose Kate (Kate Elder) and Lottie Deno, as previously mentioned, along with Wyatt Earp, (gambler) Johnny Golden, and Mollie McCabe.

Griffin was not a town Mothers wanted their children to see. The Old time Cowboys who saw the saloon lined street never forgot it. A town heady with the fumes of alcohol, but right down Griffin Avenue the visitor was presented with the indelible sight of the little village. With the smells, sounds, and signs that salted the senses here... Fort Griffin became the refuge of every sort of fugitive for justice.⁶⁹

Although perhaps not the upstanding citizens that one would like the town to be remembered for, many of the locals loved this part of the performance and enjoyed playing the decadent ladies and gunslingers and outlaws. Through recorded interviews at the Old Jail Art Center in Albany and interviews with the performers backstage, it is interesting to note that this section was among the performers' favorites, and that many noted that some of the characters they played were somewhat of a rite of passage.

When the performers were young they participated in the Indian section by playing either landscape or animals. As they grew to be school-aged, they were involved in the square dancing, which was often taught during school. As the young performers got older, they moved into the Huppi Hi dancer position and then later into additional roles. In the interviews recorded at the Old Jail Art Center, questions were asked including: how and when did you become involved in the *Fandangle*; what favorite stories might you have about the performances; any memories of working with Robert Nail; thoughts on how the performance benefited the community, if at all;

⁶⁹ Script from the performance.

and participation in early Samplers. One interviewee indicated that her favorite part to play was the saloon girl. She mentioned that, when she was in her early twenties, she was old enough to play the part, and that she particularly loved the gorgeous costumes. It is interesting to note Robert Nail's instruction that, once the girls reached 25 years of age, they were too old to play saloon girls and they had to become pioneer girls. On the other hand, the men mentioned how they enjoyed playing the chief and getting to ride in on the white horse.

Unfortunately, because many of the performers were having such a good time and hooting and hollering all throughout the town scenes, it was often difficult to hear the lines regarding the historical figures. It was difficult to pick up on the lines about Lottie Deno, for example, when she came into town, and how she was a fine educated woman going into the salon to gamble. Rumors had it that she shot her husband before coming west. Although gambler Johnny Golden was briefly mentioned, there was no mention of a marriage between him and Lottie Deno.⁷⁰ Additionally the audience knows that there is a relationship between Doc Holliday and Big Nose Kate, but we do not know the extent of the relationship.

Educationally, the second part of the performance falls short on historical details; however, it does reference them, which sparks interest for later research. We do know, from many historical documents and books about the Old West, that these figures did exist and they did come to the Flat, perhaps contributing to the downfall of the town.

⁷⁰ Leon Claire Metz, *The Encyclopedia of Lawmen, Outlaws, and Gunfights* (New York: Infobase Publishing, 214), 97.

Albany

The town of Albany is the focus of the last section before the Finale as it mentions changes that are occurring. The narrators indicate that, “as Fort Griffin died, an era died with it,” indicating perhaps that the Old West Cowboy with his bigger-than-life gunslinging and lawless ways, along with the ladies of the evening, were a sign on the past. On stage, the flag of Fort Griffin was taken down, and the town was said to have begun its decline.

In the performance, the Methodist Church Circuit Rider brings with him the revival of religion and the performers sing “I Saw the Light”, (an old religious song indicating one has seen God’s influence through his son Jesus and has started a new life), and the audience sings along, as well. This seems to reference the idea that yes, we recognize our past, but we also learn from it; we celebrate the role our past has, yet we do not honor everything that occurred; after all, we are a community of faith because we “see the light.”



Figure 1.39. Train in Fandangle performance

Narration then turns to an event 18 miles away, the locomotive and how the Texas Central came to Albany. It begins with song and dance about the railroad, which played a huge role in changing the landscape of the area. It was reported that the new town of Albany owes its existence to the rail after winning a bid over the Flat for the rail to come through its town. The

train replica, built by Graham Crutchfield, (who also built the stage coach, the calliope, wagons, and the snake), came across the stage carrying children in the back section. Continuing with the progressiveness of the region, the next number called, “Pink Ladies,” focuses on how everything is becoming more sophisticated in this new town including the ladies with fine manners who are finely dressed.



Figure 1.40. Pink Ladies in Fandangle performance

The narrators continue, saying that the, “World of the West” is becoming smaller. The farmers and the ranchers are diversifying, everyone keeps working for the lucky break, and as their song says, “life is a gamble so you gotta dream big.” They also sing, “Beautiful days of November bring understanding of it all.” Oil has been discovered in the area, a discovery exemplified by a simulated oil well and the discovery of oil.



Figure 1.41. Oil rig in Fandangle performance

Finale

“Since 1938, our show has continued because in true *Fandangle* style, we utilize the talent that the wonderful people of Albany possess.”⁷¹

As the performance ends the narrators acknowledge the importance of the performance within the community, and asks everyone in the audience who has ever had a part in the *Fandangle* to stand. As the audience claps in acknowledgement, one cannot help but notice that the majority of the audience is standing. Visually this is a reminder that this is a “people’s theatre” as Bob Nail said. The purpose of this performance is ultimately for the town itself. The performance is also a reminder of the historical significance Fort Griffin and the Flat had on the

⁷¹ Words from the performance before the rendition of Remember When, prior to the finale.

creation of the Old West. At times the story is historically vague but accurate overall, and certainly accurate as remembered by some of the original settlers.



Figure 1.42. Finale cast in 2013 Fandangle performance

The performance and the cast members are connecting the past to the present. The following are pictures from *Remembering When* by Carol May Webb Dromgoole. The performances depicted are from the early days of the *Fandangle*, and two pictures are accompanied by song lyrics that demonstrate the continuity these performances have maintained throughout the years.⁷²

⁷² Dromgoole, *Remembering When: Albany and the Fort Griffin Fandangle*, 47, 67, 63, 68, 54, 73, 28, 59, 36, 58.



From the Collection of the Robert E. Nail Jr. Archives of The Old Jail Art Center, Albany, Texas

A finale scene from the 1965 Fandangle – the first show at the new Prairie Theater.

Prairie Land

By Robert Nail

Each man holds within his heart
The dream of a land all his own.
No other land will do,
No other land is home.
Here beneath the western sun
I know at last my quest is done.

A prairie plain, a bright blue sky,
A snowwhite cloud a-sailing high
A wanton wind a-blowing free
This is the land for men like me.

From the time I stood at my grandpa's knee
And heard his tales of this prairie sea
I've known my heart could never be
Contented till my eyes could see

A prairie plain, a bright blue sky,
A snowwhite cloud a-sailing high
A wanton wind a-blowing free
This is the land for men like me.

Figure 1.43. Finale cast in 1965 Fandangle performance

Figure 1.44. Praire Land poem by Robert Nail



Photo courtesy of Fort Griffin Fandangle Association

Dancing on the football field in 1949.

Figure 1.45. Dancing on the football field 1949



From the Collection of the Robert E. Nail Jr. Archives of The Old Jail Art Center, Albany, Texas

Finale of a performance on the football field.

*Figure 1.46. Finale of a performance on the football field in 1949*⁷³

⁷³ Ibid., 67, 16.



Photo courtesy of Fort Griffin Fandangle Association

A quartet featuring Don "Skeezix" Tabb, Jim Coker, A.V. Jones Jr. and David McGaughey, from left, entertained the crowd in 1949.

Figure 1.47. Cowboy singing scene from 1949 Fandangle performance



Figure 1.48. Texas Central Train from 1955 Fandangle performance



Men's ensemble group in 1957 included, from left, Roy Hathaway, Jackie Martin, Mr. Matthews, Jon Rex Jones, Don Angel, Glenn Macon and John Ed Macon. A.V. Jones Jr. is the Indian on the right.

Photo courtesy of Fort Griffin Fandangle Association

Figure 1.49. Cowboy singers with Indian in 1957 Fandangle performance



Photo courtesy of Fort Griffin Fandangle Association

Tommy Stapp, left, and Jack Baker in 1957.

Figure 1.50. Indian portrayed 1957 ⁷⁴

⁷⁴ Dromgoole, *Remembering When*, 68, 54, 73.



The Albany News photo

Performers in the 1965 production included, from left, James Ball, Betty Middlebrook, Richard Middlebrook, Gayla Townsend, Bud Leech, Connie Stom, Sam Wink, Betty Viertel and Arthur Lee Viertel.

Figure 1.51. 1965 Fandangle performers



Riders in the Flag Parade along the ridge behind the stage in 1966.

Photo courtesy of Fort Griffin Fandangle Association

*Figure 1.52. 1966 flag parade in Fandangle performance*⁷⁵

⁷⁵ Dromgoole, *Remembering When*, 28, 59.

Cattle

By Berta Hart Nance

Berta Hart Nance, known primarily for her poetry about the frontier heritage of Texas, was born near Albany, Texas, on October 6, 1883. Every performance of the Fandangle has been opened with a reading of her famous poem, "Cattle," while cowboys on horseback race across the stage during the Flag Parade.



The Albany News photo

Clint Brown and Mike Roberts carry flags in the 2012 Flag Parade.



The Albany News photo

In 1987, three of the Flag Parade riders were, from left, Bobby Williams, Billy Estridge and Bud Leech.

Other states were carved or born
Texas grew from hide and horn.
Other states are long and wide,
Texas is a shaggy hide.
Dripping blood and crumpled hair;
Some gory giant flung it there,
Laid the head where valleys drain,
Stretched its rump along the plain.
Other soil is full of stones,
Texans plow up cattle-bones.
Herds are buried on the trail,
Underneath the powdered shale;
Herds that stiffened like the snow,
Where the icy northers go.
Other states have built their halls,
Humming tunes along the walls.
Texans watched the mortar stirred,
While they kept the lowing herd.
Stamped on Texan wall and roof
Gleams the sharp and crescent hoof.
High above the hum and stir
Jingle bridle-rein and spur.
Other states were made or born,
Texas grew from hide and horn.

Figure 1.53. Cattle poem by Berta Hart Nance

Figure 1.54. 2012 Image of Clint Brown and Mike Roberts in Fandangle performance

Figure 1.55. 1987 Image of flag parade riders in Fandangle Performance ⁷⁶

⁷⁶ Dromgoole, *Remembering When*, 58.



“Genuine Ladies” in 1975 were, from left, Missey Kennedy, Harriett Morrell, Jeanie Echols, Liz Green, Shirley Caldwell, Scottie Castleberry and Pam Farmer.⁷⁷

Figure 1.56. Godey’s “Genuine Ladies” 1975 Fandangle performance

Yes, the past is always with us... this tale of lost times, is the story that the Ol’ Timer told. It is your heritage if you remember it, keeping it in your heart for keeps as the Ol’ Timer told it, then it will never die, and then you can tell it, and on and on it will go, the way of this land of ours, the story of our precious Prairie Land.

⁷⁷ Dromgoole, *Remembering When*, 56.

CHAPTER 2

HISTORICAL PERFORMANCE

Americans' love of the theatre has given us a pre-eminent position among nations of the world in the support of the institution and its art. Even in the early days of Colonial America, when fanatic Puritans damned it as the devil's drawing room and its actors as minions of Satan, it grew in popular favor year by year. Brought across the sea as a part of our English heritage, the theatre received its first welcome in the South, spread rapidly to the North, and followed the receding frontier westward into pioneer settlements and mining camps. Today we are among the most devoted theatre-going people of the world...Scattered throughout the length and breadth of this land, in cities, towns, hamlets, universities, high schools, churches, lodges, department stores, factories, settlement houses, rehabilitation camps, in every sort of community or organization where people are gathered together, there is a little theatre making life for men and women less drab, more bearable, extending the boundaries of living through the dreams raised with a few hours traffic upon the state. To the dull, prosaic commonplaceness of everyday living, to the hopeless tedium of poverty-stricken labor, to the satiety and boredom of wealthy idleness, this free theatre of the whole people has often brought a brief respite, a momentary lifting of the burden. This, the little or amateur theatre, is really the free, democratic National Theatre of America, amateur in the original sense of the word from which it derives- *amator*, lover.⁷⁸

For many, the *Fandangle* has become this type of respite. Although it is only performed a couple of weeks each summer, it has become a way for many to extend their dreams and a way of gathering with their community to share in the experience of creating an outdoor performance that is truly more than just a performance. It is important to understand in brief the history of the theatre, particularly the history of the theatre in America, in order to fully appreciate the impact of the *Fandangle* on the community and its audiences, as well as to appreciate its 75 year history and historical nature. There are different venues of theatre and performance including traditional indoor theatre, as well as outdoor productions, living history, and reenactments. Many of these

⁷⁸ Hubert C., Heffner, Samuel Selden, and Hunton Dade Sellman, *Modern Theatre Practice; a handbook for nonprofessionals*. (New York: F.S. Crofts and Co., 1946), V.

different venues can relate to the *Fandangle* and, therefore, reference to different history venues is included within this study.

Discipline

“The theatre as we know it is a sophisticated art with mass appeal; it blends all of painting and sculpture with architecture and poetry to create dramatic production,”⁷⁹ and the *Fandangle* is no exception. Theatre initially began with religious roots in Egyptian drama around 3200 BC and centuries later made its way, primarily through England and Ireland, to the New World.⁸⁰ As early as 1598, Spanish explorer Oñate performed an original Spanish comedy about the conquest of New Mexico. The comedy was written by Captain Farfan in what is now New Mexico. Later, in 1665, a play in Accomac County, Virginia was presented. In 1699 Richard Hunter petitioned the governor of New York for the right to present plays; however, in 1709 it is recorded that the Governor’s Council, “passed an act forbidding play-acting and prize-fighting.”⁸¹ Many of these productions, such as the *Fandangle*, were stories of local history; stories which began to perpetuate interpretive history-telling to the community, often making an impact on its younger generations.

During the late 17th and 18th centuries, most cities could not support acting companies and, as a result, productions were often divided among playhouses. As one might imagine about the colonists, many were religious and had come to the New World to escape religious persecution; therefore these performances were often considered sinful and not

⁷⁹ Freedley and Reeves, *A History of the Theatre*, xvi

⁸⁰ *Ibid.*, xv, 279.

⁸¹ *Ibid.*, 297.

supported by the gentry.⁸² Unlike Europe, America was not culturally homogeneous and theatre was spread out over many cities.

Originally, theatre in America was not considered native; rather it was dependent on Europe, specifically the British Isles.⁸³ As American writers and actors were developing their craft, the subject matter of the performances often were British injustice, political satires, comedies of American social customs, and later native themes.⁸⁴ By the 19th century, American theatre was beginning to stand on its own and the, “character of the theatre became nationalistic.”⁸⁵ One such writer that used native themes was James Nelson Barker who seemed, “consciously to have attempted to provide an American drama, because he felt it to be an important part of the cultural life of any nation.”⁸⁶ Another American writer, Bronson Howard, from the late 19th century, also wrote on themes of American interest and produced plays such as *Saratoga* in 1870, *Moorcroft* (on slavery) in 1874, and *Shenandoah* in 1889, all on American historical themes.⁸⁷

In the 20th century, Freedley and Reeves indicated that there were two main influencing forces on American theatre, “one took the form of a developing national drama and the other was a vital standard of play production in all its related aspects.”⁸⁸ It is under the drama force that

⁸² Freedley and Reeves reference Increase Mather’s 1684 quote inveighing against “gynecandrical dancing”. George Freedley and John A. Reeves, *A History of the Theatre* (New York: Crown Publishing, 1941), 297.

⁸³ Barrett H. Clark and George Freedley Eds. *History of Modern Drama*, (New York: D. Appleton-Century Co., Inc. 1947), 640.

⁸⁴ Important American writers included Major Robert Rogers, Mrs. Mercy Otis Warren, and Royall Tyler.

⁸⁵ Freedley and Reeves, *A History of the Theatre*, 302.

⁸⁶ Barker’s first play in 1807 was *Tears and Smiles*, his second play in 1808 was about the Embargo Bills of 1807-1808, and his first produced play was *The Indian Princess* (about Pocahontas, John Smith, and John Rolfe) produced in 1808. His final play *Superstition*, produced in 1824, was about the Puritan fear of witchcraft. Freedley and Reeves, *A History of the Theatre*, 305.

⁸⁷ Clark and Freedley, *A History of Modern Drama*, 645-647.

⁸⁸ Freedley and Reeves, *A History of the Theatre*, 583.

Paul Green, who studied under Professor Frederick H. Koch and became known as the finest writer of folk-drama in our literature, made a mark on the theatre world in the area of folk-drama. Green, a contemporary of Robert Nail, won a Pulitzer Prize in 1927 for *In Abraham's Bosom*, and wrote the play *the Lost Colony* in 1937 just one year before the *Fandangle*. Today the *Lost Colony* is considered the oldest outdoor symphonic drama in production.⁸⁹

The Lost Colony is commonly known as a pageant-drama and was written to “inaugurate the open-air theatre at Manteo, on Roanoke Island.”⁹⁰ This play in particular, along with the *Fandangle*, set a precedent of open-air theatre in America and encouraged others' works throughout the years. Green additionally wrote the outdoor musical drama *Texas* performed since 1966 in the Panhandle of Texas—the production that the *Fandangle* cast performed in 1966 for the opening of the theatre.⁹¹

Philip Hill's *A Theatre for the Outdoor Drama*, compares and contrasts how an outdoor theatre is different from an indoor theatre and discusses what needs to be considered when building an outdoor theatre. In 1967 he noted the beginning of outdoor dramas by quoting a well-known critic to say, “It is entirely possible that outdoor theatres and pageant-dramas, or symphonic dramas, as Paul Green prefers to call them, will someday constitute a major form of theatrical effort throughout the United States.”⁹² Outdoor performances such as the *Fandangle* still exist and have very loyal and devoted audiences. There seems to be a need for this type of

⁸⁹ According to the *Lost Colony* website, Paul Green formulated and propagated a new dramatic form, the symphonic drama, a particular form of historical play, usually set on the very site depicted in the action, and embodying music, dance, pantomime, and poetic dialogue.

⁹⁰ Freedley and Reeves, *A History of the Theatre*, 607.

⁹¹ *TEXAS Outdoor Musical Drama in Palo Duro Canyon*. Texas Panhandle Heritage Foundation Inc., accessed April 28, 2013. <http://www.texas-show.com/home.html>.

⁹² Philip G. Hill, “A Theatre for the Outdoor Historical Drama” *Educational Theatre Journal* 14, no. 4 (December 1962): 312.

theatre. Perhaps there is a community need to put on the production, a need to perpetuate the local lore or history, or a desire of its audiences for the nostalgia nature.

Since outdoor theatre as a discipline had importance in the 1960s, and since the permanent home for the *Fandangle* was built in 1964, it is prudent to look at literature surrounding that time period. Having compared five outdoor theatres in the late 1960s, Philip Hill summarized important requirements of an outdoor theatre to include: selection of a site with a natural slope for the auditorium; relatively flat area for the stage; space for backstage functions; parking (approximately 4 spaces for every 10 seats) and front of the house facilities; natural acoustics; removal from local light and noise and easy access from major roads; and if theatre was to be held at night, consideration of direction of the night breezes. It was important to take advantage of the natural beauty of the environment, which is a distinct advantage of the outdoor drama.⁹³ The *Fandangle* did just this by using natural landscape as the backdrop of the production and it met many of the above listed requirements.

Philip Hill also discussed that, optimally, theatres were successful when their capacity was around 1500-2000 audience members, indicating that larger theatres have more visual and acoustical difficulties; again the *Fandangle* would meet this suggested capacity.⁹⁴ It was also suggested that a hard surface wall exist behind the stage to assist in the acoustics; however, as noted later, the theatre that houses the *Fandangle* is set with a backdrop of a natural setting that is used for entrances and exits during the show. As is with the *Fandangle's* theatre, most outdoor

⁹³ Hill, "A Theatre for the Outdoor Historical Drama", 312-313.

⁹⁴ *Fandangle* has a nightly capacity of around 2000.

theatres are built specifically to accommodate certain shows and, as such, need to incorporate natural settings as well as build scenery or mechanical aids.

Specifically, the *Fandangle* stage is large and sweeping with various entry points for actors and large props such as a stagecoach, as well as an area for Longhorn cattle to enter that is elevated so audience members can see. Set in the background throughout the *Fandangle* performance is a recreated oil well. Wing space for scenery and performers must also be considered, as well as adequate facilities for the performers during the show and storage for props and costumes. Most challenging perhaps in outdoor dramas is the lighting due in part to suitable mounting positions of the instruments.⁹⁵ Needless to say, taking into consideration all of these suggestions for building an outdoor theatre constitutes a hefty price tag and no doubt the suggested 200 thousand dollars required to build these theatres in the late 1960s has increased.⁹⁶

Historical interpretation through performance has taken on a new meaning in the last few decades. Across America, historical performance is seen at living history museums, museums, battle reenactments, first-person interpretations in schools, festivals, patriotic organization meetings, and throughout various forms of media. These performances provide perspectives and visualization to attendees on what it was like during the specific time periods portrayed. Some questions we might ask at this point include: Why has the production and presentation of former times become so prevalent and often times financially successful? Why do performances at times seem to divide people over the value of the performance? These questions are important to consider.

⁹⁵ Paul Green indicated that, “the lighting problems never yet have been adequately solved in the outdoor theatre” in an interview quoted in Hill’s article. Hill, “A Theatre for the Outdoor Historical Drama”, 315.

⁹⁶ No specific dollar amount to build the Prairie Theatre was published but construction was a community affair.

In studying the field of historical performance you run across various terms such as performance studies, performance representations, historical drama, performing history, commemorative performance, history performance, and living history. All of these terms basically refer to performance practices which are, "...used to select, devise, and perform narratives of the past to their participants and audiences."⁹⁷ Various disciplines also converge when talking about historical performance including: theater, performance studies, anthropology, museum studies, history (particularly public history), and the National Park Service. Numerous scholars have intersected their studies with historical performance.

Key Performance Concepts

While researching historical performance ten key performance concepts were found to be particularly applicable to the *Fandangle*: 1) interpretation, 2) role-play, 3) actions, 4) causes, 5) reasons to be attracted to the past, 6) visitor types, 7) formed relationships, 8) presentation styles, 9) advantages, and 10) vision for the future. The core of the definition of historical performance is the concept of interpretation, pioneered by Freeman Tilden in *Interpreting Our Heritage*. Although this source was directed more towards the National Park Service, it has been used as a key source in many other fields including historical performance. Tilden first reminded readers in 1957, that millions of Americans visit national parks and monuments, local parks, battlefields, historic house, and museums each year. Visitors are in awe of the beauty and wonder they see and experience through their senses, and this is where interpretation comes into play.⁹⁸

⁹⁷ Scott Magelssen discusses how scholars in the theater and performance studies fields use performance practices in his introduction to *Enacting History*. Magelssen, *Enacting History*, 1-9.

⁹⁸ Tilden, *Interpreting Our Heritage*, 3.

Interpretation should personalize the information for the spectator. It is defined by Tilden as, “an educational activity which aims to reveal meanings and relationships through the use of original objects, by firsthand experience, and by illustrative media, rather than simply to communicate factual information.”⁹⁹ He saw interpretation as the revelation of a larger truth and that it should capitalize on curiosity for the enrichment of the human mind and spirit. Even today his six principles of interpretation (see below) play an important role in scholarship and specifically play a role within the field of historical performance.

- I. Any interpretation that does not somehow relate what is being displayed or described to something within the personality or experience to the visitor will be sterile.
- II. Information, as such, is not interpretation. Interpretation is revelation based upon information. But they are entirely different things. However, all interpretation includes information.
- III. Interpretation is an art, which combines many arts, whether the materials presented are scientific, historical, or architectural. Any art is in some degree teachable.
- IV. The chief aim of interpretation is not instruction, but provocation.
- V. Interpretation should aim to present a whole rather than a part, and must address itself to the whole man rather than any phase.
- VI. Interpretation addressed to children (say, up to the age of 12) should not be a dilution of the presentation to adults, but should follow a fundamentally different approach. To be at its best it would require a separate program.¹⁰⁰

Historical performance is about interpretation, interpretation by the writer and producers, performers, and audience. The *Fandangle* is about interpretation. The *Fandangle* performance elicits a response, or certainly should elicit a response. Critical thinking, as explored in the last chapter, is occurring both with performers and audience members. Months of rehearsals provide opportunity for interpretation by both adults and children. In the introduction, one of the ideas

⁹⁹ Ibid., 8.

¹⁰⁰ Tilden, *Interpreting Our Heritage*, 9.

mentioned was that the *Fandangle* has a responsibility to educate and to educate accurately and without the dismissal of unheard voices. Perhaps, however, the purpose of the *Fandangle* should be provocation, provocation in relation to education. In this time of political correctness and revisionist history, along with educational goals and a focus on critical thinking, the true importance of historical presentation lies in its interpretation.

A second key concept for historical performance is the concept of role-play. Regardless of whether or not you are talking about first-person interpretation, third-person interpretation, pageants, reenactments, or various other methods of performance, the idea of role-playing connects with the audience. This connection occurs on an emotional level and involves the imagination. In *Past into Present*, Roth says that first-person interpretation connects to education, to “encourage multi-sensory learning methods, creative problem solving, familiarity with daily life and important events in the past, understanding differing perspectives, and the application of the past to the future.”¹⁰¹ It is important, however, to remember that with role-playing one should be aware of assigning stereotypical or even racially biased roles, as indicated by Edward Alexander. He suggests role-playing restricts some minorities to a prescribed variety of roles or leaves them out entirely.¹⁰² The *Fandangle* pulls in almost everything from Roth’s quote and, as with most historical dramas, it plays to an agenda—an agenda that, in this case, is socially and culturally based. The *Fandangle*’s agenda, after all, is to educate people on the history of the town, including its early inhabitants: what they looked like, what they ate, what their housing was like, how they survived.

¹⁰¹ Roth, *Past into Present*, 4.

¹⁰² *Ibid.*, 23.

Socially the performance creates community cohesiveness both historically and in modern day. Culturally, the performance feeds into the created American narrative of western expansion and the Texas narrative of strong, hard-working, independent spirited settlers, along with larger than life gun slinging outlaw characters. Through our history books and current media such as television and film, one almost sees the past as being familiar and, when one grows up in Texas, the importance of the state in westward expansion is emphasized.

There are, however, voices that are not being fully explored in the *Fandangle* performance. At the beginning of the performance, there is a section on the Indians, however, it portrays the accepted vision of moving the Indians during westward expansion, as well as alludes to their violent nature at the end of Part One. What is not portrayed in the performance is the idea that the settlers may have been the aggressors. Historically the idea of the settlers as aggressors is not explored; rather, they were portrayed in a more reactive light, reactive to the aggressions of the Indians. There is also an acceptance of traditional women's roles during the late 1800s and there is no mention of lesser known non-traditional roles in the *Fandangle*.

Third, in addition to interpretation and role-play, actions play a major part in historical performance. In Richard Schechner's work within Performance Studies, he sees performances as actions and the field of Performance Study as taking on these actions through behavior, artistic practice, participant observations, and being actively involved in social practices and advocacies.¹⁰³ He then goes on to define seven functions of performance:

- to entertain
- to make something that is beautiful
- to mark or change identity
- to make or foster community

¹⁰³ Richard Schechner, *Performance Studies: An Introduction* (New York: Routledge, 2003), 2.

- to heal
- to teach, persuade, or convince
- to deal with the sacred and/or demonic ¹⁰⁴

It is proposed that the *Fandangle* has as its purpose to entertain and to teach, but the greater emphasis here seems to be on making or changing identity and, in particular, fostering a sense of community. The created story of the *Fandangle*, and its annual portrayal of Texas history, gives the essence of Texas characters and scenes with a purpose to perhaps change the spectator's view of the Texans' identities or enhance their historical roles in a generalized way. The performance also shows beauty in its outdoor setting and incorporates religion, therefore touching on all of the functions of performance. Additionally, personally observing the community during productions and obtaining their reactions, both verbally and through surveys, reveals the tremendous effect the production has on the community. The fostering of community through the *Fandangle* over the years has been phenomenal.

Fourth, in introducing the collection of essays in *Enacting History*, Magelssen suggests that various scholars and artists define the reasons to perform history as lying on a spectrum consisting of: 1) emerging styles of realism and naturalism coupled with, 2) rise of democracy and social reform, 3) powerful nostalgia symptomatic of waves of immigration and cultural-pride movements from the intractable, 4) baggage of colonialism and imperialism, 5) legitimizing narratives to shore up new nationalisms, 6) shifts in economics and booms and family mobility (which Barbara Kirshenblatt-Gimblett has called "heritage as a 'value-added' industry"), and 7) philanthropic efforts of key millionaires like Henry Ford and John D Rockefeller Jr., adding to

¹⁰⁴ Schechner, *Performance Studies An Introduction*, 39.

these the periods of flux and national anxieties in the 20th century.¹⁰⁵ Many would consider the *Fandangle* to fall around number three on this spectrum, if it lands on the spectrum at all. The performance can certainly be called nostalgic with a huge dose of community and “Texas” pride, however, it is told from a very narrow perspective, basically one perspective.

Jay Anderson in his 1984 *Time Machine*, indicates the fifth key concept of performance, which can be viewed in relation to the *Fandangle*, to be the reason one is attracted to the past. Anderson argues that there are three key reasons that living history enthusiasts are attracted to the past: 1) need for escape from the present, 2) nostalgic preference for earlier epochs, and 3) curiosity about everyday life in earlier times.¹⁰⁶ These three, in particular, are applicable to the *Fandangle*. According to Stacy Roth, “the difference between historical simulation then and now is twofold; it has become far more technical. Today there is a much greater concern for authentic detail, fidelity to documentation, and the appropriate application of research (including social, seasonal, and geographical aspects) to resulting presentations. Additionally, our needs and purposes of simulation have evolved.”¹⁰⁷ Roth goes on to say that in the late 18th and early 19th centuries, democratic ideas and visual balance and reason were models for society. In the late 19th century and 20th century, “worship of colonial frontier forefathers was highly celebratory, nostalgic, and self-affirming of Anglo American values.” Today she indicates we are more motivated by academics and uncovering of new information or perhaps unlocking previously uncovered mysteries.¹⁰⁸

¹⁰⁵ Magelssen, *Enacting History*, 3.

¹⁰⁶ Jay Anderson, “Living History: Stimulating Everyday Life in Living Museums,” *American Quarterly* 34, no. 3 (1982): 179-183.

¹⁰⁷ Roth, *Past into Present*, 1.

¹⁰⁸ *Ibid.*, 2.

For those who visit historical sites or performances, “the visitors’ chief interests are in whatever touches their personality, their experiences, and their ideals”¹⁰⁹ This form of communication or interpretation is key. There must be some sort of “me” factor. Not everyone can relate to a particular character or situation based on personal experience; however, a level of empathy can occur, or at the very least a basic curiosity established with internal questions such as “Would I have reacted the same in a similar situation?”, “How or can I relate to this character?”, “How can I possibly see this situation differently?”, or “How can this be meaningful to me?”

Although one would assume these questions are the function of a performance, this internal dialogue is not always going on. When watching the *Fandangle* for example, if one is aware of their ancestors during the late 1800s, particularly in Texas, they might see themselves in a portrayed role. If an observer cannot immediately recognize a similarity to a portrayed role they may have more questions such as, “Why were the women’s roles portrayed so traditionally?”

In *Time Machines*, Anderson sees various ways of viewing history such as looking through photo albums, reading historical novels, seeing a film, or going to a living history museum or reenactment such as “time traveling.” He sees this time traveling as the ability to clarify “our picture of life in the past, allowing us to reassure ourselves that civilization is improving; or if we take the opposite view, giving us the opportunity to escape from the present and visit a lost Golden Age.”¹¹⁰ These types of visitors, or time travelers, are the sixth key idea

¹⁰⁹ Tilden, *Interpreting Our Heritage*, 11.

¹¹⁰ Anderson, “Living History: Stimulating Everyday Life in Living Museums,” 11.

when looking at the *Fandangle*. Anderson basically sees three groups of time travelers—those who are interested in using “simulation as a mode of interpreting the realities of life in the past more effectively”, scholars either from the social sciences or archaeology, or “history buffs” who time travel for personal reasons.¹¹¹

If we are traveling in time, do we want to see reality, or do we want to see a “sugar-coated” past with no attention to possible atrocities? The ability to time travel is powerful. Most of the audience members at the *Fandangle* would fall into the first category of time traveler. The various reasons as discussed with the previous concept bring visitors to the performance not once but several times during the summer and keep them returning each year. It is important to remember, however, that the play was originally written in the 1930s not the twenty-first century. History was interpreted and recorded primarily by the white settlers who felt they had Divine Providence to expand westward. The narrative written in the 1930s depicted a time approximately 60 years or two generations earlier, so the stories passed down were somewhat recent and able to be passed on. The narrative of the *Fandangle* tells the story of how the settlers and the contemporary town view their history.

The power of theater is its ability to reach the five-year-old as well as the eighty-five year-old, to capture the attention of the kinesthetic and the logical/mathematical learner, to provide narrational and experiential entry points, to amuse, surprise, and impress. Theater can open the senses and touch the heart and mind, challenging audiences’ understanding and provoking them to rethink their own ideas.¹¹²

¹¹¹ Jay Anderson, *Time Machines World of Living History*. (Tennessee: AltaMira Press, 1984), 12.

¹¹² Hughes, *Myths America Lives By*, vii.

Although the focus here is on performance, it is of interest to note that museums have had a paradigm shift since the 1970's and history museums have, in particular, gone through a change by refocusing this time travel or historical performance on education. "They have become a new species of popular educational institution."¹¹³ The question is whether education and entertainment have to be mutually exclusive and if we even need to consider the question of "education versus entertainment" within museums of all types.

Educators know that to keep students' attention there needs to be a "hook", something of interest, something entertaining; therefore, it should not be an either/or question when it comes to education/entertainment for museum studies and historical performance. The challenge of course is to find the balance without compromising the integrity of the message, a concept discussed in the last chapter.¹¹⁴ The *Fandangle* could serve as this hook for children and adults, not only locally but for others outside of the community, as well.

Several scholars such as Tilden, Roth, and Anderson, as well as many scholars in the museum studies field, remind us that it is important to know your audience. The fact that historical performance is often considered a leisure activity, in addition to an educational activity, indicates that audiences range from children (either in a school field trip setting or in a family setting), to families with a range of ages, to senior citizens. Indeed, the two most sizable museum and outdoor theatre going populations today are senior citizens and families.¹¹⁵ Many understand that children hold the future when it comes to continuing the interest in history;

¹¹³ Cary, Carson, "The End of History Museums: What's Plan B?" *The Public Historian* 30, no. 4 (Fall 2008): 13.

¹¹⁴ Alsford and Parry discuss the question of education and entertainment in *Interpretive Theatre*.

¹¹⁵ Roth, *Past into Present*, 4.

therefore, it is necessary to involve them in historical performance as the townspeople of Albany have done.

Involving youngsters as researchers and interpreters of history brings new audiences to historic sites and museums, illuminates the participation of children in shaping and witnessing history throughout time, and inspires a sense of museum (and history!) ownership among the young. Involving youth in a deep way also provides opportunities to learn new skills and inspires increased interest in classroom history. It is great for youngsters and for historical organizations.¹¹⁶

Others scholars such as Erik Cohen, Stephen Snow and P.L. Pearce suggest other types of history performance visitors, as well. Cohen suggests the following: 1) recreational: seek amusement and physical satisfaction, 2) diversionary: want to escape from daily boredom, 3) experiential: appreciate others' lifestyles, 4) experimental: desire to sample alternative lifestyles without total commitment, and 5) existential: search for intense inner meaning¹¹⁷

Snow, in discussing Plimoth Plantation in *Performing the Pilgrims*, indicates that there are three types of tourists which are either 1) seeking entertainment (which he says most visitors fall into this category), or 2) experiential (those seeking an educational or aesthetic experiences) or 3) on a pilgrimage seeking religious and/or cultural identification.¹¹⁸ Finally, P.L. Pearce superimposed his "traveler career scale" with Maslow's hierarchy of needs to develop the following model.¹¹⁹

Maslow's needs

Physiological
Security/arousal
Love and belongingness

Tourist characteristics

Want escape from routine to indulge in food & exercise
Desire stimulation and novelty with family and friends
Seek social rewards from group activities with family and friends

¹¹⁶ Thierer, *Telling History a Manual for Performers and Presenters of First-Person Narratives*, 179.

¹¹⁷ Roth, *Past into Present*, 78.

¹¹⁸ Stephen. Snow, *Performing the Pilgrims: A Study of Ethnohistorical Role-Playing at Plimoth Plantation* (Jackson: University Press of Mississippi, 1993), 163.

¹¹⁹ Roth, *Past into Present*, 79.

Self-esteem	Wish to attain cultural and intellectual skills for self-development or prestige
Actualization	Desire to develop own potential, seek inner peace, relate to the wider world, or transcend oneself

Although similar in focus, it is important to recognize established scholars' image of the visitor of performance (as well as the performers) in our discussion of the *Fandangle*. The *Fandangle* visitor has the opportunity of meeting various psychological needs in addition to fulfilling a love of history need, falling within the definition of all three of these scholars' visitor types.

After considering the type of visitor to the *Fandangle*, it is important to recognize the seventh key concept regarding performance, and that is that relationships are being forged in relation to the performance. Richard Schechner reminds readers of the dynamic relationship among four categories of players when it comes to performance: sorcerers (authors, choreographers, composers, dramaturges, etc.), producers (directors, designers, technicians, business staff, etc.), performers, and partakers (spectators, fans, juries, the public, etc.)¹²⁰

This "performance quadrilogue" as Richard Schechner labels it, shows us that, theoretically, all connections could have equal weight; however, different performances can take different routes among the categories. One must not merely focus on the actors and the audience, because those behind-the-scenes, such as the sorcerers and producers, play a major role in the performance, which in turn affects the reception of the audience. The sorcerers and producers for the *Fandangle* were originally Robert and Alice Nail but over the years included others such as Betsy Black Parsons and Louann George who were the current artistic director and

¹²⁰ Schechner, *Performance Studies An Introduction*, 191.

choreographer and musical director in 2013. Other producers have been the many designers, technicians, and business staff over the years such as Susan Waller in position as Marketing/Sales. The relationships between the first three groups are consistent throughout the year and through the Sampler in the spring, which is a type of dress rehearsal for the donors and performances. Later, in June, the partakers are weaved into these relationships during the month of performances.

The bridge between the performance and the audience is the eighth key concept regarding performance—the presentation style. Currently there are not a large amount of training materials on historical performance. Much of the information regarding the logistics of the performance reflects back to theatre techniques. In *Past into Present*, however, Roth touches on some training for the interpreter and emphasizes that body language including facial expression, eye contact, distance, touch, posture, gesture, and appearance should be part of the training, as well as awareness of tone of voice.¹²¹ Facial expression in particular is what audiences become aware of and Roth references six key emotions based on Paul Ekman's *Unmasking the Face* and Peter Marsh's *Eye to Eye*: 1) happiness 2) surprise 3) fear 4) disgust 5) anger and 6) sadness.¹²²

Roth also refers to Allison L. Grinder and E. Sue McCoy's four regions of space which come into play in interaction with an audience. They include

Intimate: under 18 inches; use with lovers close friends and relatives and children

Personal: 18 to 30 inches and two and half to 4 feet; use with persons we know well

Social: 4 to 12 feet; use for formal or business communications

¹²¹ Roth, *Past into Present*, 103.

¹²² *Ibid.*, 105.

Public: 2 feet or more; use with stranger.¹²³

Body language is of particular interest when you are part of the audience or observer of the *Fandangle* performance. Whether one is conscious or not of the awareness of the body language, it is occurring and it is affecting the perception of the performance. One needs to be aware of the body language of the actors towards the audience, as well as the body language the performers have between themselves. This language assists in shaping the interpretation of the narrative being shared through the performance. It is important that a relationship is established between the performer and the audience in order for the performance to be internalized on any level. In the *Fandangle*, these relationships are being established among the performers, which can be observed by the body language and proximity among them. All through the performance the actors are utilizing gestures, posture, and appearance to indicate the character relationships that the audience sees. For example, when the audience sees close proximity or touching among the performers they receive a message about their close relationship.

As recently as 2010, Joyce Thierer indicates in her *Telling History* book, “that historical performance is just now coming into its own.”¹²⁴ She indicates that the language of performed historical interpretation is not well defined and, as a result, she created a taxonomy to differentiate between the forms of history in relation to historical performance. According to her classifications, accurate script performances include: talking tombstones, dramatic monologues, museum theater, storytelling, balladeering, musical monologues, Chautauquan¹²⁵, and lecturer.

¹²³ Ibid., 109.

¹²⁴ Joyce Thierer, *Telling History A Manual for Performers and Presenters of First-Person Narratives* (Lanham: AltaMira Press, 2010), 7.

¹²⁵ Chautauqua-style person narrative is a three-part format involving a monologue followed by questions in character and then as the scholar out of character. Thierer, *Telling History A Manual for Performers and Presenters of First-Person Narratives*, 6.

Accurate look performances include: reenacting, atmospherics, look-alikes, impersonators, and living history interpreters.¹²⁶ She then defines performed history traditions as having one of three characteristics: period “look,” (if there is a look it must be accurate), scripted text, and public interaction through informally asking questions of the performer.¹²⁷

In discussing the ninth key concept of the advantages of historical performance, it is prudent to discuss both historical performances and living history museums since most living history museums incorporate historical performances either indoor or outdoor, and because of the availability of current scholarship on living history museums. One cannot avoid the realization that our American historical performances and living history museums are both presenting an American narrative.

In particular, Colonial Williamsburg and Plimoth Plantation, due to depicting colonial times, often appeared to reinforce various origin myths in the establishment of the New World.¹²⁸ Originally this left out the stories of many unheard voices such as Indians, African Americans, and women. The fact was that during colonial times and early Republic times, much of our recorded history was written by the more elite or established and educated white men. Women and people of color were not formally educated, did not own land, and as a result, did not actively participate in the establishment of government.

It would follow therefore, that a lot of recorded history would occur from the perspective of those who were participating in creating the narrative. The question begs, however, whether or

¹²⁶ Best Practice Priorities of Performed History Interpretation: A Taxonomy is presented in *Telling History*. Thierer, *Telling History A Manual for Performers and Presenters of First-Person Narratives*, 7.

¹²⁷ Thierer, *Telling History A Manual for Performers and Presenters of First-Person Narratives*, 9.

¹²⁸ See Richard T. Hughes, *Myths America Lives By*, for further information regarding the Chosen Nation Myth, Nature’s Nature Myth, Christian Nation Myth, Millennial Nation Myth, and Innocent Nation Myth.

not this lack of perspective was unintentional or rather a direct result of perpetuating the American monomyth.¹²⁹ Were we, as guardians of our history, allowing our narrative to be one sided and allowing this injustice to perpetuate? Are we “rewriting” our narrative in a timely fashion to represent more fully the accurate story of the American public or are we changing the recorded history to reflect our ideals? One advantage of the performance, however, is that the performances and the museums are getting some narrative out there for discussion.

What does it mean when an audience indicates that the performance was real to them? Catherine Hughes suggests that, “any sense of realness or authenticity is determined by the spectator’s interaction with and subsequent investment in the performance.”¹³⁰ Here play and feeling are the focus. In our society today, we are bombarded with reality shows that we are expected to believe are real; however, most of us understand that these are staged. With historical performances, the company or museum’s reputation depends on the audience believing that the portrayal is real and authentic. The advantage of performance is that it can be shaped. Of course the question then leads to, “Can it really attain authenticity?” One answer to this dilemma is now portrayed at living history museums where the spectators interact with the interpreters performing real activities.

It is important here to note that Hughes does indicate that, in thinking about what is real, she is basing it on “truthfulness and honesty” rather than academic accuracy.¹³¹ Data resulting from Hughes’ research indicated that the “... aesthetic response to museum theater was the

¹²⁹ Jewett and Lawrence discuss in *The American Monomyth* how unlike the classical monomyth based on rites of initiation, the American monomyth derives from the tales of redemption.

¹³⁰ Catherine, Hughes, “Is That Real? An Exploration of What is Real in a Performance Based on History” *Enacting History*. Eds. Scott Magelssen, and Rhona Justice-Malloy. Alabama: The University of Alabama Press, 2011, 134.

¹³¹ *Ibid.*, 135.

centrality of empathy. The human dimension, the interaction between spectator and actor, was of central importance in engaging spectators.”

Hughes also referred to anthropologist Gregory Bateson’s idea that during play, humans and animals communicate actions that are not real through meta-communication. Spectators therefore, can recognize the shift between the two realities.¹³² As a result of her study, Hughes, contended that a sense of realness can occur from the interaction of performance and spectator by keeping in mind certain theoretical frameworks, creating aesthetic experiences, and hopefully germinating critical thinking.¹³³

Here is where living history museums have been effective. As time passes, there are new historical perspectives, accumulated new information, and new and different interpretations that allow us to broaden our narrative and as a result, our audience. Colonial Williamsburg which began in 1926 and opened in 1932, has, over the years, expanded their exhibits and performances. Rev. William A. R. Goodwin, had wanted to create a historical outdoor museum since 1907, but was unsuccessful when he first approached Henry Ford in 1924. He was successful later when he teamed up with John D. Rockefeller to obtain financial support of what was to become Colonial Williamsburg.¹³⁴

¹³² Ibid., 141.

¹³³ Reference here is to Catherine Hughes’ diagram of Efferent-Aesthetic axes located in the chapter “Is That Real? An Exploration of What is Real in a Performance Based on History” in Magelssen and Justice-Malloy’s *Enacting History*. This quadrant chart having most aesthetic at the top, least at the bottom and most efferent on the far right with least efferent on the left. Starting on the upper left being focusing most on pleasure of experience and focusing least on information to take away and going clockwise upper right being focusing on pleasure of experience and focusing on information to take away, bottom right focusing most on information to take away and focusing least on pleasure of experience and bottom left focusing little on information to take away and focusing little on pleasure of experience. This model was extended from Louise Rosenblatt’s transactional theory as result of Hughes research project involving *Kentucky History Center* in Frankfort Kentucky and the *Museum of Science* in Boston.

¹³⁴ Danilov discusses how he thought Ford turned Goodwin down because he was in the process of planning Greenfield Village which has become one of the largest and most popular living history museums in the United States. The Henry Ford Museum/Greenfield Village was established in 1929 in Dearborn, Michigan (Danilov 7, 35).

Since its inception, the motto of Colonial Williamsburg has remained “That the Future May Learn from the Past” and Colonial Williamsburg is continuing on its learning path. On October 10, 1994, Williamsburg began a new historical performance, a slave auction.¹³⁵ Met with initial resistance from the general public and civil rights groups, the auction was a successful educational tool and the organization’s willingness to include narratives from typically unheard voices with controversial topics was seen by these groups as admirable.

Through its *Teaching History at Colonial Williamsburg* program, Colonial Williamsburg continues to be an example in incorporating the importance of education within the historical performance field. “Colonial Williamsburg made a marriage between education and entertainment long before it aspired to emulate libraries or art museums.”¹³⁶ This however, is in contrast to the *Fandangle*, which has kept the same script over the years and portrayed the same narrative. Although Colonial Williamsburg is a historical park with dramatic re-enactments striving for historical accuracy while the *Fandangle* is more of a drama with historical liberties, it is important to compare the two because of their similar historical focus and ultimate goal of getting the public interested in history.

Plimoth Plantation, a living history museum in Plymouth, Massachusetts is another example of historical performance expanding its initial vision. The first performative representation of Pilgrim history occurred on December 22, 1801 as part of a Forefather’s Day celebration.¹³⁷ Later in 1896 and 1897, “...a ‘historic festival’ entitled ‘Old Plymouth Days and

¹³⁵ News Stories.

¹³⁶ Carson, Cary. “Colonial Williamsburg and the Practice of Interpretive Planning in American History Museums.” *The Public Historian* 20.3 (Summer 1998): 16.

¹³⁷ Stephen Snow, *Performing the Pilgrims: A Study of Ethnohistorical Role-Playing at Plimoth Plantation* (Jackson: University Press of Mississippi, 1993), 13.

Ways' was produced in Plymouth. It employed *tableaux vivants*, dances, and possibly, 'scenes acted in dumb-show' to portray parts of the Pilgrim story"- as reported from Robert Withington's *English Pageantry: A Historical Outline* work.¹³⁸

Through the years there have been many *tableaux vivants* pageants in Plymouth. The Pilgrim Village opened in 1959 and the "living history" concept was introduced in 1969.¹³⁹ In 1947 their mission had been clear, "The creation, construction, and maintenance of a Pilgrim Village as a Memorial to the Pilgrim Fathers..." which indicates a focus on education yet "ancestor worship," as well.¹⁴⁰ What ancestors were they worshipping? Was the American Indian not part of this narrative? During a period in the 1960s, however, when the use of mannequins in the exhibits was prevalent, things began to change at Plimoth Plantation due, in part, to the work of James Deetz who was getting his doctorate in anthropology around 1959.¹⁴¹ Deetz, who became the assistant director of the museum, shook things up during its 1969 season opening when he took out all of the inauthentic furniture and began debunking the American myth of the "sainted ancestors."

Today if you visit Plimoth Plantation, you will not only see the 17th Century English Village and the Mayflower II, but you will also see the Wampanoag Homesite where you will encounter Indians living and working in the area.¹⁴² In Anderson's "Living History: Simulating Everyday Life in Living Museums," Jay Anderson discusses James Deetz' work with Plimoth Plantation.

¹³⁸ Ibid., 16.

¹³⁹ Ibid., 25.

¹⁴⁰ Ibid., 26.

¹⁴¹ Ibid., 33.

¹⁴² Plimoth Plantation, 2003-2013, accessed March 18, 2013. <http://www.plimoth.org>.

In short, Deetz contended that living museums should re-create, within the limits of their boundaries and resources, facsimiles of entire cultures-not just the houses, fences, fields, and other appendages of the cultural man-made landscape, but the social context as well: people going about their everyday lives working, playing, praying, celebrating, and so on. With museums like this, any of the popular new social history themes could be interpreted: cultural ecology, enculturation, family, sex roles, function of material culture, and aging, to name a few.¹⁴³

David Glasper however, in a book review in *American Quarterly*, suggests that Jay Anderson failed to ask why living history appeals to certain ethnic groups more than others, how it served or reflected present social and political concerns, and the significance of the types of demonstrations most commonly exhibited.”¹⁴⁴

It would seem, then, that the public’s fascination with enacting and watching history has been a perennial and vital theme for much of our society. Since the late 19th century, though, there have been numerous shifts and thresholds that have pushed representations of past events into new territory, and it is possible to suggest that even more recently we have been experiencing a surge of sorts in reenactments, historical reality shows, specialty cable channels, historical film and costume drama, museum displays, world affairs and cultural festivals, pageants, historical hobbyism, role playing, and online gaming with historical premises.¹⁴⁵

The issues of race, ethnicity, and gender are currently being dealt with at museums and historical performances, as well as dilemmas concerning spectatorship, politics, and construction of communal identity, although perhaps these are not being adequately addressed in the *Fandangle*. In the *Fandangle*, race and ethnicity are brought up in regards to the Indians but the perspective of the performance is through the white settlers’ eyes. Women’s roles are explored in the performance, as well, although not in a challenging way, but rather in stereotypical roles on

¹⁴³ Anderson, "Living History", 298.

¹⁴⁴ Roth, *Past into Present*, 22.

¹⁴⁵ Magelssen, *Enacting History 2*.

both ends of the spectrum (mothers/wives and ladies of the evening). Ultimately, the answer to the question of, “Are we white-washing the view of our past with our current historical views and perspectives,” has individual answers, however, as previously discussed, our “new social history” appears to be taking steps to rectify our limited perspective.

Moving into the future, from the museum’s point of view, for example, why would a location want to use historical performance? What would be the advantage of the ninth concept of historical performance? According to Thierer, it would enhance the overall experience of visitors to the site or museum, increase first time nontraditional visitors who will, in turn, talk about it to their communities with excitement and return with their friends.

Historical performance has the ability to reach new audiences, appeal to diverse learning styles, and tell compelling stories.¹⁴⁶ Thierer sees the advantages of historical performance for museums and historic sites as using narratives to: involve people emotionally; enhance experiences for visitors in either single-age cohorts or intergenerational groups; increase both individual and group learning by using multi-sensory techniques; provide human connections to bridge the “past error of the performance” to the “now times of the audience” evoking thinking through the emotional connections of the human storyline, and offering alternative stories and perspectives.¹⁴⁷

The tenth and last key concept of the performance as relating to the *Fandangle* is a vision for the future. Thierer also has an optimistic vision for the future in regards to historical performance. His optimistic vision includes:

- that it is entertaining, believable, and historically accurate

¹⁴⁶ Thierer, *Telling History a Manual for Performers and Presenters of First-Person Narratives*, 150.

¹⁴⁷ *Ibid.*, 173.

- that it has learners at every stage of their development
- that it is highly prized and universally recognized
- that every historical performance inspires him to suspend his disbelief
- that performance links audience members' existing knowledge with stimulating new information
- that compelling stories, well told, will reach people of all ages and retold by people of all ages
- that every historical performance will be followed by scintillating discussion
- that aspiring historical performers of all ages across the country will be researching into archives, gathering oral history, and learning their performance craft
- that historical performance will take place in venues ranging from airports to zoos, from historical site visitor centers to school auditoriums¹⁴⁸

Thierer recognizes that it will take disciplines working together to accomplish these goals. She indicated specifically that this process would involve museum and historic site staff members, volunteers, public history students and faculty members, schoolteachers, and everyone who wants to do historical performance, and it will involve creating further standards for the profession. Living history will continue to have a major role in American Studies as a valuable research and interpretive tool. This form of historical performance focuses on the everyday life of the individual, emphasizes specific regions, provides a “meeting ground” for a variety of disciplines, and provides a respite during this time of rapid cultural change.¹⁴⁹

It is through these ten key concepts that the *Fandangle* can be brought into the conversation of historical performance. Through the concepts initiated from historical performance scholars, a framework has been created for use when observing and studying the *Fandangle*, and it is through this framework that one can see how this performance has a place in scholarship.

¹⁴⁸ Ibid., 173.

¹⁴⁹ Anderson, “Living History,” 306.

Modern Parallel

After discussing the history of theatre and outdoor performance in America and a framework within which to view the *Fandangle* within historical performance, it is important to bring current scholarship within this field for an interesting parallel and contrast discussion prior to discussing the current completed performance survey. One recent work, *Performing Remains*, is an example of current scholarship on performance in the direction of reenactment that is worth discussing in conversation about the *Fandangle*.¹⁵⁰ The *Fandangle* is not a staged performance that is done in as exact a manner as it might be with different directors and actors. It is the same year after year with the primary purpose of entertainment, not historical value. On the other hand, the *Fandangle* is not a battle reenactment that often takes place out of the view of the spectators, yet it does have several similarities and differences to reenactments.

In *Performing Remains*, Rebecca Schneider discusses modern performance art, with one area being battle reenactments, and she refers to them as becoming, "...the popular and practice-based wing of what has been called the twentieth-century academic 'memory industry'."¹⁵¹ She mentions how at times, reenactments are close to performance art, yet at other times they are closer to a hobby. Reenactments typically reenact a specific event such as a battle, with reenactors often trying to keep the past alive and sometimes even wanting to rewrite the outcome. Focus is often on the details of the events such as reenactors wanting to be authentic in their dress, their appearance, and their experience; often portraying living as soldiers might have—without modern conveniences.

¹⁵⁰ Rebecca Schneider, *Performing Remains- Art and War in Times of Theatrical Reenactment* (New York: Routledge, 2011), 26. The book is, "about practices of reminiscence in relation to disappearance, remains, memory, history, artefactual preservation, and live performance.

¹⁵¹ Schneider, *Performing Remains, Art and War in Times of Theatrical Reenactment* 13.

Most living events and battle reenactments are neither framed (or reframed) as art nor do they pretend to anything artistic- preferring instead the “authentic” and the “real.” Rather, living history events and battle reenactment occur as “popular pastime” or ritual, sport, hobby, craft fair, archaeological dig, education field trip, anthropological fieldwork, religion, and ... yes, art installation.¹⁵²

One difference that exists is the fact that the *Fandangle* has never claimed to be completely historically accurate, unlike other reenactments that typically go to great pains to be as historically accurate as possible. The *Fandangle* is also not trying to rewrite history or comment on how history might have gotten it wrong as reenactments often do, especially Civil War reenactments. Thirdly, reenactors, unlike performers, often strive for a deeper understanding of the epoch being conveyed; they purposefully try to experience any physical pain involved in a scene so that it is more authentic.

There are similarities between the *Fandangle* and battle reenactments. Most notably both: are based on historical events; are set in the late 1800’s (if you are comparing the Civil War reenactments); are many times performed, in part, for themselves; have the ability to educate audiences; tend to be generational in that family members tend to participate; must occur in an outdoor setting (for example, moving either to a New York stage would not work); are to a degree commemorative in nature; are based on collective memory; reflect traditional women’s roles and reflect the ideal that earlier times were more idealized.

This chapter initially looked at the introduction of theatre into America including the 1960s emergence of outdoor theatre and performance. Due to outdoor drama coming into its own in the 1960s, and the fact that the *Fandangle* built its permanent home in 1965 and began its

¹⁵² Ibid.

performance at that time, it is relevant to look at the research of outdoor drama and performance during those years. During those early years it is especially important to look at the work of Paul Green and Phillip Hill as outdoor dramas began to emerge.

While researching performance, it became apparent that there were ten areas of particular interest among scholars that seemed pertinent to the *Fandangle*; those being interpretation, role-play, action, causes, reason of attraction to the past for performers and audiences, visitor types, relationships, presentation styles, advantages of outdoor performance, and vision for the future.

Performance Placement within Discipline

The Institute of Outdoor Drama was founded in 1963 as an organization dedicated to serving the American historical outdoor drama movement. In the ensuing years, its scope expanded and grew internationally to include Shakespeare festivals, religious plays, musicals and all other types of plays always with the shared characteristic of outdoor performance. To reflect this growth, the organization changed its name in 2014 to the Institute of Outdoor Theatre (IOT). We are based in the College of Fine Arts and Communication at East Carolina University in Greenville, North Carolina. Our scope includes a wide variety of international professional and community theatre organizations. These organizations are united by their dedication to producing outstanding theatre and their unique roles in providing exceptional entertainment and tourism attractions for their regions.¹⁵³

In May of 1966, as part of a Master's thesis on the *Fandangle*, Marion Shockey sent out an Outdoor Theatre Survey and Questionnaire to the 28 theatres that were listed with the Institute of Outdoor Drama during 1965. Her survey was "designed to gain specific information about various aspects of the theatres and productions." Of those 28 surveys, 22 were returned during June and July and results were tabulated in July of that year.

¹⁵³ *Institute of Outdoor Theatre*, accessed July 24, 2014. <http://www.outdoor-theatre.org/>.

In 2013, this survey, as shown in Appendix B, was reissued to current members of the Institute of Outdoor Drama through the online survey program Vertical Response. Table 1 in Appendix D shows charts comparing the participants of both the 1966 survey and the 2013 survey and Table 2 in Appendix D shows results of the reissued 2013 survey. The second chart shows the list provided by the Institute of Outdoor Drama in the fall of 2013, with locations and participation in the survey being added. Eighty-five members of the Institute of Outdoor Drama, called Institute of Outdoor Theatre as of spring of 2014, were issued the online survey. Nineteen of the 85 surveyed in 2013 answered the online survey, a 15% completion rate compared to the 79% completion rate in 1966. Both charts are alphabetized by the name of the performance. The second chart includes whether the production, theatres, or organization responded to the survey.

One immediately notices that there are more members of the Institute in 2013 (85) compared to 1965 (28). Secondly, one notices that in 2013 there were 26 productions that either had Shakespeare in their production name or in the company name, 31% of the total compared to only two listed out of the 28 (7%) in 1965. Has the focus of the Institute's productions then changed or has the audience changed over the years? Due to the 1965 chart including neither a production name nor a theatre name, we cannot be accurate as to the type of production; however, from what is listed in Table 2, column 8, of the 2013 survey, four of the 13 were listed as historical.

Shakespeare performances, although difficult pieces to produce, are familiar to audiences and, because of their duplication throughout many companies, may be more readily accepted by audiences. Today many performances are done on a large scale with professional casts and big budgets that need to be recouped. Because of this some companies are not willing to take a

chance on unknown or historical pieces. Additionally, when outdoor performances are done on a professional level—unlike the *Fandangle*, which is made up of nonprofessional local participants—there are actors that move around the circuit going to where they can get a role and/or the best pay. It would lead one to believe that the actors may not be as personally invested in the professional performances as those in a nonprofessional performance on a more local level such as the *Fandangle*.

Another observation is that in 2013 membership in the Institute had branched to other countries including Canada, Australia, Italy, and Wales, unlike the 1965 survey, which only showed United States members in the Institute. On the 1965 survey, there was only one performance in Texas, at the San Joe Mission Amphitheatre in San Antonio, whereas in 2013 there were three listed; *Salado Legends* in Salado, Texas in Canyon, and *EmilyAnn* in Wimberley. The *Fandangle* however, was not included in the Institute of Outdoor Drama survey in 1965 and was not a member in 2013. One assumes, however, that the *Fandangle* is not a member because it is a local, non-professional production, even though the Institute does accept these members. When asked, local participants were not aware of the organization. In 2014 the Institute listed the performances on their website. Performances were featured under tabs titled Historical Dramas, Religious Plays, Shakespeare Festivals, and Variety. Twenty-two are featured on the site as Historical Dramas, six as Religious Plays, 16 as Shakespeare Festivals, and 16 as Variety. Had the *Fandangle* been a member they would have been listed under historical dramas.

One could see, perhaps, why the *Fandangle* was not be a member. Although a well-known and established organization, the Institute promotes benefits such as networking opportunities; consulting services; conferences; auditions; website links; feasibility studies; and

liaisons with art services, tourism organizations, and government agencies, none of which would appear to be a priority for the *Fandangle*. It is interesting to note however, that on their 2013 Final Report on Attendance for Historical Dramas, they listed 21 performances and, out of those 21, seven had total attendance of over 10,000 which is approximately what the *Fandangle* has each year with only 6 performances. Those listed as having the largest audiences were: *Texas* with 58,600, *The Lost Colony* with 43,021, *Tecumseh* with 40,788, *Unto These Hills* with 30,392, *The Stephen Foster Story* with 23,995, and *Ramona* with 10,790 audience members.¹⁵⁴ The chart here compares the above performances to the *Fandangle* in various categories and was prepared from information given on the Institute of Outdoor Theater website.¹⁵⁵

Name of Performance	2013 Audience	Years Depicted	Topic	Year Beginning	Author/ Playwright
<i>Texas</i>	58,600	1800s	Texas Panhandle settlement	1965	Paul Green
<i>The Lost Colony</i>	43,021	1587	Roanoke Croations-Indians	1937	Paul Green
<i>Tecumseh</i>	40,788	late 1700s	Shawnee-Indians/Ohio	1973	Allan W. Eckert
<i>Unto These Hills</i>	30,392	late 1500s- late 1800s	Cherokees- Indians	1950	Kermit Hunter
<i>The Stephen Foster Story</i>	23,995	1850s	Kentucky life	1958	Paul Green
<i>Ramona</i>	10,790	1850s	Fictional character Ramona/ Southern California history/Indian rights	1923	Helen Hunt Jackson/ Garnet Home
<i>Fandangle</i>	10,000 approx.	late 1860s/ 1870s	West Texas settlement	1938	Robert Nail

¹⁵⁴ Appendix Table includes information from the Outdoor Institute of Theatre's 2013 Final Report on Attendance.

¹⁵⁵ *Institute of Outdoor Theatre*, accessed July 24, 2014. <http://www.outdoor-theatre.org/>.

All of the authors/playwrights on the chart have since passed away. Like Shakespeare's works that have held the test of time, the performances above continue to prove their worth by drawing large crowds. What is the big draw to these performances? Looking at the comparisons, all portray earlier times, or as many of the *Fandangle* performers mentioned in the public history survey, "days gone by" or "good ole' days", times with a romantic memory associated with them, and times where we look back and see the struggle of forming the country.

Similarities also exist in that the performances portray a group of forgotten or ignored people. Audiences will most likely be split in some way by those who want to see a better time portrayed and those who want to gain knowledge of people who were mistreated. Perhaps this interest could stem from a sense of guilt, a sense of current political correctness, and/or a sense of feeding into revisionist history. These are of course speculative reasons as to the interest in these topics, stemmed in part from responses from the *Fandangle* participants.

Another observation is that out of seven performances whose audiences were over 10,000 in 2013, three are performances written by Paul Green who created a popular formula for these performances. The most important thing, however, is that this comparison study has placed the *Fandangle* with previous outdoor historical performances, allowing the focus to be on issuing an updated survey in regards to the *Fandangle*. An area for future study would be to compare it to other more recent performances, utilizing this updated research for further study, or incorporating it into a more detailed study regarding the narratives of the productions.

CHAPTER 3

PUBLIC HISTORY

“...the study of public history is concerned with how we acquire our sense of the past—through memory and landscape, archives and archaeology (and then, of course, of how those pasts are presented publicly).”¹⁵⁶ Through the interaction of the public at living history museums and memorials, the public is participating in the construction of their own history, as perhaps the participants of the *Fandangle* are doing. The question then comes back to, “Who owns history?” and the answer is “We all do.”

We can incorporate knowledge from various established disciplines such as archaeology, science, history, and other social sciences with public history to provide the tools to weave together our collective national narrative. If we actively participate through education, entertainment, memorials, and our “historical” pastimes, we now have ownership. In answering the question of how public history has changed over the past the past fifty years, one would have to answer regarding the profession and the student. Training has become more formalized or professional, and public history has received more recognition among other disciplines and among the public.

The introduction and subsequent expansion of public history has allowed participants to take ownership and actively participate in various ways. Some of these ways include memorials through direct or indirect participation, education as an adult or a child, and visiting museums, living history museums, memorials, or historical performances either in person or online.

¹⁵⁶ Liddington, Jill. “What is Public history? Publics and Their Pasts, Meanings and Practices.” *Oral History* (Spring 2002): 84.

The *Fandangle* performance and community participation should be studied in relation to public history. The performance communicates recorded history along with created myths and narratives that affect all ages. Young children are educated in Texas history through their performances in the show and by the incorporation of the performance into their school curriculum and activities. Children of all ages who observe the *Fandangle* are introduced to Texas history. The performance exposes adults to history and to the positive effect of community cohesiveness, as well. This performance has in a way become a memorial—not a memorial in the sense of a monument, but a living memorial to the story of one’s ancestors from a particular area in Shackelford County and to the sense of community cohesiveness that continues generation after generation. The performance becomes just as memorable as any historical marker.

Many Texans learn about their state’s history by reading Texas Historical Commission road signs. The state’s marker program, one of the finest in the nation, does much to promote and stimulate interest in local heritage. But what happens if a sign is inaccurate? If it is etched in stone, it must be true right? Not necessarily. Occasionally the narrative presented in these signs is outdated or erroneous. Similarly, sometimes the way Texans remember their history is also inaccurate. While historical agencies can easily replace an imprecise marker, Texas identity, once engraved in the cultural consciousness, is often impervious to change.... It is likely that fifty years from now, many Texans will still believe the narratives on these granite markers, regardless of what historians uncover to the contrary. The state’s myths and icons are that powerful.¹⁵⁷

Public history is a discipline that has developed over the past fifty years. To those within the historical academic field, it is an area of perhaps lesser value than academic history. Although public history is an unfamiliar term to some in the general public, this discipline has

¹⁵⁷ Glen Sample Ely, *Where the West Begins: debating Texas’s identity* (Lubbock: Texas Tech University, 2011), 74.

helped define many lives by enhancing cultural understanding. For our purposes here, the *Fandangle* is placed in the public history domain.

Discipline

There is no definitive answer to the question of what public history is. The collective definition seems to be that public history is the presentation of historical knowledge to the general public. Just like academic history, its purpose is to collect, preserve, and disseminate information.

Public history strives to make the connection between history and the public. The discipline includes any or all of the following: archive management, cultural heritage or resource management, digital history, heritage interpretation, historic preservation, and museums including living history museums and oral histories.¹⁵⁸ The general public appears to be fascinated with history as manifested by their interest in history books (including historical fiction), cable television shows (those put on through the History Channel), video gaming, historical games and toys (including *American Girl* dolls), historical performances (including reenactments and performances like the *Fandangle*), genealogy, scrapbooking, and joining historical organizations such as the Daughters of the American Revolution.

In an email discussion led by the American Public History Association, public history was defined as client-driven (or economy based) as opposed to academia-driven, since it often involves purchasing historical books and items or paying to attend performances. As such, it gives ownership to the public. Public history is seen, heard, read, and interpreted by the public.

¹⁵⁸ Inclusions within the field of *public history* were gathered through research into universities that have *public history* programs by looking at their offered classes and syllabi. Programs are listed on the *National Council of Public history* website. "NCPH Best Practices." *National Council on Public history*. National Council on Public history. 2013, accessed April 8, 2013. <http://ncph.org/cms/about/bylaws-and-ethics>.

In defining public history, it is important to understand the responsibilities according to the *National Council of Public history* (NCPH). According to their “Code of Ethics and Professional Conduct,” Public Historians have responsibilities to the public, to their clients and employers, to their profession and colleagues, and to themselves. All are set forth in the code; for our purpose here, however, only the responsibilities to the public are listed below.

1. Public historians should serve as advocates for the preservation, care, and accessibility of historical records and resources of all kinds, including intangible cultural resources.
2. Public historians should carry out historical research and present historical evidence with integrity.
3. Public historians should strive to be culturally inclusive in the practice of history and in the presentation of history.
4. Public historians should be fully cognizant of the purpose or purposes for which their work is intended, recognizing that research-based decisions and actions may have long-term consequences.
5. Public historians should maintain a conscious regard for the interpersonal dynamics inherent in historical practice.¹⁵⁹

History is the way people understand their culture: where they came from, who they are, and what they might become.¹⁶⁰ In part, this ability to understand past events has not always been communicated well to the public through academia. Since the 1960s academic historians have been moving from more general historical studies to more specialized and analytical studies, which has affected its audiences.

Looking back on the “history” of Public history, it has its roots in oral history, which long preceded recorded history. This is quite similar to how the *Fandangle* is the story of “Ol’ Timers” passed down orally through the generations.

¹⁵⁹ “NCPH Code of Ethics and Professional Conduct.” *National Council on Public history*. National Council on Public history 2013, accessed April 8, 2013. <http://ncph.org/cms/about/bylaws-and-ethics/>.

¹⁶⁰ Phyllis K. Leffler, and Joseph Brent. *Public and Academic History: A Philosophy and Paradigm* (Malabar: Krieger Publishing Company, 1991), 2.

As early as 1916 some of the “Ol’ Timers” had gone to work for the *Department of Agriculture* in its newly established history office. Others continued to work into the 1930s for the *Works Progress Administration*, working in national historical records and writing for local and state services. Additionally in the 1930s, the *National Park Service* was in the “interpretation” business. By 1940, the *American Association for State and Local History* was established, by 1949 the *National Trust for Historic Preservation* was established, and in 1966, the *National Historic Preservation Act* occurred.¹⁶¹ More formally, however, public history’s roots go back to the 1970s where there was a, “...decade-long cycle of overproduction and underemployment of history doctorates...”¹⁶² As a result, more history graduates were taking jobs in nonacademic areas including business and federal, state, and local government. In response to this, Robert Kelley at the *University of California Santa Barbara* developed a new graduate program called Public History.¹⁶³ “By the 1970s, the National Archives had grown substantially, both to accommodate the expansion of the federal government during and after the war and to encompass a new network of Presidential Libraries to function as historic sites and museums, as well as archives.”¹⁶⁴ In 1979, the *National Council on Public history* was formed and later incorporated in 1980.

Public history has been included in various committees and conferences within the historical field. It is included in established journals such as the *Public Historian*, collaborates with other academic associations, and takes part in peer review journals. Through organizations

¹⁶¹ Amita A. Jones, “Public history Now and Then.” *The Public Historian* 21, no.3 (Summer 1999): 23.

¹⁶² *Ibid.*, 21.

¹⁶³ Kelley and his colleague G. Wesley Johnson began to train small groups of graduate students in public history skills and began sending them out for real work or volunteer experience with the idea of working in the public rather than having an academic career (Kelley 19).

¹⁶⁴ Jones, “Public history Now and Then,” 24.

like the *National Endowment for the Humanities* and state humanities programs, public history has become part of the landscape in the history field. Public history arose out of the need to work more directly with the general public, as they often have little contact with academia outside of the formal education years. It is through historical contacts in everyday lives, for example watching the *Fandangle*, that history makes this connection, thereby placing itself in the forefront of the public.

During the summer of 1984, *The Institute on Teaching Public History* met at Arizona State University. Co-sponsored by the *National Endowment for the Humanities* and the *National Council on Public History*, the institute discussed fundamental questions about the discipline of history with an underlying assumption that, “historians needed training to teach ‘public’ history because it somehow constituted a different, or at least distinctive, type of historical inquiry, and ... those who used history in the public arena were involved in a ‘profession’ far different from those who taught history in an academic setting.”¹⁶⁵ As a result, the institute determined there should be a separation between traditional history programs and public history programs, which are more “oriented toward activity and public promotion of history.”¹⁶⁶

College and university history curricula have remained relatively the same over the past four decades with an emphasis on periodization. Since the paradigm shift within the history and museum field during the 1970s, however, there has been an addition of more specialized courses like women’s history courses and African American studies. Courses like these study previously unheard or undocumented stories, which relates to the *Fandangle*. Survey courses, however, still

¹⁶⁵ Leffler and Brent. *Public and Academic History: A Philosophy and Paradigm*, 1.

¹⁶⁶ *Ibid.*, 1.

exist and historical thinking and research skills are still a primary concern. Public history is a way to interact and be included in the larger story that has been socially, culturally, and politically provoked; we as a society are becoming aware of once marginalized voices.

Public history programs focus on acquired skills. Students acquire skills such as the ability to analyze and plan, to develop narrative communication in clear and concise ways, to research and problem solve, and to see the “big picture.” Additional business skills like being able to present information, to learn quickly, to understand the larger society, and to link things together are also acquired.¹⁶⁷

Museums/Memorials

Public history has exhibited itself through historical entertainment in the form of museums and more specifically in the form of history museums. *Jamestown, Plimoth Plantation, and Colonial Williamsburg* are well-known examples of these living history museums. Museums and heritage sites are what most people think of when they hear the term *public history*, and they are where many go to help them “understand attitudes to the past.”¹⁶⁸

It is reported by Corkern, that after movies and theme parks, the “third major source of historical information for the American public is what could loosely be called heritage sites—museums, historic houses, monuments, roadside markers, and the like”.¹⁶⁹ In fact, the *Travel Industry Association of America* reports that about one fourth of American adults travel to historic sites each year. Americans travel to these sites for several reasons including the ease and cost efficiency of traveling closer to home, costs of historical sites are lower than major theme

¹⁶⁷ Robert, Kelley, “Public history: Its Origins, Nature, and Prospects.” *Public Historian*, no.1 (Autumn 1978): 23.

¹⁶⁸ L. J. Jordanova, “Public history.” *History in Practice*. (London: Arnold, 2000), 143.

¹⁶⁹ Wilton Corkern, “Heritage Tourism: Where Public and History Don’t Always Meet.” *American Studies International* 42, no. 3 (2004): 12.

parks, and—most importantly for our discussion—the desire to allow children to connect with what they are learning in school and/or to provide them hands on activities that will focus their attention. Unfortunately, the history presented at these heritage sites has often been incorrect or based on perpetuated myths or partial truths. With the increase of large living history museums, however, great pains have been taken to present the “authentic” backed by historical scholarship. Most of this work is in connection with education programs working to correct false perceptions in order to present the authenticity that the public desires.¹⁷⁰

As discussed in the historical performance chapter, two such living history museums are *Jamestown* and *Plymouth*, written about in a thesis by Clara Silverstein Schnee titled, “One Nation, Two Founding Stories: A Study of Public History at Jamestown and Plymouth”. Schnee not only describes the two locations, but she discusses how these outdoor sites refocused over time to include the previously unheard voices in our nation’s narrative. In the 1950s, for example, both sites, “focused primarily on how the colonists survived hardships and spread the glories of English culture in the New World, leaving out Indian and African perspectives,”¹⁷¹ compared to today where both sites focus on cross-cultural exchange and broader cultural perspectives.

As our historical viewpoints have shifted within the field, it only makes sense that historical venues that are a visual representation of public history should shift as well. Visitors to history sites want the hard topics tackled; they want to understand the conflicts and unpleasant situations—that is what makes it real or authentic for them. Of course it is important to continue

¹⁷⁰ Corkern, “Heritage Tourism: Where Public and History Don’t Always Meet,” 15.

¹⁷¹ Clara Silverstein Schnee, “One Nation, Two Founding Stories: A Study of Public history at Jamestown and Plymouth.” MA Thesis. University of Boston, 2011, iv-v.

to tap into the patriotism and national pride of heritage tourism begun in the 1950s, but it is equally important, for example, to "...reconcile the cruel legacies of Indian removal and African-American slavery with the popular American founding story of brave settlers in search of religious freedom and new economic opportunities." Our historical performances must also be amended to tell our founding- nation narrative from more than one perspective.¹⁷²

Such issues must be addressed in the *Fandangle*, and other historical performances, if we are to faithfully represent history to our students. Today's students are more interested in current events and, via today's technology, they are continually confronted with the many instances of discrimination and marginalization in our world. For many students, this has become a topic of great interest. Presenting a more comprehensive picture, including the good and the bad, of our nation's history through performance will spark and engage their interest in academic history.

As a high school history teacher for over 33 years, James Percoco has seen a huge change in the profession since he began to teach in 1980.¹⁷³ Percoco indicated in, *The Wide Challenging and Wonderful World of Public History*, that although he was unaware of the term [public history] in 1992, today "... most Americans learn their history from some kind of public venue be it a historic site, a museum, a television documentary or a Hollywood film." In order not to compete with the variety of media currently available in history, those in the education field should be collaborating with those in public history.¹⁷⁴ He goes on to say that unlike history

¹⁷² Schnee, "One Nation, Two Founding Stories: A Study of Public history at Jamestown and Plymouth", 2-3.

¹⁷³ James A. Percoco has taught at West Springfield High School in Springfield, Virginia since 1980. He is the author of several books and articles including *A Passion for the Past: Creative Teaching of U.S. History* in 1998 and *Divided We Stand: Teaching About Conflict in U.S. History* in 2001. He has also served as consultant to numerous groups including the National Park Service. James A. Percoco, "The Wide, Challenging, and Wonderful World of Public history." *OAH Magazine of History* 16, no.2 (Winter 2002): 4.

¹⁷⁴ Percoco, "The Wide, Challenging, and Wonderful World of Public history," 3.

lessons prior to the 1980s, a shift has occurred where educators are now focusing less on single perspective and more towards incorporating more previously unheard voices. With this new focus, teachers may find historical performances a good way to incorporate these voices into their curriculums.

Performance Placement within the Discipline

Having discussed Public history and established that the *Fandangle* has its place within the discipline, it is important to place the *Fandangle* within research as the previous chapter did with historical performance. Since public history looks at how the public interacts with history, it was crucial to get feedback from *Fandangle* participants on how they interact with history, or history as Robert Nail portrayed it, through their participation in the *Fandangle*. It was also important to understand what other ways *Fandangle* performers were engaging with history and whether these ways affected their performance or desire to perform. Additionally, one wonders whether *Fandangle* participants are statistically average or statistically higher in comparison to other survey participants when it comes to connecting with the past. One way to understand this is to study Rosenzweig and Thelen's major public history work and to reissue their important survey to the *Fandangle* participants.

In 1998, Historians Roy Rosenzweig and David Thelen published a work called, *The Presence of the Past- Popular Uses of History in American Life*. This work was based on a national phone survey which came out of meetings of the "Committee on History-Making in America" (COHMIA). Members of this committee were humanists who realized that

“professional historians were painfully unaware of how people outside their own circles understood and used the past.”¹⁷⁵

People feel the need to connect to the past. In *Knowing, Teaching, and Learning History*, Chapter 14, “How Americans Use and Think about the Past, Implications from a National Survey for the Teaching of History”, Roy Rosenzweig discusses that we know little about “the ways that Americans use and think about the past and whether or not Americans are, in fact, disengaged from or indifferent toward the past.”¹⁷⁶ His research provides data indicating the percentage of Americans who have participated in certain history-related activities in the past 12 months and suggests his results indicates a direct relationship to a desire to feel connected to the past. Rosenzweig presents his research as follows:

- Looked at photographs with family or friends 91.1%
- Had taken any photographs or videos to preserve memories 83.3%
- Watched movies or television programs about the past 81.3%
- Attended a family reunion or other reunion with those of shared interests 64.2%
- Visited any history museums or historic sites 52.2%
- Read any books about the past 53.2%
- Participated in any hobbies or worked on any collections related to the past 39.6%
- Looked into the history of your family or worked on a family tree 35.8%
- Written in a journal or diary? 29.3%
- Taken part in a group devoted to studying, preserving or presenting the past 20.2% ¹⁷⁷

Various thoughts exist as to why people want to feel connected to the past and the importance of recording history, particularly personal stories. History does not only include learning about those few individuals that made it into the history books in school. History is also

¹⁷⁵ Roy Rosenzweig and David Thelen, *The Presence of the Past Popular Uses of History in American Life*. New York: Columbia University Press, 1998, 2.

¹⁷⁶ Seixas, Wineburg, and Stearns. *Knowing Teaching and Learning History*, 263.

¹⁷⁷ *Ibid.*, 265.

about seeing and recording the past through the eyes of those that experienced it, which is often done through oral interviewing or storytelling like the “Ol’ Timer” in the *Fandangle*.

Rosenzweig and Thelen’s study explored how the past interacts with people’s daily lives, how people understand and use history, and if a patterns exist within these interactions. The authors remind us that, ideally, one hopes that Americans are active and not passive when it comes to using and understanding their pasts, and that it is not known if this is true.¹⁷⁸ Results from the study indicate that Americans regularly participate in past-related activities and that within various settings they feel connected to the past. The almost 1500 surveys indicated that more than a third of respondents had looked into their family history during the past year, approximately one fifth had worked on a hobby or collection relating to the past, and that many were turning to personal experiences to bridge the gap between academic or school history and the history related to their personal pasts and stories.¹⁷⁹ Additionally Rosenzweig and Thelen reported that John Gillis’ work had led him to the conclusion that the history that families create is a rich alternative to academic history. His conclusion began the conversation on how we have traditionally viewed history and how this is changing.

Rosenzweig and Thelen’s survey is a major study in regards to public history. It began a new way of looking at how history is viewed—not asking what facts people don’t know, but rather asking what they do know, and how they are using their personal information and experiences to incorporate history into their lives. Americans have, in a sense, personalized

¹⁷⁸ Rosenzweig and Thelen, *the Presence of the Past Popular Uses of History in American Life*, 3.

¹⁷⁹ Rosenzweig and Thelen, *the Presence of the Past Popular Uses of History in American Life*, 11-13.

historical interpretation by taking it beyond their *reportedly* dull school history classes to something that is more applicable and interesting to them.

For this dissertation, Rosenzweig and Thelen's survey was reissued to participants from the *Fandangle*. Unlike the original survey, the current survey was administered to former *Fandangle* participants who already have a close connection to the past due to their participation in an annual historical performance. The survey allows inquiry into what connections to the past this specific population may have, as well as inquiry that will aid understanding of citizens' and students' perpetual participation in historical performance. A final purpose is to connect the *Fandangle* performance and performers to important scholarship within the field of public history.

The survey itself remained unchanged; however, the demographic questions were adjusted to better reflect the specific audience.¹⁸⁰ Approximately 380 surveys were issued to present and past *Fandangle* participants. Their addresses were emailed to the researcher by the *Fandangle* office. Surveys were subsequently mailed out with a self-addressed envelope along with a letter describing the project, information about the researcher, and a form letter from the University IRB. The survey (see Appendix C) was administered anonymously. Some respondents included their return address on the envelope; however, this information was not viewed by the researcher.

Those who responded provided a wealth of information, particularly on the open-ended questions. Since it was a reissue of an important previous survey within the public history

¹⁸⁰ Mailed survey to *Fandangle* participants is located in Appendix 2.

discipline, the survey was not altered beyond demographic questions, and as a result, it was rather lengthy. Results of the survey are tabulated here in forty pages starting on page 199.

The results include twenty-five charts for the demographic questions and forty-one charts for the survey in Table 3 in Appendix D. Certain results are highlighted. The demographic section included the following 15 questions with a few having follow-up questions:

1. How many years have you participated in the Fandangle?
2. Have other members of your family participated in the Fandangle over the years?
3. Prior to participating in the Fandangle did you have any theatre, music, or dance training?
4. If you have participated in the Fandangle more than one year, why do you continue to participate?
5. Do you think the Fandangle has changed the residents of Albany? If so, how?
6. Are you related to any of the characters in the performance? If so, who?
7. Are you related to Robert Nail? If so how?
8. Do you have any ancestors that were living in Texas during the late 1800s and were involved in activities as cattle driving, military, Buffalo hunting, or other activities? If so, what were they involved in?
9. Is there any subject you feel was left out of the Fandangle and perhaps wish for it to be included in future performances?
10. What year were you born in?
11. Are you male or female?
12. What is your marital status?
13. What is your race or ethnic background?
14. What is your occupation?
15. Were you born in the United States? If no, where were you born and if not when did you come to the U.S.?
16. Were your parents born in the United States? If not, please explain.
17. What is the highest grade of school or level of education you have completed?
18. How would you classify your income level this past year?

Seventy-eight surveys were returned from the original 380 mailed. Some surveys left some of the questions unanswered. Out of the seventy-eight returned surveys, sixty-eight reported their age. To summarize the ages, twenty-one indicated they were in their 60s and 16 indicated they were in their 50s. One hundred percent of those that responded were white. Of

those reporting gender, there were forty females and thirty-three males. Fifty-eight out of seventy-two respondents were married with five widowed, five divorced, and four never married. Only one of the seventy-three respondents was not born in the United States; however, all of the respondents' parents were born in the United States.

Fourteen respondents were in the education field; twelve were either cowboys, ranchers, or farmers; and eight were retired. Twenty-eight had college degrees and forty-three reported an annual income of over \$75,000. The city reported the average income to be around \$50,000. The number of respondents reporting annual incomes a good deal higher than the city average may reflect the fact that some reported household income rather than individual income; however, it is more likely that the large number reporting above-average income were more educated (formally or informally) and thus earning higher incomes, which suggests a positive correlation between relationship to history or the past and level of education.¹⁸¹

Forty respondents had participated in the *Fandangle* for 0–10 years, twelve for 11–20 years, thirteen for 21–30 years, five for 30–40 years, and eight for 41–53 years. Sixty-nine reported that other members of their family had participated in the *Fandangle* over the years; four reported just one generation had participated; twenty-one reported two generations had participated, twenty-eight reported that three generations had participated, thirteen reported that four generations had participated, and 3 reported that five generations had participated.

These numbers indicate that the *Fandangle* has a generational social context. The amount of time and energy the production consumes seems to be insignificant because the performers

¹⁸¹ Full statistics on education were 0 participants at no school or only kindergarten, 1 with grades 1-11 education, 1 with only high school, 10 with some college, 28 with college degree, 15 with some post-graduate school, 10 with master's degree, 8 with a doctorate or medical or law degree, and 0 at vocational or technical school beyond high school.

keep coming back to perform year after year. In addition, the numbers indicate that future generations continue the tradition as revealed by the family title chart under Question 2 in Table 3 in Appendix D. People are not participating because they already have a developed talent; forty-four participants said they had no previous training in theatre, music, or dance while only 27 said they did. This statistic speaks to the social context of education in the sense that education occurred through the encouragement and development of talents, probably at a higher rate than in most communities. Since most participate, they do not seem to be shy about not being good enough; everyone gets out and there and tries and everyone is improving and possibly excelling in something they never thought they could.

Questions 4 and 5 on the demographic questions provided an opportunity to explore why people continue to participate and whether or not they think the performance has changed the community. Fifty-eight responses were recorded for Question 4 and sixty-seven for Question 5 (see Table 2 in Appendix D). Responses to each question reflect a sense of community. Overall, responses indicated that respondents continued to participate for enjoyment; as a way to connect with community; family tradition; as a way to teach history; and specifically, as a way to share the local history. The responses on Question 5 on how it has changed residents to participate, if at all, included equalizing the community, instilling community pride and closeness, developing artistic talents, and an opportunity for families to bond. These answers indicate that participation has had a positive effect on the community.

Very few participants were related to the characters in the performance or to Robert Nail. About fifty percent of the participants had ancestors that lived in Texas during the late 1800s; they were primarily cattle drivers or ranchers. Finally, in looking at the demographic section, it is

important to look at Question 9, which asked if there was any subject the performers felt was left out of the performance that should be included in the future. Thirty-four responded no and only seven responded yes. Each of these seven plus two who did not respond to Question 9 made comments; seven of the responses included suggestions. Those seven suggestions are shown below because of their importance to central questions in this dissertation.

1. More about the soldiers.
2. Recent important history i.e., L/C Edwin Dyess WWII hero; Bataan death march survivor, etc.
3. Native American perspective, introduced tipi erection during 1870s.
4. The “homemaking” could be a little more refined because these women were.
5. More Indians. Bigger and better!
6. More history and Indian interaction.
7. Maybe more of the soldier’s lives at Fort Griffin.

It was suggested earlier that the *Fandangle* has an obligation to be historically accurate as well as an obligation to include more “unheard voices” from our past such as Native Americans, Women, and African Americans. Although the majority of the respondents did not agree that these changes were needed, those that did touch on some of the voices mentioned above. Three out of the eight respondents mentioned that more depiction of Native Americans is needed. One mentioned women by referring to their limited rights and the image of what they did on a daily basis—keep in mind that the *Fandangle* portrays women as doing very little other than cooking supper, having babies, and sometimes despising their husbands. Two respondents mentioned the desire for more information about the soldiers from Fort Griffin. This is not part of the original dissertation questions, however, it is not surprising for someone to want more information about

the soldiers. They are represented by modern day reenactors who are frequently visible in Albany. During the *Fandangle* weekends, for example, there are tables set up around the courthouse with reenactors near the Longhorns on display. During other parts of the year, there are events at the nearby Fort Griffin State Historical Site honoring the soldiers, as well as the Buffalo Soldiers that served there.¹⁸²

Based on a study of *Fandangle* programs of the past seventy-five years, each year the performance is the same overall, yet over the years it has changed slightly. The 2013 performance was an anniversary performance and, as such, did lean toward being more inclusive. For the most part, the performances have always started out with a Flag Parade, and ended with sections on the local progress, Griffin Avenue, or the Texas Central.

Part One has always included some type of settler's presentation with subsections including topics such as: Womenfolk, Ranch life, Love and Marriage, Indian Life, First White, Pioneer Days, Dry Weather, Butterfield Overland Mail (stage route), Longhorns, or First Settlers. Part Two has typically started with subsections like the Town of Fort Griffin, Texas Central (train), Big Party, Beehive, or Godfrey's Ladies. Over the years the performances have maintained the same structure. Part one discusses the land and those who were first on the land, as well as those who arrived along with initial transportation. Part Two goes on to discuss the town that arose due to the Fort, the arrival of the rail, and the progress of the area including the decline of the town of Fort Griffin and the birth of Albany.

¹⁸² The Buffalo Soldier reenactors from the Fort Griffin were also seen by this author in Jan. of 2015 in Austin during the Governor's Inauguration events along the parade route.

The survey results are also shown in Table 3 in Appendix D. The survey was divided into four sections of questions.

I. Activities Related to the Past

1. During the last 12 months, have you watched any movies or television programs about the past?
2. During the last 12 months, have you read any books about the past?
3. During the last 12 months, have you looked into the history of your family or worked on your family tree?
4. During the last 12 months, have you looked at photographs with family and friends?
5. During the last 12 months, have you written in a journal or diary?
6. During the last 12 months, have you attended a family reunion or a reunion of some other group of people with whom you have shared a common experience?
7. During the last 12 months, have you worked on any collections related to the past?
8. During the last 12 months, have you visited any history museums or historic sites?
9. During the last 12 months, have you taken any photographs or videos to preserve memories?
10. During the last 12 months, have you taken part in a group devoted to studying, preserving, or presenting the past?

Answers from questions 1 and 2 indicated that these respondents were interested in the past. Of those responding to these questions, almost all indicated that they had watched movies or television programs about the past and seventy-nine percent indicated they had read books about the past. Most of the shows were reported to be westerns (21) or history (18) and the least watched were documentaries (10). The types of books read were historical fiction/novels (16). Only forty-nine percent of respondents had looked into their family tree with most of them indicating they did so due to interest/curiosity or had questions, while eighty seven percent indicated they had looked at photographs with family and friends primarily due to reminiscing.

The majority, however, did not write in a journal or diary, but when they did, they wrote about daily activities/happenings and family activities.

Seventy respondents indicated an interest in sharing common experiences by attending family reunions or reunions of some sort while only half indicated they had participated in hobbies or worked on collections relating to the past. Those that had hobbies, however, listed their hobbies as well as the reasons they worked on these collections, which primarily related back to entertainment, reminiscing, family, or history. Question 8 concerned visiting museums or historic sites and 62 out of 71 respondents answered yes with 32 of those listing reasons to visit. Those reasons included that they find it interesting/want to see/out of curiosity (19%), *Ft. Griffin*, *Fandangle Sampler*, and *Fandangle* (19%), love history and museums interest (19%) and travel related (16%). Fifty-one out of 64 respondents on the question about photography or video indicated that they took photographs or videos with the majority of those at family reunions/celebrations/activities, possibly due, in part, to the increase in cell phones having this capability. Finally, Question 10 addressed historical groups. This question was of particular interest due to the increase in historical group participation in general and the idea that this is a way to perpetuate the love and study of history and its effects on our daily lives. Only fifty-four percent responded that they participate in historical groups and thirty-six percent of respondents referred to the *Fandangle* as a historical group. Thirty-four of these respondents provided details about why they participated. According to these details, fifty-one percent of respondents reported being passionate about wanting to preserve history and tradition, and wanting to pass down information to future generations (see Table 3 in Appendix D). These findings are important because they provide evidence that examining the *Fandangle* from the perspective of public

history offers value perspectives for further study. The data provides insight into the lives of the performers, as well as revelations about why they participate in the performances year after year.

II. Trustworthiness of Sources of Information about the Past

1. Generally, how trustworthy do you think museums are as a source of information about the past?
2. Overall, how trustworthy do you think movies and television programs about the past are as a source of information about the past?
3. Generally, how trustworthy do you think non-fiction books are as a source of information about the past?
4. How trustworthy do you think personal accounts from your grandparents or other relatives are as a source of information about the past?
5. Generally, how trustworthy do you think high school history teachers are as a source of information about the past?
6. Generally, how trustworthy do you think college history professors are as a source of information about the past?
7. How trustworthy as a source of information about the past is a conversation with someone who was there?

The section was short and focused on the trustworthiness of sources that provide information about the past. The majority of trustworthy ratings for each question were 6 or greater (on a scale of one to ten). The one exception was Question 2 concerning movies and television programs. On this question, forty-three respondents rated their trust to be 5 or less, while only twenty-eight rated it 6 or greater. Clearly the majority of respondents did not see television and movies as the best source of reliable information about the past. Rather, they indicated a preference to learn about the past through other means such as trusted individuals who have lived history and establishments devoted to the study of history. Overall the data indicate that the *Fandangle* participants are interested in history, but they are selective about the resources from which they learn it.

III. How Connected to the Past Do You Feel on These Occasions?

1. Celebrating holidays
2. Visiting a history museum or historic site
3. Gathering with your family
4. Watching a movie or TV program about the past
5. Studying history in school, or reading a book about the past

On the first three questions, the respondents were asked to rate the items on a scale from one (least connected) to ten (most connected). For the first question regarding celebrating holidays, 52 respondents rated celebrating holidays as 6 or higher with only 14 rating it as 5 or lower. Respondents felt connected primarily due to sharing memories, reminiscing, or history. On the second question, 55 respondents rated feeling connected to the past at a 6 or higher with only 2 rating it at 5 or lower. Thirty-nine percent of people responded with an example of a museum or historic site that made them feel connected to history and why it did (see Table 2 in Appendix D). Many of these locations were within Texas or involved memorials throughout the world, but particularly in the United States. On the third question, 51 respondents rated gathering with your family at 6 or higher with 9 rating it 5 or less. Sixty-eight percent of respondents included an explanation concerning how gathering with family and people makes one feel connected to the past. Responses were primarily about awakening a love of the past and a desire to share that with the future (see Table 2 in Appendix D).

On the question 4 about watching a movie or TV program about the past, most answers fell into a 7 or 8 on the rating scale. There were thirty-two written responses on movies and the reason for connection with them; interestingly, many of the shows watched were less current shows such as *The Waltons*.

Question 5 was split in the answers for feeling connection with the past through studying history in school with 50% of respondents giving a five or lower rating, and 50% responding with a rating of 6 or higher. As this question concerned studying history in school, the answers of those respondents who had been in school for a while may have been influenced by this. Most positive comments were about their teachers and some mentioned how they did not appreciate history when they were in school. The last question in this section regarded reading a book about the past. The respondents indicated that they were readers. Forty-seven respondents rated feeling connected to the past by reading a book about history as a 6 or higher with only 3 respondents rating it a 5 or lower. Most gave examples of books that made them feel particularly connected to the past, along with the reason for connection (see Table 3 in Appendix D). *Interwoven* was noted by eight respondents as a favorite book. This book, on which the *Fandangle* is based, is the story of Sallie Reynolds Matthews and the area around Albany.

IV. The Importance of Various Pasts

1. Knowing about the past of which one of the following four areas or groups is most important to you? (the past of your family, the part of your racial or ethnic group, the past of the community in which you now live, the past of the United States)
2. Besides the four just asked, is knowing about the past of any other area or group very important to you?
3. Many people believe it is important for our children to know about the past. What about the past do you think is important for children to know?
4. As you remember, we defined the past as everything from the very recent past to the very distant past, from your personal and family past to the past of the United States and other nations. With that in mind, what event or period in the past has most affected you? What did you learn from that event or period?
5. Please name a person, either a historic figure or one from your personal past who has particularly affected you. What did you learn from that person?
6. In what ways do you think differently about the past now than you did when you were younger?

For question 1, fifty-one respondents said the past of their own families is most important to them with twenty-one saying the past of the community they live in is most important and twenty saying the past of the United States is most important. Only one respondent indicated that the past of their racial or ethnic group is most important to them.

It is important to look at several things about this statement. It is not surprising that the majority of respondents rated the importance of knowing the past of their family so high; however, it is surprising that only twenty-one rated the past of their community, especially since they spend so much of their lives involved in the *Fandangle*, which illustrates a high degree of community cohesiveness. One would have expected this category to be very high, either as high or higher than the past of your family. Forty-seven responded with comments about why knowing about the past was important. Their answers included heritage, family, religious ties, and future generations.

Question 2 received twenty responses regarding other groups or areas about the past that are of interest. These responses included: Christianity/religious past /and church (6) Native Americans/European explorers/Women's Rights/World History/Military history (4).

Question 3 resulted in fifty-five responses regarding what was important for our children to know. Overall, the answers indicated the importance of carrying on traditions and passing on information to children. Many of the responders noted that they wanted their children to know about their ancestors, see the world as a whole and understand how their culture fit into that larger picture. Many respondents felt it was important for their children to be aware of both the good and the bad in our nation's history and to use this knowledge for improvement. As

previously noted, this can be seen as a weakness of the *Fandangle* in that it does not portray the hardships the Native Americans faced at the hands of the early settlers.

Questions 4 and 5 referred to a particular period in the past that had affected the respondent in addition to a particular person that had an effect on their lives. Responses about a favorite period of time/event included: 1800s, 1960s, 1980s, 9/11, Texas History, Biblical history, the Civil War, birth/death of loved ones, having children, World War II, and Christianity/faith. Sixty people provided answers for a person that was meaningful to them and the lesson they learned (see Table 3 in Appendix D). The answers included: historical figures such as Abraham Lincoln, George Washington, John Adams, John F. Kennedy, Sam Houston, Thomas Jefferson, Stonewall Jackson, Robert E. Lee, and Winston Churchill; religious figures like God and Christ; political and social figures such as Jimmy Carter, Bill Clinton, Martin Luther King, and Ronald Reagan; and personal connections such as family members, Bob Green, Sally Reynolds Matthews, Shirley and Clifton Caldwell, and Watt Matthews. Life lesson comments ranged from perseverance of these people to providing life lessons, to providing structure.

The final question on the survey concerned how respondents viewed the past differently now than earlier in their lives. There were sixty responses on this question and most were thoughtful and expressive (see Table 3 in Appendix D). In general, respondents indicated that they respect the past more now—they appreciate its value.

The *Fandangle* participants' response to the survey provided information on the character and thoughts of the participants and insight as to why they participate year after year. The reasons included community cohesiveness, interest in local history, and the telling of the story as

passed down through the generations. Respondents were primarily in their 50s and 60s and their responses indicate that they value military service, spending time with family, and carrying on traditions and stories of the past.

Family history did not dominate the answers on the survey, but it did influence the respondents' desire to learn history and share it with their families. Through the *Fandangle*, the past has become part of their everyday lives, and they are aware that their participation is their way of studying history. While the study of the past or "history" occurred through a somewhat unconventional way of months of rehearsals for the performance rather than viewing a one-time historical show or traveling to a living history museum, their survey responses indicate that they were aware of the narrative that was being created through the performance, and some were even aware of the narrative that was being ignored, while all indicated an awareness that it was their responsibility to carry on the tradition of their shared historical narrative.

Nearly twenty years ago, Rosenzweig and Thelen indicated that historians knew very little about how Americans think about and use the past, and that they thought the general public was disengaged from the past. They produced a survey to query what activities people engage in that are related to the past such as trustworthiness of sources, connectedness to the past, and importance of various pasts. Their survey results indicated that the general public did have a connection to the past and that this connection was shown in more than one way.

Their results indicated, for example, that a large number of their participants looked at family photographs (91%), visited historical museums (52%), and participated in historical hobbies (40%). They found a larger connection to the past than anticipated. Therefore, it was important when reissuing the survey that the topics and questions remained exactly the same in

order to allow a comparison of data in order to provide future study opportunities for more detailed data analysis. This study did not, therefore, question the meaning or viability of “trustworthiness” as indicated by Part II, for example, but rather duplicated the topics and questions.

Some of Rosenzweig and Thelen’s survey findings are replicated in this current study of the *Fandangle* demonstrating that the *Fandangle* has a part to play in the arena of public history studies. In the original survey, for example, the results indicated a direct relationship between the desire to feel connected to the past and participation in history related activities. This is clearly seen in the results of the *Fandangle* survey as the majority of *Fandangle* survey respondents indicated a desire to feel connected to the past by participating in history related activities (87%). In the original survey approximately twenty percent of participants indicated that they worked on a hobby or collection relating to the past and the *Fandangle* participants had an even higher percentage at fifty percent. The present study provides evidence that historians should apply their skills to study the *Fandangle* in order to further understand connections between history and the general public.

The reissued study was not without limitations. These limitations include: low survey response (20%), lack of diversity of respondents (100% of responders were white), limited topics and questions, and inclusion of performers and well as non-performers in those surveyed. These limitations lend themselves to future research that further supports the validity of using the discipline of public history to study the *Fandangle*. The *Fandangle*, through the eyes of public history, can then provide further insight into our created myths and memories, collective Texas

history, ways that we study and learn about history, and community identity and cohesiveness including cultural identity.

Limitations aside, this study demonstrates that the *Fandangle* has become a way of engaging the general public's interest in history and the study of history, and that it serves as a spring board of interest into other historical areas like genealogy and historical performance. It is suggested, based on the understanding of the discipline of public history presented, that the *Fandangle* become a part of public history studies.

CHAPTER 4

MYTH, MEMORY, AND THE IMPACT OF THE *FANDANGLE*

American Narrative/Patriotism

What is the “American narrative” according to most Americans? What it means to most Americans to be an American, and/or to be patriotic is not the same for each American. The *fandangle* exemplifies the patriotism of the early settlers of their town, as well as the patriotism of the current residents of the town.

A Dallas Morning News article printed after the 2014 Fourth of July celebration, contained responses from readers regarding how patriotism was shown in 2014.¹⁸³ One reader told the story of someone who had passed away penniless, and no one in his family could afford to bury him. After hearing he had served in the Navy during the Vietnam War, the Department of Veteran Affairs (VA) buried him with full military honors—a very nice display of patriotism. Another person in the article mentioned that we honor our military by giving up our seats to those in uniform. Is honoring those who have served or are serving our country through the military part of the American narrative? If so, the *Fandangle* and its participants would fall into the category of being part of the American narrative: the military are honored in the production and the performers honor the military in many ways including flag displays, raising and lowering the flag over the fort, and military presence during the Officer’s Ball.

Another way the article mentioned that we show our “American” patriotism and perpetuate our collective narratives, is by acknowledging those who protest, those who are active

¹⁸³“How do we show it? Patriotism in 2014,” *The Dallas Morning News, Sunday Letters*, 06 July 2014.

in various political groups, and those who participate in the local civic duty of voting.

Collectively, since the 18th century, we have perpetuated the created narrative that we have the ability to exercise our individual rights, and because of the way the government was setup in the New Nation, we feel we have the right to fight for these rights.

In contrast, individuals in other countries may not feel they have any say in the workings of their country or government. Of course some Americans feel this way, as well. Is our created narrative then, a myth of patriotism at all cost? Do we collectively justify and honor westward expansion and military presence as it seems to be portrayed in the *Fandangle*? The *Fandangle* certainly begins the performance patriotically with the parade of flags of national, state, and local importance.

When thinking about patriotism, however, one really should have a firm idea of what it means, as an individual, to be an American. Freedom comes to mind initially when most think about being an American: "Give me your tired, your poor, your huddled masses yearning to breathe free."¹⁸⁴ Over the years America has been a refuge to many, from the Irishmen coming in the 1700s to the Mexicans and Guatemalans coming across the Texas border in 2014 to the Syrian refugees coming in 2016. People come to America for opportunities, supporting the idea that America presents the image of opening its arms to welcome those in need. Not everyone that comes to America is successful; however, a chance at freedom and a better life draws many to the country just as many moved westward in the 1800s for a chance of a better life, as exemplified by the settlers in the *Fandangle*.

¹⁸⁴ Emma Lazarus' sonnet, *New Colossus*, was written for a fundraiser auction to raise money for the pedestal upon which the Statue of Liberty now sits.

Today some come to America for the opportunity to be financially secure, and others come to escape from something. One can argue, however, that the *Fandangle* does not sufficiently or equally show these diverse populations. Some would say that the performance whitewashes or rolls over populations such as the Native Americans and African Americans and diminishes the value of women, which goes against the idea of American being welcoming and fair to all.

Additionally, what image do Americans portray to people outside of the United States? Is it the same image that people have of Texans? And what, exactly, is the image people hold of Texans? To many the image is one of men wearing cowboy boots and cowboy hats, owning horses and oil wells, and having money to burn. This image has been perpetuated through media for years. Texas heroes have emerged from movies starring John Wayne and movies such as *Giant* that depict tall Texan cowboys or oilmen that live on large ranches. This western image has also been portrayed through art and literature and theatre as revealed in the *Fandangle*.

Our country as a whole, and particularly Texas, promotes patriotism. For example, every *Fandangle* performance starts out with a flag parade showing the six flags of Texas. Each morning students start the day by saying the Pledge of Allegiance to the United States and, if they live in Texas, saying the salute to the Texas flag.¹⁸⁵ Additionally other adult groups or

¹⁸⁵ Along with specific rules regarding the display of the Texas state flag, the legislature adopted a state pledge to the flag in March 1933. House Bill No. 575 established "an act for the purpose of making plain the salute to the Texas Flag and giving uniformity to the salute; providing a clear description of the Flag to the end that pupils in the lower grades of the elementary school will be able to draw or make the Flag; providing for the standardization of the star in the blue stripe in the dimensions used and its position in the stripe so that uniformity shall be the result hereafter in the making of Texas Flags; describing the method of construction of the star in language that is definite and clear; and outlining rules for correct use and display of the Texas Flag and declaring an emergency." Regarding the salute to the flag, a small part of the legislation, it was defined in Section 3. Salute to the Texas Flag, 'Honor the Texas Flag of 1836; I pledge allegiance to thee, Texas, one and indivisible. 'The pledge, as adopted, incorrectly referred to the Texas national flag of 1836. Interestingly, it does not appear that anyone took notice of this error until 1951, when Senator Searcy Bracewell introduced a bill to correct this reference. It took the legislature another 14

organizations, whether the DAR (Daughters of the American Revolution) or the PTA (Parent Teacher Association), start their meetings the same way. Many wonder if this is creating a society of cohesiveness and pride or creating a society of blind compliance.

Diane Ravitch addresses this very issue in her book “Should We Teach Patriotism?” She argues that we, as an American society, should teach students about our self-governing democracy, but she questions whether we should teach patriotism. Her thought is that, “it should be taught-as long as students learn to appreciate their country without ignoring its faults.”¹⁸⁶ The *Fandangle* and the community of Albany continue to teach patriotism through their *Fandangle* performance. But it is not a lesson in patriotism that Ravitch would promote as it leans too heavily on the good during this period of history without portraying enough of the faults.

Ravitch also discusses how it is strange that educators view children’s self-esteem as linked to their ancestral culture but not to the culture of the country where they live. Early on in our history, American education included teaching students about “the history, culture, and symbols of America, [encouraging them] to feel part of the nation.”¹⁸⁷ The symbols that were taught in school were reconfirmed in our society. Symbols such as the eagle, the American flag, the Liberty Bell, the Pledge of Allegiance, the United States seal, the White House and Capital, war memorials, Founding Fathers and Presidents, all reconfirmed our collective love of and need for the idea of freedom. These symbols represented a sense of Patriotism, unity, and pride. These very symbols are seen in the *Fandangle*, particularly in its opening flag parades.

years, until 1965, to finally correct the problem. “Texas Pledge-of -Allegiance to the State Flag.” *NETSTATE.COM*, accessed August 3, 2014. http://www.netstate.com/states/symb/pledges/tx_pledge.htm.

¹⁸⁶ Diane Ravitch, “Should We Teach Patriotism? 579. *Phi Delta Kappan* 87, no.8 (April 2006): 579.

¹⁸⁷ *Ibid.*

Ravitch suggests that America is a social creation and is not based on ties of blood or religion, as are other countries.¹⁸⁸ Whether or not one agrees with her suggestion, the following question begs to be asked: How, as our societal demographics continue to change, will educators teach patriotism to first and second generation immigrants? Historical performances like the *Fandangle* can be of value, but only if they tell everyone's story—women, Native Americans', and African Americans'. That is what today's culturally diverse students are well informed enough to expect.

Southern or Western

In 1927, the West Texas Chamber of Commerce, located in Stamford, Texas (37 miles from Albany), proclaimed that West Texas was “the meeting ground of the old South and the new West and its population retains the characteristics of each section ... Here is found the chivalry and unbounded hospitality of the South and the virility and progressiveness of the West”¹⁸⁹. This provides evidence that West Texas was seen as having a mixed regional identity. The question is, however, whether this identity is southern, western, a combination, or unique?

Glen Sample Ely suggests that most historians define the Old West is defined by a specific geographic location. Due to the amount of rainfall, the landscape, and the natural resources in this area, it is generally agreed that anything west of 100° of longitude is considered western. Anything east of Decatur, that is just east of 98° of longitude, is considered southern. What then do we call the area between 98° and 100° of longitude? This transition zone area is called the Shatterbelt, and it is in this area that Fort Griffin, the Flat, and Albany fall.¹⁹⁰

¹⁸⁸ Ibid.

¹⁸⁹ Glen Sample Ely. *Where the West begins: debating Texas's identity*. Lubbock: Texas Tech University Press, 2011, 91.

¹⁹⁰ Ely, *Where the West Begins*, 10.

This is not to say that the area cannot exhibit the qualities of both cultures; rather, it is to emphasize the overlapping qualities of the area. This area does have the regional identities of the American West, which are exemplified in the *Fandangle* through the inclusion of the farmer, the rancher, the Cowboy, the cattle-drives, the bigger-than-life characters, and the Manifest Destiny idea that the Anglo man has the God-given right to conquer and settle. Even today this image of the American West in Texas continues to be perpetuated in our film and television images, along with our town names and even sports teams such as the Cowboys, Texas Rangers, Spurs, and Mavericks. The historical writers of the nineteenth century created the image by combining romance and Manifest Destiny, all the while enforcing the ideas of Anglo dominance.¹⁹¹

Considering the historical time in which the *Fandangle* was written, it is understandable that the performance has a distinctly western appeal, yet it is not presented in an outward manner of Anglo domination with the purpose of sustaining American democracy. Rather the *Fandangle* is portrayed from the perspective of the settlers who were moving westward to start new lives and depicts the challenges that they faced, although we are unaware of the specific motivations for these settlers to move west.

Some of the settlers in the later 1800s may have been Union supporters and some may have been Confederate supporters who were having difficulties with Reconstruction or who had lost almost everything during the war and were looking for a fresh start. No matter their views about the war, however, they could not deny the support of the Union military against the Indian attacks in Texas. The *Fandangle* addresses the attacks from the Indians (Kiwias, Comanches, and Apaches), as well as the presence of the military at Fort Griffin as historically reported.

¹⁹¹ Ely, *Where the West Begins*, xv.

Whether or not the southern settlers succumbed to the Southern idea of lost causism, the settlers pulled together and posed a united front to their daily threats of survival.

The area around the fort and town portrays the west. The Cowboys riding in on their horses and roping the calves and corralling the Longhorns during the performance are excellent examples of this western image. The settlers proclaiming that they are “Going to Texas Lock Stock, and Barrel” and their portraying a farming life also add to the image. The larger-than-life figures of the buffalo hunters, gunslingers, bank robbers, and ladies of the evening represent this western image or myth, as well. The performance also represents the south through the settler’s southern values and traditions. In Part two of the performance, the audience is reminded of traditional family values and religion, and even about the possibilities of things going wrong when their values are not upheld, as depicted by the saloon, saloon girls, and outlaws.

When discussing narratives and myths, it is important to think about from where the settlers came to Texas. Most of the settlers in Texas during the 1800s came from the south. “From 1890 to 1980, Anglos, many of them with southern backgrounds, constituted a substantial part of West Texas’s population.”¹⁹² Many authors have discussed this idea of the Southern image and even tried to categorize or simplify it. In *Southern by the Grace of God*, Michael Grissom expounds on the Southern image by discussing the sense of belonging Southerners have, their traditions, their strength and sense of survival, their religion, and their importance in remembrance—think about all the monuments erected to honor Confederates, or the elaborate funeral/burial traditions still honored today. He also mentions their somewhat musical voices,

¹⁹² Ely, *Where the West Begins*, 23.

their food, their dress, their personality traits, and their social customs that may all, perhaps, be traced back to the temperate climate of the agrarian South.

Chivalry drew its last breath in the Old South. Descendants of gallant knights and ladies fair, southerners became the last society to embrace the remnants of the old European traditions of the Middle Ages, when a man's word was his sacred pledge, and the sanctity of womanhood was defended with near religious fervor....Southerners are true romantics in the classic style, with a passion for living and a zest for adventure...¹⁹³

Continuing our discussion on whether Texas is western, southern, both, or unique, one must then focus on the idea of the settlers being southern. Ely reports that noted historian Vann Woodward states, "...the southern legacy has not always been in sync with the national narrative," which is a narrative of Americans living in a land of plenty with endless freedoms.¹⁹⁴ Southerners did not necessarily see success and opportunities after the physical losses of the war and reconstruction policies, and issues of slavery and segregation were part of the southern image.

Even though it remains unclear whether Texas is western or southern, one can agree that participation in secession and the war in Texas was a divisive issue. Many that voted against secession were not voting to oppose slavery (although most true Southerners believed it was not merely an issue of slavery since fewer than ten percent of Southerners owned slaves), rather a desire to preserve the Union because of the economic benefits and military coverage in Texas.

¹⁹³ Michael Andrew Grissom, *Southern By the Grace of God*. Louisiana: Pelican, 1988, 31.

¹⁹⁴ Ely, *Where the West Begins*, 5.

Before, during, and after the war, Texas' economy revolved around military outposts, transportation systems, and mail routes—all of which are portrayed in the *Fandangle*.

Fort Griffin, originally named for a Union leader, was established after the war to protect the area against raids from the Comanches and Kiowas. Additionally, Sherman, a Union officer during the war known for his March to the Seas in Georgia and his great destruction—and for being hated by Southerners—came to Fort Griffin a few years after it was established, and thus provides another tie to the Union. There were, however, also Confederate sympathizers settling in the area, supporting the idea that this area was divisive and that not everyone shared the same ideals.

Texans are a people particularly susceptible to the romance and nonsense of their own myths. All Southerners are past-oriented and try to perpetuate their heritage—one heavily laden with the martyr complex of “Lost Causism.” However, Texans have little use for such a morose history. They seek to pass on the glories and triumphs of the past. There is no defeatism here, only recollection of the victory of man over the land and its original unworthy inhabitants.¹⁹⁵

A final aspect of the southern image was race relations. Without trying to marginalize the non-white population, race did not seem to be as much of an issue around Fort Griffin and the Flat during the late 1800s as it is in much of society today. It is likely that certain attitudes towards those of a different skin color existed, due in part to the effects of the war, lingering attitudes of Anglos who claimed responsibility in the outcome of Texas Revolution, and the mere presence of the Buffalo soldiers; however, the population numbers of different races was just not there. “Historically, blacks have always had a smaller presence in the American West than in the South, typically comprising no more than four to seven percent of the total population. The same

¹⁹⁵ Downs, “Fandangle Myth as Reality,” 3.

disparity held true between black populations in West and East Texas.”¹⁹⁶ Even a few years after the time of Fort Griffin, nearby “In Abilene, Texas, racial violence was rare, ‘probably more a result of the small numbers of both Hispanics and blacks than of Abilene’s progressive actions in meeting minority needs. By 1900 there were 200-300 African Americans in Abilene out of a population of 3,400.”¹⁹⁷ The lack of racial diversity, albeit an important consideration when looking at the area’s southern distinction, did not play a role in this slightly southern yet primarily western area.

While myths of the American West are seen as trite now, Texans consider themselves (and perhaps others consider them) prototype westerners. The archetype has long been the cowboy- that lonesome sage of the prairie who sang to the cattle, drank to excess in Dodge City, battled the elements to save his cows, was uncommonly handsome, and performed always as the perfect gentleman in the presence of ladies. He possessed raw courage, grace under pressure, and an earthy sense of humor... The real cowboy was, of course, underpaid hardworking, possibly courteous, and probably brave- characteristics he shared with thousands of other Americans.¹⁹⁸

Although this authenticity is admirable-even awesome, the history is selective and mythological. The opening narration [of the *Fandangle*] states, “We seek to invoke for you the look and feel of times long since dead... We celebrate again the courage and toughness, horse sense and humor, innocence and earthiness, honesty and humility of those who preceded us on this our prairie land. They relate history, ‘as it lingers in the heads of old timers,’ not history as it comes from texts. The first song invites the audience to, ‘remember when we were young,’ and to pretend that life is as simple now as it once was (or was supposed to have been).¹⁹⁹

“While the *Fandangle* is not complete history, it reflects the earnest (and probably unconscious) attempt by the Albany folk to reaffirm their collective identity by invoking a past

¹⁹⁶ Ely, *Where the West Begins*, 17.

¹⁹⁷ *Ibid.*, 89.

¹⁹⁸ Downs, “Fandangle Myth as Reality,” 3.

¹⁹⁹ Downs, “Fandangle Myth as Reality,” 5.

that is as much myth as reality.”²⁰⁰ While observing the performance, it is important to recognize the creative narratives and perpetuated myths that occur throughout the *Fandangle*. These creative narratives and myths have the ability to ignite conversation and encourage thinking and questioning, and therefore, they must be considered.

Secondary Education

“You can never become who you’re supposed to be until you know who you’ve been...All the answers are in your history.”²⁰¹

The *Fandangle* is a part of history and, therefore, a part of the education field. The Performance educates both audience members and participants in the regional identity made up of a mix of southern and western myths and oral histories that have been passed down through the generations as accurate historical accounts viewed and remembered by those who were there.

[So,] more than anything, history is what the *Fort Griffin Fandangle* is all about. But dry history lessons won’t be found on this outdoor stage. Instead, audiences get a taste of history along with a healthy dose of humor and stories from the memories of old timers. Do not compare the tales you hear too closely to history textbooks. Instead, this show will entertain while giving audiences a sense of what life was like when Indians and pioneers inhabited the land.²⁰²

Fandangle in the Classroom

In addition to viewing the *Fandangle* through the eyes of historical performance and public history disciplines, it is important to view it in the context of education—specifically the discipline of secondary education for our purposes here—and to note its potential use within the field. Whether the *Fandangle* is historically accurate or not, or whether it was even intended to

²⁰⁰ Ibid., 9.

²⁰¹ Words were remembered by Betsy Parsons, the current director of the *Fandangle*, as spoken by Robert Nail. Dromgoole, *Remembering When: Albany and the Fort Griffin Fandangle*, 11.

²⁰² Dromgoole, *Remembering When: Albany and the Fort Griffin Fandangle*, 12.

portray history accurately, it is important to recall from our earlier discussions that the performance is currently educating the public, both the performers and the audience members.

In the case of the *Fandangle*, the history portrayed in the performance is considered accurate history as reported by former ancestors. Some story lines may be combined narratives, but overall the general history including historical figures in the performance is accurate. The *Fandangle* is educating children and adults in history, literature, citizenship, and culture; as such, it is important to recognize that the performance can be used more productively and to consider how the *Fandangle* can be used within the educational system. Unlike the fields of historical performance and public history that were discussed previously, there will be no lengthy statistical research involving education and the *Fandangle* in this section. The Educational Standards of Texas, the current state of the Education field, use of the *Fandangle* in the classroom both at the local and community level—especially in the classroom of this paper’s author—and the use of the *Fandangle* within the educational field, generally, will be discussed.

State required essential knowledge and skills within Social Studies and Language Arts are explored as these indicate what “we” as a state want our children to learn. Current education initiatives in the field are also explored. It is suggested that the *Fandangle* could be utilized in the curriculum under the following current initiatives: Professional Learning Communities (PLCs), Student Learning Objectives (SLOs), Differentiated Instruction (DI), and Project Based Learning (PBL).

In considering the impact the *Fandangle* might have on education, teachers in the Shackelford County, Albany Independent School District where the *Fandangle* is performed were contacted. Secondary History and Language Arts teachers who specifically teach late 19th

century history or the Regionalism period within literature, as well as Texas and American History teachers were asked if they include the *Fandangle* in their curriculum in any way and if so how. Donnie Lucas, who teaches both History and Literature in Albany, responded:

I certainly find myself using the phrase “you know, just like in the Fandangle” as a point of reference when I am teaching the westward movement to my 11th [grade] US History students. Their participation in or at least exposure to the Fandangle really helps them grasp the concepts better because they have “experienced” or lived history rather than just looking at it in a book or on the Smart board. Their attendance at living history days at Ft. Griffin also helps. On the literature side...I have referenced the Newcomb Diary during the study of the American Regionalism, as well as Berta Hart Nance’s poem “Cattle.” Both are used in the show.

I tell them about Robert Nail going to Princeton and the connection to Wilder, although they unfortunately don’t really know what a big deal that was. I try to find time to show them the OJAC video on the life of Nail which includes that info. Even with the tradition of the Fandangle in their lives- almost all kids have been in it at some point- Robert Nail seems like ancient history. But I keep plugging along and teaching it. Ironically, I think that the Fandangle itself has become a big part of our identity as a community, but so much time has gone by that many of the younger ones have no real understanding of what an amazing undertaking it was and continues to be, or how it evolved. Like much of life, it is taken for granted now, but they are certainly influenced by it more than they know.²⁰³

Another Albany teacher who teaches 8th grade early U.S. History (Colonial period through Reconstruction), responded:

I do not include the Fandangle in the 8th grade curriculum. If I taught 7th grade Texas History, I would definitely include it as [a] small part of our study. Most of my students currently participate or have participated in the Fandangle. They also know and appreciate the history of our town. The Fandangle is a huge endeavor. It requires many hours of dedication and practice. It does bring unity to our community. I think the Fandangle is a great reflection of our heritage and love for our little town.

²⁰³ Donnie Lucas, email messages to author April 17 and April 22, 2015.

Interesting to note, as well, is the verbal response of a parent (who is also a teacher in a different school district), who, when asked if she remembered any of her four children’s classes including information from the *Fandangle*, responded, “Why would they include the *Fandangle* in the curriculum at school? My children were “living” the *Fandangle* for approximately three months of the year, each year.”²⁰⁴

What is it that we, and the state, want our children to understand about this period in time both through history and literature? The answer to the question is found in our periodically changing state standards, and to understand these we must understand the TEA and the TEKS. What do the teachers in Albany want their students to get from participating in the *Fandangle* or studying about the history of their town during the late 1800s? Of course they want them to learn what all other students in the state are learning, but they also want their students to know a little about the time and geographic area in which their specific homeland developed.

Social Studies and Language Arts

The Texas Education Agency (TEA) establishes standards known as TEKS (Texas Essential Knowledge and Skills) that guide lesson plans for teachers in secondary education. For Social Studies the strands include: History, Geography, Economics, Government, Citizenship, Culture, Science, Technology, Society, and Social Study Skills.²⁰⁵ Language Arts strands include: Reading, College Readiness and Study Skills, Visual Media Analysis and Production, Literary Genres, Creative Writing, Humanities, Public Speaking, Communication, Oral

²⁰⁴ Elsa Williams in discussion with the author, March 2015.

²⁰⁵ TEA, <http://ritter.tea.state.tx.us/rules/tac/chapter113/index.html>.

Interpretation, Debate, and Journalism. These standards are addressed starting in kindergarten and they progress in depth as the grades increase.

For our purposes here, it is particularly important to look at some of the Social Studies standards in the history, citizenship, and culture strands, since these relate to the *Fandangle* and Literary Genres for Language Arts. In kindergarten for example, the following Social Studies standards would apply, (note that the concepts of particular interest to our discussion of the *Fandangle* are in bold).²⁰⁶

- (2) History. The student understands how historical figures, patriots, and good citizens helped shape the community, state, and nation. The student is expected to:
 - (A) identify contributions of historical figures, including Stephen F. Austin, George Washington, Christopher Columbus, and José Antonio Navarro, who helped to shape the state and nation; and
 - (B) identify contributions of patriots and good citizens who have shaped the community.**

- (3) History. The student understands the concept of chronology. The student is expected to:
 - (A) place events in chronological order; and**
 - (B) use vocabulary related to time and chronology**, including before, after, next, first, last, yesterday, today, and tomorrow

- (10) Citizenship. The student **understands** important symbols, customs, and responsibilities that represent **American beliefs and principles and contribute to our national identity**. The student is expected to:
 - (A) identify the flags of the United States and Texas;**

- (11) Culture. The student understands similarities and differences among people. The student is expected to:
 - (A) identify similarities and differences among** people such as kinship, laws, and religion; and

- (12) Culture. The student understands the importance of family customs and traditions. The student is expected to:
 - (A) describe and explain the importance of family customs and traditions; and
 - (B) compare family customs and traditions.**

²⁰⁶ Author pulled applicable TEKS to the *Fandangle* and listed in dissertation, print was bolded for emphasis.

Comparatively in Seventh grade, which is Texas History, the following standards are applicable:

- (1) History. The student understands traditional historical points of reference in Texas history. The student is expected to:
 - (A) **identify the major eras in Texas history, describe their defining characteristics**, and explain why historians divide the past into eras, including Natural Texas and its People; Age of Contact; Spanish Colonial; Mexican National; Revolution and Republic; Early Statehood; Texas in the Civil War and Reconstruction; **Cotton, Cattle, and Railroads**; Age of Oil; Texas in the Great Depression and World War II; Civil Rights and Conservatism; and Contemporary Texas;
 - (B) **apply absolute and relative chronology** through the sequencing of significant individuals, events, and time periods;

- (6) History. The student **understands how individuals, events, and issues shaped the history of Texas from Reconstruction through the beginning of the 20th century**. The student is expected to:
 - (A) **identify significant individuals, events, and issues** from Reconstruction through the beginning of the 20th century, **including the factors leading to the expansion of the Texas frontier, the effects of westward expansion on American Indians, the buffalo soldiers, and Quanah Parker**;
 - (B) identify significant individuals, events, and issues from Reconstruction through the beginning of the 20th century, including the development of the cattle industry from its Spanish beginnings and the **myths and realities of the cowboy way of life**;
 - (C) identify significant individuals, events, and issues from Reconstruction through the beginning of the 20th century, including the effects of the **growth of railroads** and the contributions of James Hogg; and
 - (D) **explain the political, economic, and social impact of the agricultural industry and the development of West Texas resulting from the close of the frontier**.

- (17) Citizenship. The student **understands the importance of the expression of different points of view in a democratic society**. The student is expected to:
 - (A) identify different points of view of political parties and interest groups on important Texas issues, past and present;
 - (B) describe the importance of free speech and press in a democratic society; and
 - (C) express and defend a point of view on an issue of historical or contemporary interest in Texas.

- (19) Culture. **The student understands the concept of diversity within unity in Texas**. The student is expected to:

- (A) explain how the diversity of Texas is reflected in a variety of cultural activities, celebrations, and performances;
- (B) describe how people from various racial, ethnic, and religious groups attempt to maintain their cultural heritage while adapting to the larger Texas culture;

And in eleventh grade, which is U.S. History in Texas studies, the following strands apply:

- (3) History. The student understands the political, economic, and social changes in the United States from 1877 to 1898. The student is expected to:
 - (A) analyze political issues such as Indian policies,** the growth of political machines, civil service reform, and the beginnings of Populism;
 - (B) analyze economic issues such as industrialization, the growth of railroads,** the growth of labor unions, farm issues, the cattle industry boom, the rise of entrepreneurship, free enterprise, and the pros and cons of big business;
 - (C) analyze social issues affecting women, minorities, children, immigrants, urbanization, the Social Gospel, and philanthropy of industrialists; and**
 - (D) describe the optimism of the many immigrants who sought a better life in America.**

- (22) Citizenship. **The student understands the concept of American exceptionalism.**
The student is expected to:
 - (A) discuss Alexis de Tocqueville's five values crucial to America's success as a constitutional republic: liberty, egalitarianism, individualism, populism, and laissez-faire;
 - (B) describe how the American values identified by Alexis de Tocqueville are different and unique from those of other nations; and
 - (C) describe U.S. citizens as people from numerous places throughout the world who hold a common bond in standing for certain self-evident truths.

- (26) Culture. The student understands how people from various groups contribute to our national identity. The student is expected to:
 - (A) explain actions taken by people to expand economic opportunities and political rights, including those for racial, ethnic, and religious minorities as well as women, in American society;
 - (B) discuss the Americanization movement to assimilate immigrants and American Indians into American culture;**
 - (C) explain how the contributions of people of various racial, ethnic, gender, and religious groups shape American culture.**

The *Fandangle* covers these Social Studies strands, particularly those in bold. The performance inadvertently teaches the young performers based on our state standards and has the

potential, through media, to teach many other young people, as well as those in districts all over the state or country.

The *Fandangle* includes the bolded concepts in every facet of the performance including: citizens that have shaped the community (both in the performance in part two and in the Albany community), chronology of events as shown by the chronology of the cattle drives, oil, and trains in the performance; flags as shown in the opening; family customs and traditions as shown through traditions of gender roles and family assistance in finding a spouse; to issues such as westward expansion and buffalo hide trading; Social Gospel as shown by the religious songs and the expressed idea of people seeking a better life.

Additionally it is important to understand the potential to teach literary genres such as the Regionalism and Naturalism period of 1870-1910. According to state standards, “Students enrolled in Literary Genres will spend time analyzing the fictional and poetic elements of literary texts and read to appreciate the writer's craft.” Literary Genre standards include the following:

- (1) The student builds an extensive vocabulary through reading and systematic word study.
- (2) The student analyzes fictional and poetic elements focusing on how they combine to contribute **meaning in literary texts**.
- (3) The student reads critically to **evaluate texts and the authority of sources**.
- (4) The student reads **to increase knowledge of his/her own culture, the culture of others, and the common elements of cultures**.
- (5) The student uses writing as a tool for **learning and researching literary genres**.

Vast, varied, filled with seemingly limitless possibility- that was the United States in the years following the Civil War. Yet, all around them in the land of hope and opportunity, writers saw fellow Americans living lives of hardship and even despair. Regionalism tried to capture the reality of ordinary people’s lives; naturalism searched for explanations.²⁰⁷

²⁰⁷ Allen, Janet et al. *Literature- American Literature*. Illinois: Holt McDougal, 2010. 642.

As previously stated, the *Fandangle* was written in 1938, at the same time, for example, that *Our Town* was written by Robert Nail's contemporary, Thornton Wilder. Both pieces tell of life as captured in small towns: *Our Town* is set in New Hampshire in the early 1900s, and the *Fandangle* is set in Texas during the late 1800s. Although the *Fandangle* was more historically based than *Our Town*, both tried to capture a more idyllic life and community, focusing on the local characters, their customs, and local color. The 1930s brought about this nostalgic sense of expression and included not only writers like Thornton Wilder and Robert Nail, but other artists, as well: Grant Wood who painted primarily the American Midwest, Marsden Hartley who painted American life, and Thomas Hart Benton who sculpted everyday people. These, along with others, searched for meaning in the everyday and the common.

The student, while working to meet the standards and TEKS from the state, should gain an understanding of how culture is being portrayed by these artists of the early 1900s and an understanding of the period and culture of the times they write about. Additionally, the student, particularly in Texas, should then merge his or her understanding with the study of the Western genre occurring throughout film and literature, as exemplified by writers Louis L'Amour, Will Rogers, Willa Cather, and Zane Gray as well as Elmer Kelton and Larry McMurtry. This Western genre created the myth of the Cowboy and perpetuated the idea of the patriarchal way of thinking and the hero myth, both of which are exemplified in the *Fandangle*. Many felt during this particular time of Regionalism with its emphasis on the everyday experience that it was heavy on nostalgia and sentimentality. One might also say this about the *Fandangle*.

Although lengthy, it is important to read these applicable standards for our children's education in order to understand what is viewed as important for our younger generations to

learn. In Texas it is especially applicable since we want our students to understand our “Texas” history. In particular, the standards for seventh grade Social Studies include several things that apply to this era and area, therefore, the *Fandangle* provides a good method to use in teaching seventh-grade Texas History classes. Other states do not delegate an entire year of history class to the history of their state. In Texas, however, thirteen- and fourteen-year-olds are focusing on Texas during their seventh grade year, studying it in relation to other states and countries. For instance, most states do not have their students say a pledge to their state every morning and most states do not have their state flag displayed so prominently around the state as does Texas. By focusing so much on Texas with our students, it seems that we have created, or at least contributed to, the myth of the “Great State of Texas.”

In thinking about the history strand, the standards deal directly with westward expansion, the Indians, and Buffalo Soldiers, all of which are included in the various *Fandangle* performances. The citizenship and culture standards, on the other hand, are meant to encourage students to be aware of different points of views, and various racial, ethnic, and religious differences. These are touched on only to a small degree in the *Fandangle*, but, at the very least, can spark discussion concerning the lack of sufficient attention the performance gives to these topics.

In looking at social studies education, it is important to look at both national social studies standards and state standards such as the TEKS, current educational initiatives available in the classroom, and current national education discussions pertaining to curriculum.²⁰⁸ So goes Texas,

²⁰⁸ Author of this paper has been a certified teacher the past 12 years in Texas (as well as Georgia) and has experienced the changing of the Texas Standards as well as state tests including TAAS test (Texas Assessment of Academic Skills 1991-2002, TAKS test (Texas Assessment of Knowledge and Skills 2002-2012), and current

so goes the country, some might say because Texas, along with California, is one of the largest purchasers of textbooks. Other states look toward textbook adoption in Texas as the standard when purchasing textbooks. Other states also look at the curriculum Texas is using and whether or not they are moving toward the common core that many other states have incorporated.

Who owns the history we are portraying to our children? What myths are we perpetuating? Are we perpetuating hero myths, Christian nation myths, or the evangelical views of our school board members? The author Jill Lepore certainly thinks so based on her book *The Whites of Their Eyes, The Tea Party's Revolution and the Battle over American History*, while the political conservative commentator and former Fox News reporter, Glenn Beck, is of the opposite opinion. He quotes George Washington as saying "It is impossible to rightly govern a nation without God and the Bible."²⁰⁹ The *Fandangle*, in accordance with Beck's views, portrays the importance of religion as the basis for decisions and traditions.

In March of 2010, the Texas School Board in Austin, Texas met to discuss amendments to the state's social studies curriculum, which was an indirect result of "new" history being taught since the 1960s that included more ordinary people and conflicts in academic studies. The Texas School Board proposed rejecting this scholarship direction by, "replacing 'ordinary people' with patriots and good citizens; dispensing with 'capitalism' in favor of 'free enterprise'; and calling the 'slave trade' the Atlantic triangular trade."²¹⁰ When the session in Austin opened, the opening remarks were made by Cynthia Dunbar, a Republican member of the board with a

STAARS (State of Texas Assessment of Academic Readiness) which began in spring of 2012 and tests newly adjusted TEKS.

²⁰⁹ Jill Lepore, *The Whites of Their Eyes: The Tea Party's Revolution and the Battle Over American History (the Public Square)* (New Jersey: Princeton University Press, 2010), 11.

²¹⁰ *Ibid.*, 13.

degree from Pat Robertson's *Regent University School of Law*, who began with a prayer that referred to the first *Charter of Virginia*, the *Charter of New England*, the *Charter of Massachusetts*, and the *Fundamental Orders of Connecticut* as indicating our land was a Christian land governed by Christian principles.²¹¹ Was this a matter of pushing evangelical beliefs into an agenda for social studies curriculum, or did this involve state's rights and the right to educate as the people, i.e., the state felt led? As one might assume, however, the standards were adjusted again later, but the new standards did pass without much fanfare. In the only noticeable difference in the new seventh and eighth grade curricula was an addition of several new significant individuals, previously unheard voices or unheard of accomplishments. In addition to not having enough time to cover curriculum, especially in 8th grade, which is the first year social studies is tested on the state level, now there were new events and people to cover, people, that most of the teachers had never heard of.²¹²

Current Education Initiatives

Having established that there is a place within curriculum to incorporate the *Fandangle*, it is important to discuss current initiatives in the field to provide background for the discipline and to support the idea of how the *Fandangle* can be implemented. Additionally, it is important to understand the viability of incorporating the historical aspects of the *Fandangle*, as well as the sense of community, into the education field.

²¹¹ *Ibid.*, 158.

²¹² Comments were made by teachers about the addition of significant people sometimes included the addition of individuals that had done nothing extraordinary, thus they appeared to have been added to meet a certain quota and satisfy underrepresented groups.

Teachers, due in part to district requirements, are subject to an annual number of required professional development hours in addition to district training. As part of these hours, many teachers attend conferences, both locally and statewide, where they are exposed to various teaching methods and current research. These conferences often involve state and national agencies or organizations such as the *National Endowment for the Humanities*²¹³, which exposes teachers to available grants or research projects they can become involved in.

In the *Picturing America* grant, teachers were provided materials involving large laminated reprints of works of art, along with teacher materials, so that they might expose students to museum pieces, thereby encouraging student observations and interpretations.²¹⁴ When there is no ability to take students to a museum (or outdoor performances), the idea is to bring the museum to the student. In addition, with the explosion of technology since the 1980s and 1990s, teachers also have the ability to use the internet to explore various museums and living history sites, often on an interactive basis. It is this role of bringing the arts into the classroom that the *Fandangle* can fill in educating our students. While this may be particularly true for students in Texas, it is not necessarily limited to Texas students if the performance can be viewed online.

Due to these new resources, teachers are able to teach learning skills and encourage critical thinking skills in the classroom, as mentioned in Mandell and Malone's 2007 *Thinking Like a Historian*. This resource is a collaboration of authors and contributors from various fields

²¹³ Federal agency formed in 1965 from the National Foundation on the Arts and the Humanities Act of 1965.

²¹⁴ Author was recipient of the Picturing American grant in 2009 which brings art masterpieces as Stuart's portrait of George Washington (Lansdowne portrait) and Saint-Gauden's monument to Robert Gould Shaw and the 54th Regiment Memorial. *Picturing America*. National Endowment for the Humanities, accessed April 8, 2013. <http://picturingamerica.neh.gov/index.php?sec=gallery>.

including PhDs in history, the director of the Wisconsin Historical Society, teachers with various levels of degrees, and curriculum directors. *Thinking like a Historian* teaches teachers to engage students in a study, a quest, or hunt for answers. Students are encouraged to use the past in understanding cause and effect, look at changes or turning points, and even controversy to see the past and perhaps see, “How people in the past viewed their world.”²¹⁵ As teachers we must “teach” students how to ask historical questions and assist them in understanding their culture and the world around them. “History is important- even crucial. Helping students understand what happened in the past empowers them to use history as a weapon to argue for better policies in the present. Our society needs engaged citizens, including students.”²¹⁶ Initially many Public Historians defined their profession as being absent from the classroom, but many have now become active participants in classroom education.²¹⁷

Teachers are asked to juggle many balls. Among those things they juggle are keeping current on content, understanding the curriculum, planning lessons, inputting grades, meeting district and school deadlines, fulfilling continuing education requirements, accountability including state assessment success, discipline, classroom management, additional duties within the school, as well as developing relationships with students. It is easy to become caught up in the details of teaching and forget how important that relationship with the student is.

²¹⁵ Mandell, Nikki and Bobbie Malone. *Thinking Like a Historian: Rethinking History Instruction* (Wisconsin: Wisconsin Historical Society Press, 2007), 17.

²¹⁶ James Loewen, *Teaching What Really Happened: How to Avoid the Tyranny of Textbooks and Get Students Excited About Doing History* (New York: Teachers College Press, Columbia University, 2010), 17.

²¹⁷ Briann Greenfield, and Bruce Reinholdt, “Teaching American History the Public history Way.” HIST 381-003 Issues in Public history (Colloquium in U.S. History) Instructor Leslie Madsen-Brooks, Boise State University, accessed on March 18, 2013. <http://publichistory.doinghistory.com/syllabus>.

Basic understanding about human behavior assists the teacher in being able to manage the classroom and keep the students motivated to learn.²¹⁸ Herein lays the challenge, because it is through this relationship that teaching and learning and questioning occur. It is through this encouragement that students incorporate history in their lives and become consumers of public history. It is through the seeds planted by teachers using tools such as video and performances like the *Fandangle*, that students can learn an appreciation of their community, their culture, their ancestors, and their country. It is important, therefore, to understand the current state of secondary education because these early years of education are the first real point of exposure children have to history. When students are engaged, their interest level is high, which leads to higher retention and assessment levels.

Returning to the current buzz words and areas of focus for educators, there are professional learning communities (PLCs), student learning objectives (SLOs), differentiated instruction (DI), and project based learning (PBL). Working together, these initiatives guide the educational field. Professional learning communities include various relationships within a school setting, as numerous people have an effect on a child during the day. A community within a school includes not only the students and teachers, it also includes administrators, support staff (including janitorial and food services staff), bus drivers, and parents. It takes a community effort for education to be effective.

²¹⁸ Dyan Hershman and Emma McDonald, *Survival Kit for New Secondary Teachers* (Dallas, TX: Inspiring Teachers Publishing Inc., 2006), 223.

Teacher learning communities are established among disciplines or grade levels to provide an opportunity to look at individual students and to set individual goals for them. The focus of PLCs is to create specific, documented, measurable goals including student learning objectives. DI is the lens through which to observe the student. Through DI teachers recognize that not everyone learns in the same way and, therefore, not everyone should be taught in the same way. Teaching is not a cookie cutter profession; we should not be an assembly line, rather we should be creating (or setting the framework for) individual masterpieces. Through DI teachers can incorporate various learning styles in the classroom using different methods of learning outside of lecturing such as observing performances, creating artwork, hearing speeches, and observing historical performances to name a few.

PBLs are a way to put DI into practice. Through PBLs students are not just given a project to do, rather they are given a topic such as American Citizenship. Then, together with their group, they decide what method they will use to answer the questions they have developed through their understanding of what they want to know. The goal with PBLs is help create critical thinkers.

Professional learning communities focus on the child, not the teaching. PLC is an initiative with three big ideas: 1) ensuring that students learn 2) ensuring a culture of collaboration, and 3) focusing on results.²¹⁹ At the core is the idea that students are not just to be taught, but that they are to learn.²²⁰ “The goal is not simply to learn a new strategy, but instead to create conditions for perpetual learning- an environment in which innovation and

²¹⁹ DuFour, Richard. “What is a Professional Learning Community?” *Educational Leadership* (May 2004): 7-11.

²²⁰ DuFour, “What is a Professional Learning Community?” 8.

experimentation are viewed not as tasks to be accomplished or projects to be completed but as ways of conducting day-to-day business.”²²¹ The team then comes up with smart goals that incorporating student learning objectives to come up with a plan for student growth.

School mission statements that promise “learning for all” have become a cliché. But when a school staff takes that statement literally—when teachers view it as a pledge to ensure the success of each student rather than as politically correct hyperbole—profound changes begin to take place. The school staff finds itself asking, “What school characteristics and practices have been most successful in helping all students achieve at high levels?” How could we adopt those characteristics and practices in our own school? What commitments would we have to make to one another to create such a school? What indicators could we monitor to assess our progress?²²²

Six characteristics and four critical questions are incorporated into PLCs, which help guide our classrooms and provide opportunities to learn, which could for example, be possible through viewing of the *Fandangle* as part of the curriculum for previously mentioned TEKS:

Characteristics

1. Shared Mission, Vision, Values and Goals
2. Collaborative Teams (members working interdependently to achieve common goals in which teachers are held mutually accountable)
3. Collective Inquiry (educators build on shared knowledge about students’ needs which allow for more informed decision making)
4. Action Orientation : learning by doing
5. Commitment to Continuous Improvement (constant search for a better way to achieve goals)
6. Orientation (assessing the students, the teachers and the PLC) ²²³

Critical Questions

1. What do we want our students to learn? (Essential, guaranteed, and viable curriculum)
2. How will we know they are learning? (Frequent, team developed, common formative assessments)

²²¹ Richard DuFour, et al. *Revisiting Professional Learning Communities at Work*. (Indiana: Solution Tree Press, 2008). 15.

²²² *Ibid.*, 8.

²²³ *Ibid.*, 15-17.

3. How will we respond when they don't learn? (Timely, directive, systematic intervention)
4. How will we respond when they do learn? (Timely enrichment and extension)²²⁴

When looking at differentiated classrooms, the expert teachers turn to Carol Ann Tomlinson. Tomlinson's ideas revolve around the idea that today, more than ever before, teachers work with learners with diverse needs. In differentiated classrooms, the teacher is well aware that human beings share the same basic needs for nourishment, shelter, safety, belonging, achievement, contribution, and fulfillment. Human beings find those things in different fields of endeavors, according to different timetables, and through different paths. Tomlinson understands that, by attending to human differences, she can best help individuals address their common needs. Our experiences, culture, gender, genetic codes, and neurological wiring all affect how and what we learn. In a differentiated classroom, the teacher unconditionally accepts students as they are, and she expects them to become all they can be.²²⁵ Here for example, a visual learner may benefit from watching a video of the *Fandangle* or doing research on specific historical characters introduced in the *Fandangle*.

It is not the intention of this paper to teach how to differentiate a classroom, rather it is to understand the overall concept and how it supports the teacher's understanding of the student—students that will be incorporating history into their lives in some way. Teachers can differentiate through content, process, and product according to a student's readiness, interests, and learning profile by using a wide range of instructional and management strategies.²²⁶ However, in order

²²⁴ *The Professional Learning Communities at Work Coaching Academy*. (Indiana: Solution Tree Press, 2011), 51.

²²⁵ Carol Ann Tomlinson, *How to differentiate instruction in mixed-ability classrooms* (VA: Association for Supervision & Curriculum Development (ASCD), 2004), 10.

²²⁶ Tomlinson, *How to differentiate instruction in mixed-ability classrooms*, 15.

for the student to be receptive to this differentiated instruction, there must be a positive teacher/student relationship, because without it the student will not learn to his or her fullest capacity.²²⁷

Under the umbrella of PLC and incorporating DI is the PBL initiative. Project Based Learning works very well with social studies/history and would work well when incorporating the *Fandangle*. According to the Buck Institute, the definition of Project Based Learning is a teaching method, in which students gain knowledge and skills by working for an extended period of time to investigate and respond to a complex question, problem, or challenge. Buck's essential Elements of PBL include:

- Significant Content - At its core, the project is focused on teaching students important knowledge and skills, derived from standards and key concepts at the heart of academic subjects.
- 21st century competencies - Students build competencies valuable for today's world, such as problem solving, critical thinking, collaboration, communication, and creativity/innovation, which are explicitly taught and assessed.
- In-Depth Inquiry - Students are engaged in an extended, rigorous process of asking questions, using resources, and developing answers.
- Driving Question - Project work is focused by an open-ended question that students understand and find intriguing, which captures their task or frames their exploration.
- Need to Know - Students see the need to gain knowledge, understand concepts, and apply skills in order to answer the Driving Question and create project products, beginning with an Entry Event that generates interest and curiosity.
- Voice and Choice - Students are allowed to make some choices about the products to be created, how they work, and how they use their time, guided by the teacher and depending on age level and PBL experience.
- Critique and Revision - The project includes processes for students to give and receive feedback on the quality of their work, leading them to make revisions or conduct further inquiry.
- Public Audience - Students present their work to other people, beyond their classmates and teacher.²²⁸

²²⁷ Ibid., 32.

²²⁸ "What is Project Based Learning (PBL)?," Buck Institute of Learning, accessed Sept 7, 2014, http://bie.org/about/what_pbl.

As traditional secondary educators, as well as “educators of the public”, considering the current initiatives of PLC, DI, and PBL, the goal is to move the student through Bloom’s taxonomy of cognitive skills of knowledge: comprehension, application, analysis, synthesis, and evaluation and to understand that not all levels happen at all times; rather, the student goal is to strive towards evaluation.²²⁹ Students who are more engaged in their classes tend to score higher on state and district assessments and are more likely to retain learned information. Engagement occurs on many different levels. One positive influence on engagement is presenting information that is culturally relevant; it is of interest to students and, therefore, motivates them to learn. Enthusiasm for cultural ancestry can affect literacy inside and outside of the classroom, and knowledge of one’s own ancestry has been proven to affect student success in school.²³⁰ As stated earlier, an expectation set for the educator is that he or she provide an environment conducive to learning about one’s own culture, as well as about other cultures.

As Shane Fields, the Superintendent for Albany Independent School District said, “Once you stop teaching history, it’s lost. We want our kids to know.”²³¹ Important questions for teachers to consider are: How can we, as teachers, teach “historical empathy?” Do students need the ability to perceive the experience of others in order to understand the past and see how it affects the future? Should teachers start out the year with the question “What does it mean to study History?” Would this information be valuable or just confuse students? Can you use this

²²⁹ Dyan Hershman, and Emma McDonald, *Survival Kit for New Secondary Teachers* (Dallas, TX: Inspiring Teachers Publishing Inc., (2006), 222, 225, 229, 234.

²³⁰ N. Caplan, M.H. Choy, & J.K. Whitmore, “Indochinese refugee families and academic achievement,” *Scientific American* (1992, February), 36-42.

²³¹ Quote from Shane Fields, the Superintendent for Albany ISD. Dromgoole, *Remembering When: Albany and the Fort Griffin Fandangle*, 45.

leading question to answer a student-typical comment that “History is boring—why do I need this? I get why I need math and reading and maybe science but why Social Studies?”²³²

Why focus on secondary education in a dissertation on the *Fandangle*? Secondary education is emphasized here because this is where individuals are introduced to history in a more formal way. Secondary education students are stimulated to challenge traditional thinking and stories from history books. Additionally, this is the time in life when students begin asking questions about the unheard voices and omitted people in our collective history. In addition to history books, students are exposed to historical performances such as the *Fandangle* either in person or through video. Those who cannot actually attend performances will benefit from viewing historical performances like the *Fandangle* as part of their curriculum. It is important, therefore, to think about the use of performance within the discipline of education.

As previously mentioned, performance is a discipline that affects those of all ages. One way to include theatre techniques in the classroom is to incorporate Ute Hagen’s six steps to defining a character. These steps, although typically referring to perception and reception of theatre, were presented at a teacher’s conference regarding how performance can be part of the classroom. These performance ideas can be used when viewing the *Fandangle*, for example, or even to have students act out parts of the *Fandangle* or other scenes that depict history. Hagen’s steps (or questions) for defining a character include:

1. WHO AM I?

What is my present state of being?

How do I perceive myself?

What am I wearing?

²³² Discussion questions from Teaching U.S. History course by Meg Monaghan at University of Georgia June 2010.

2. WHAT ARE THE CIRCUMSTANCES?

What time is it? (The year, the season, the day? At what time does my selected life begin?)

Where am I? (In what city, neighborhood, building, and room do I find myself? Or in what landscape?)

What surrounds me? (The immediate landscape? The weather? The condition of the place and the nature of the objects in it?)

What are the immediate circumstances? (What has just happened, is happening? What do I expect or plan to happen next and later on?)

3. WHAT ARE MY RELATIONSHIPS?

How do I stand in relationship to the circumstances, the place, the objects, and the *other people* related to my circumstances?

4. WHAT DO I WANT?

What is my main objective? My immediate need or objective?

5. WHAT IS MY OBSTACLE?

What is in the way of what I want? How do I overcome it?

6. WHAT DO I DO TO GET WHAT I WANT?

How can I achieve my objective? What is my behavior? What are my actions?²³³

Secondary education is at the root of how many perceive history; therefore, it is important to understand current initiatives within the field of education. The research indicates that historical performances such as the *Fandangle* have a place among these initiatives. Performances have the ability to provide critical thinking and historical perspectives whether you are a performer or spectator. As proposed in the introduction, the *Fandangle* has a responsibility to educate and to do so with historical accuracy; therefore, it is incumbent on those making curriculum decisions, as well as those teaching the curriculum, to incorporate historical performance in the classroom.

²³³ Concepts taught to teachers in Region 10 Education Service Center and the Texas State Historical Association, Exploring Texas workshop series August 5, 2014. Seminar titled “Deep in the Heart of Texas” was given by Kids Who Care, Inc. and was described to “Bring Texas History to life in your classroom! Discover how to utilize theatre to ignite the mind of your children by accessing scripts and resources tailor-made for them.” Kids Who Care produces original musical theatre works and curriculum made to accommodate large groups and a mix of ages. Kids Who Care Inc. is located in Fort Worth, Texas. Uta Hagen, *A Challenge for the Actor* (New York: Scribner, 1991), 134.

With this in mind, on several occasions over the past two years, the author incorporated parts of the *Fandangle* performance, through video, into 7th grade Texas History classes, 8th grade Early American History classes, and Social Skills classes. Although the sample size of the classes is too small to use as statistical evidence, it is important to note the use and effectiveness of the *Fandangle* in the classroom.

During the Texas history units on Reconstruction and Cotton, Cattle, Railroads, and the Age of Oil, video clips referencing the flag parade (showing the six flags of Texas,) buffalo hides (referencing buffalo hunting), calf roping (cattle ranching), burning of the oil rig (age of oil) and some of the story lines dramatizing life and its various cultural influences were presented. As evidenced by students in various formative assessments, viewing the videos and photos increased student understanding of the era and the references above.

Video clips were also shown in an 8th grade American history class to lead discussions on westward expansion and the effects it had on various people such as Indians and women. Additionally, in a social skills class, video from the parade and from some of the performance was shown and discussions occurred on the community effect the performance has had over the years. These classes were in the Dallas area and not in Albany where the performances occur, but they provide evidence of the possible use of the material outside of the Albany community. Had the author taught school in the Albany area, one would assume the prior knowledge of the era would have been even greater due to the amount of time students spend actually participating in the performance. “Children growing up in Albany know a bit more history than most others their age in other towns- because in Albany we learn the history by singing, acting, and performing it

in the summertime.”²³⁴ Children in other areas that do not participate in the *Fandangle* can benefit from this performance, as well.

The *Fandangle* is educational in the sense that it provides a history lesson to those who participate in the performances in addition to those in the audience. It is educational to those of all generations. The *Fandangle* has a potential to be educational for students outside of Albany. Many students, particularly those of lower socio-economic status, are unable to experience performance. In showing video performances or even clips of the performance in the classroom, students are able to engage as an audience member and experience historical performance in an artistic sense. Additionally, historical performances such as the *Fandangle* provide an opportunity for teachers to engage their students on a differentiated level that will affect their overall learning in an historical sense.

Like this group from 1955, youth involvement has been paramount to the show's success through the years. Fandangle leaders are striving to continue that emphasis.



Photo courtesy of Fort Griffin Fandangle Association

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Figure 4.1. 1955 Young Fandangle performers

²³⁴ Dromgoole, *Remembering When: Albany and the Fort Griffin Fandangle*, 9.

²³⁵ Dromgoole, *Remembering When: Albany and the Fort Griffin Fandangle*, 24.

Fandangle Outside the Classroom

In thinking about the impact of the *Fandangle*, one must return to the initial questions posed in the introduction, as well as the driving research goals. These goals revolve around using historical performance to view and interpret the *Fandangle*, using public history to understand its participants and audience members, and using secondary education to understand its educational purposes and lasting effects. The analysis of the performance itself includes understanding what narratives and myths have been created through our collective history and understanding how we might adjust these perceptions in the future.

Initially the hypothesis questioned whether the *Fandangle* was perpetuating an accurate portrayal of Texas history. Over time memories fade and become less accurate, history is reevaluated for accuracy, and personal agendas often become part of its lessons. Perhaps we do not need to concern ourselves with the historical accuracy in the *Fandangle*. We know that many journal and individual accounts went into writing the original script.

We also know that many works, such as *The Quirt and the Spur*, were not originally intended to be historically accurate; however, many of these works have been viewed as such through the years. One should, as many of our “Southern” mothers would say, “Take it (the *Fandangle*) with a grain of salt.” Historical outdoor performances have a duty much greater than historical accuracy. With new technologies providing new ways to do research, attention should, perhaps, turn elsewhere.

Preserving our history is important. Preserving our history from various perspectives is also important. Continually working to uncover new findings is important. But perhaps this is not all we should focus on; perhaps we are focusing on the wrong things. When looking at historical

performances, the focus should be on what these performances provide. The key here is relationships: learning through these relationships, keeping history alive through these relationships, and bringing communities and individuals closer together through these relationships. The *Fandangle* is a unique historical performance in that it is not performed by professionals, nor is profit the primary focus. The performances are only held for two weekends a year, yet they bring in audience numbers equal to many performances that have lengthier seasons.

Relationships are often forged through common experiences, particularly experiences of struggle. The *Fandangle* provides these relationships. Relationships develop on many levels for both participants and observers due to the following: common performance participation, participation over time, common performance skills, common ancestors, similar ancestors in character or era, similar basic family/religious values, similar appreciation of struggles and hard times, and similar appreciation of wholesome entertainment.

Having interviewed participants and analyzed numerous surveys, there were common themes among their responses. Those that participated had a sense of local pride and appreciation for the generations that had come before them. Strong similarities also existed in religious and political views, as well as an appreciation for military, particularly military actions prior to and including World War II. Many mentioned 9/11 and correlated the event to American pride and patriotism. Only a few emphasized the negative treatment Indians received. Additionally many shared the same interest in literature and television shows, most being very conservative, family oriented shows, often of a nostalgic nature.

The trend in public history has been to emphasize overlooked or marginalized people by telling their individual stories rather than continuing to emphasize already well-known figures in history. This storytelling gives people a sense of importance, as if it were possible to leave their mark on the world. The relationships that form when this happens are about connections. People seek personal connections and connections with the past, both consciously and subconsciously. Most of the *Fandangle* survey participants were married, and for the most part they were successive generation participants, many of whom had ancestors that had lived in Albany since the 1800s. A few participants also indicated membership in hereditary societies such as DRT and DAR, which is a current trend in our country.

As we move forward, technology can play an even larger role in how the *Fandangle* is perceived, how it is utilized, and how it benefits performers and observers. Genealogy, for example, is an area that the *Fandangle* relates to and could perhaps pair with for future study. The August 2015 issue of *Public Historian* included a reprint of Jerome de Groot's October 2014 International Federation for Public History Plenary Address. In it de Groot discusses how public history should consider the interest in genealogy and realize that it is "an immensely influential activity" for people whose quest is to "conceptualize, imagine, and engage in the past."²³⁶ Additionally, he argues that this type of work gives voice to a forgotten, unconsidered majority and reminds readers that public history is meant to create local domestic stories focusing on human experiences.

The *Fandangle* creates interest in finding one's family roots, studying the roots of historical figures—particularly those mentioned in the performance—and encourages personal,

²³⁶ Jerome de Groot, "On Genealogy." *The Public Historian* 37, no.3 (August 2015): 103.

historical research. As the third favorite national pastime, family tree work can easily provide various databases for the performers and/or databases of historical research on the *Fandangle*. This could serve to satisfy the survey respondents' and performers' interests in studying their family and perhaps finding an untold story in their family tree.²³⁷ This type of preservation provides somewhat of a memorial to the people of Albany, both past and present, and would likely perpetuate the myth of the Cowboy and the West.

Having presented the different disciplines within which the *Fandangle* can be placed, the many lenses through which it can be viewed, the many survey responses about it, and the performance itself, four things stand out: community cohesiveness, generational affect, educational efficacy, and potential. Although general historical accuracy is important, it is not the only purpose of performance. The performance develops artistic talents and creates a sense of community while merging history and myth making. Additional studies on the *Fandangle* could go in several directions including replicating the research here on a larger scale or conducting statistical research on the *Fandangle* and other historical performances utilized in the classroom.

Additionally, in light of the technological direction of society and academic studies, the *Fandangle* could be digitized in the sense of recording information for the participants, as well as creating a data base of information on the historical figures referenced in the performance. That being said, the townspeople of Albany and their annual performance have a potential to affect future generations for years to come. In addition they provide us with an opportunity to study our narratives, myths, education system, generational studies, and community cohesiveness all while cementing the cohesiveness of the Albany residents themselves.

²³⁷ de Groot, "On Genealogy." 103.

APPENDIX A

FANDANGLE SYNOPSIS

PART ONE

Flag Parade

Horseback riders carrying various flags ride across the outdoor stage as they introduce The flags. Ladies riding sidesaddle also ride across the stage and the narrators arrive on a horse drawn carriage. Songs during this section include, “Ol ‘Timer,” “Remember When,” “Ruins of a Home,” and “Six Bright Flags.”

Indians

Within this section, there are three sections. First section, titled Indian Prairie, has children running across the stage representing tall grass, cactus, catclaw, mesquite, pecan, cottonwoods, live oak, yucca, bear grass, sage, and wildflowers. The second section titled The Animals has children representing a rattlesnake, silver quail, dove, hawk, chaparral, owl, eagle, deer, antelope, jackrabbit, raccoon, possum, armadillo, porcupine, skunk, prairie dogs, wolves, coyotes, bobcats, and buffalo. Finally the last section under Indians is called the Indian Village and the Indian Chief, Indian Horsemen, Oldest Indian, and First Adventurer is represented by adults.

Cowboys

This section begins with a roping and branding demonstration followed by men hanging around the chuck wagon. Songs that are sung include, “Come and Get It (Son of a Gun Stew),” “Lightning Strike,” “Thundering Herd,” “Cowboy’s Prayer,” and “Tall Tale.” During this section Longhorns are corralled on and off the outdoor stage.

Settlers

In this section the settlers are displayed with full cast, and the songs, “Going to Texas/Lock Stock and Barrel.” “Servant’s Song,” “You Can’t Change Them Ways,” “Canyon Courtin,” and “End of the Day” are sung. Within this section there is a subdivision called Women’s Work. In Women’s Work the songs, “Ain’t No Life For a Lady,” “Godey’s Lady’s Book,” “Seven Years With the Wrong Man,” and: “Farmer’s Curst Wife” are sung. Throughout the songs there are skits and narration which often are historically based such as “Godey’s Lady’s Book,” which refers to a fashion magazine of the 1800s.

Enfare

The Enfare begins with Ladies with Food and continues with the songs: “Frontier Children,” “Kissin Kin”, Huppi Hi,” “Blood on the Saddle,” and “Indian Raid.” This finale for the first part involves the whole cast in song and dance. The younger kids perform several square dance squares and the older youth perform square dances as well.

PART TWO

Griffin Avenue

At the beginning of Part Two and prior to Griffin Avenue there is the flag raising, the Calvary Hack and Calvary Rides followed by the song “Frontier Calvary.” The backdrop of this segment is the Town and its main store fronts along Griffin Avenue. Songs included are, “The Town of Fort Griffin,” “Officer’s Ball” (complete with an actual ball), “Over the Age of Consent,” and Drunk and Disorderly”. During this segment there is singing and dancing from the Women’s Temperance Society, and Ladies of the Night.

Beehive Saloon

The Beehive Saloon is the location on Griffin Avenue where there is drinking and prostitution. Songs in this section include, “Within This Hive,” “Desperado Dentist from Dallas” (story about Doc Holliday), “Can-Can,” “And Their Men”, “Accent on the Lady,” and “Think of Me Now and Then.”

Religion Comes to Griffin

This short section consists of a circuit rider and a rendition of Hank William’s “I Saw the Light.”

Albany

The last section before the Finale starts out with a simulated train and the song, “Texas Central” to portray how the train came through another town near Fort Griffin and as result, the town began to die. The Pink Ladies are then portrayed through the song and dance, “Genuine Lady.” Final songs include “Keep Drilling Down,” “Beautiful Days of November,” and “Remember When” with a full cast.

Finale

Finale includes the full cast singing to “Prairie Land.”

APPENDIX B

REISSUED 1966 SURVEY TO INSTITUTE MEMBERS- OUTDOOR THEATRE SURVEY

This survey is a reissue of a survey in 1966 originally sent to the 28 members of the Institute of Outdoor Drama which became research for Marion Shockey's Master's Thesis on the Fandangle. The reissued survey being sent to current members of the Institute of Outdoor Drama is research for a dissertation in Humanities focusing on the Fandangle (the oldest outdoor historical production in Texas) in the framework of performance studies and public history. No names will be used in the publication of the dissertation.

Name of person responding _____

Title and/or relationship with theatre _____

1. Name of theatre _____
2. Location _____
3. Producing organization _____
4. Year theatre was opened _____
5. Has theatre produced annually since opening? _____ Yes _____ No
If no, please explain.

6. Title of present production (use the past production if currently not in production)

7. Author _____
8. Type of production:
_____ pageant _____ variety
_____ "symphonic drama" _____ historical drama
_____ musical _____ Shakespearean
_____ other _____
9. Is the same production given annually? _____ Yes _____ No
If no, please explain.

10. Classification of present production:
_____ Community theatre; produced by citizens of the community
_____ Regional drama; representative of a particular region of the United States.
_____ Folk drama; depicting the life, philosophies, habits, language, etc. of a specific locality.
_____ People's theatre; originated, developed, and produced by the people of a certain locale or community.
_____ None of these. Please explain.

-
11. Do the local citizens participate in the production? _____ Yes _____ No
 If yes, in what capacities? _____
12. Do professional theatre people assist with the production? _____ Yes _____ No
 If yes, in what areas?
 _____ script writing _____ costuming
 _____ producing _____ coaching
 _____ directing _____ promotion
 _____ acting _____ properties
 _____ lighting _____ other _____
13. Do other persons from outside the community participate? _____ Yes _____ No
 If yes, in what capacities?
-

Please answer the following if your production is historical in nature. If you wish to receive the results of this survey, please check question 20.

14. What attitude does the script show toward the historical material?
 _____ dramatic _____ philosophical
 _____ romantic _____ other _____
 _____ comic
15. Is the presentation _____ realistic? _____ stylized? _____ both?
16. How is the script presented?
 _____ actors speak the lines
 _____ narration with pantomime
 _____ other _____
17. Is music used in the production? _____ Yes _____ No If yes, how is it used?
 _____ background
 _____ special numbers
 _____ other _____
18. Is the music original? _____ Yes _____ No
19. What is the musical instrumentation?
 _____ organ
 _____ orchestra
 _____ piano
 _____ recorded
 _____ other _____
20. Do you wish to receive the tabulated results of this questionnaire? _____ Yes _____ No
-

APPENDIX C

REISSUED 1998 SURVEY TO FANDANGLE PARTICIPANTS

Demographic Questions

1. How many years have you participated in the *Fandangle*? _____
2. Have other members of your family participated in the *Fandangle* over the years? _____
If so, how many generations have participated? _____
If so, please list titles but no names, ex. daughter, sister, grandfather

3. Prior to participating in the *Fandangle* did you have any theatre, music, or dance training? _____
If so, please list.

4. If you have participated in the *Fandangle* more than one year why do you continue to participate?

5. Do you think the *Fandangle* has changed the residents of Albany? _____
If so how?

6. Are you related to any of the characters in the performance? _____ If so, who?
(ex. Doc Holliday) _____
7. Are you related to Robert Nail? _____ If so, how?

8. Do you have any ancestors that were living in Texas during the late 1800s and were involved in activities as cattle driving, military, Buffalo hunting or other activities?
_____ If so, what were they involved in?

9. Is there any subject area you feel was left out of the *Fandangle* and perhaps wish for it to be included in future performances?

10. What year were you born? _____
11. Are you Male or Female? (Circle one)
12. What is your marital status?
- < > married
 - < > living with a partner
 - < > widowed
 - < > separated
 - < > divorced, or
 - < > never married?
13. What is your race or ethnic background?
- < > American Indian
 - < > Asian or Pacific Islander
 - < > Black or African-American
 - < > White (Caucasian), or
 - < > Latino or Hispanic?
14. What is your occupation?
-
15. Were you born in the United States? _____
If not, where were you born and when did you come to the U.S.?
-
16. Were your parents born in the United States? _____
If not, please explain.
-
17. What is the highest grade of school or level of education you have completed?
- < > no school or kindergarten
 - < > grades 1 to 11
 - < > high school
 - < > some college
 - < > college degree
 - < > some post-graduate school
 - < > master's degree
 - < > any doctorate or medical or law degree
 - < > vocational or technical school beyond high school
18. How would you classify your income level this past year?
- < > Was it less than \$15,000?
 - < > Was \$15,000- \$35,000?
 - < > Was \$35,000- \$50,000?
 - < > Was it more than \$50,000-\$75,000?
 - < > Was it more than \$75,000?

SURVEY

I. Activities Related to the Past

These are questions about the past. By the past, we mean everything from the very recent past to the very distant past, from your personal and family past to the past of the United States and other nations. There are many activities that relate to the past. I'm going to ask you about some activities that you may have taken part in during the last 12 months.

1. During the last 12 months, have you watched any movies or television programs about the past? _____
What kinds of movies or television programs about the past do you like?

2. During the last 12 months, have you read any books about the past? _____
What book or kind of books about the past do you like?

3. During the last 12 months, have you looked into the history of your family or worked on your family tree? _____
What were the reasons you looked into your family tree?

4. During the last 12 months, have you looked at photographs with family and friends?
_____ What are some of the reasons or occasions when you looked at photographs with family or friends?

5. During the last 12 months, have you written in a journal or diary? _____
Generally, what types of things have you written in your journal or diary?

6. During the last 12 months, have you attended a family reunion or a reunion of some other group of people with whom you have shared a common experience? _____
7. Have you participated in any hobbies or worked on any collections related to the past during the last 12 months? _____ What hobbies or collections have you worked on?

What are some of the reasons you participate in these hobbies or work on these collections?

8. During the past 12 months, have you visited any history museums or historic sites?

What were the reasons or occasions that you visited a history museum or historic site?

9. During the past 12 months, have you taken any photographs or videos to preserve memories? _____ Can you please tell me some of the occasions or reasons you took photographs or videos to preserve memories?

10. During the last 12 months, have you taken part in a group devoted to studying, preserving, or presenting the past? (e.g. Fandangle, DRT-Daughters of the Republic of Texas, DAR) _____ If so, what group was it? (You may list more than one)

11. What were the reasons you participated in a group devoted to studying, preserving, or presenting the past?

II. Trustworthiness of Sources of Information about the Past

Now I'm going to ask about some places where people might get information about the past.

*Please tell me how trustworthy you think each is as a source of information, using a **1 to 10 scale** where 1 means not at all trustworthy and 10 means very trustworthy. If you don't know enough about any particular source to rate it, just leave it blank.*

1. Generally, how trustworthy do you think museums are as a source of information about the past? (give number between 1 and 10) _____
2. Overall, how trustworthy do you think movies and television programs about the past are as a source of information about the past? _____
3. Generally, how trustworthy do you think non-fiction books are as a source of information about the past? _____
4. How trustworthy do you think personal accounts from your grandparents or other relatives are as a source of information about the past? _____
5. Generally, how trustworthy do you think high school history teachers are as a source of information about the past? _____
6. Generally, how trustworthy do you think college history professors are as a source of information about the past? _____
7. How trustworthy as a source of information about the past is a conversation with someone who was there? _____

III. How Connected to the Past People Feel on Certain Occasions.

Using the 1 to 10 scale where 1 means not at all connected to the past and 10 means strongly connected to the past, how connected to the past do you generally feel on these occasions?

1. Celebrating holidays. _____

What is it about such occasions that make you feel connected to the past?

2. Visiting a history museum or historic site. _____ Please give me an example of a museum or historic site that made you feel connected to the past?

Why did that museum or historic site make you feel that way?

3. Gathering with your family. _____ How does gathering with your family make you feel connected to the past?

4. Watching a movie or TV program about the past. _____

What movies or TV programs about the past make you feel especially connected to the past?

How do those movies or TV programs make you feel more connected than other TV programs or movies?

5. Studying history in school. _____ Please tell me of an occasion studying history in school where you felt particularly [Circle: CONNECTED OR UNCONNECTED] to the past.

6. Reading a book about the past. _____ Please give me an example of a book that made you feel particularly connected to the past?

What about the book made you feel that way?

IV. The Importance of Various Pasts

1. Knowing about the past of which one of the following four areas or groups is most important to you:

- < > the past of your family
- < > the past of your racial or ethnic group
- < > the past of the community in which you now live, or
- < > the past of the United States?

Why is knowing about the past of importance to you?

2. Besides the four I just asked you about, is knowing about the past of any other area or group very important to you?

3. Many people believe it is important for our children to know about the past. What about the past do you think is important for children to know?

4. As you remember, we defined the past as everything from the very recent past to the very distant past, from your personal and family past to the past of the United States and other nations. With that in mind, what event or period in the past has most affected you?

What did you learn from that event or period?

5. Please name a person, either a historic figure or one from your personal past, who has particularly affected you.

What did you learn from that person?

6. In what ways do you think differently about the past now than you did when you were younger?

APPENDIX D

TABLES

Table 1. 1965 and 2013 Theatre Comparison

Names of production, theatre, or organization in the Institute of Outdoor Drama 1965	Location
Black Hills Passion Play	Spearfish, SD
The Book of Job	Pineville, KY
Chessman Park	Denver, CO
The Common Glory	Williamsburg, VA
Cross and Sword	St. Augustine, FL
Forest Park	St. Louis, MO
Hill Comorah Pageant	Palmyra, NY
Home is the Hunter	Harrodsburg, KY
Honey in the Rock	Beckley, WV
Horn in the West	Boone, NC
Iroquois Amphitheatre	Louisville, KY
Jennie Wiley State Park	Prestonsburg, KY
Jones Beach Marie Stadium	Long Island State Park, NY
Kenlake Amphitheatre	Murray, KY
Last Escape of Billy the Kid	Santé Fe, NM
The Lost Colony	Manteo, NC
Mount Tamalpais	Tampala, CA
N.Y. Shakespeare Festival	Ashland, OR
The Ramona Pageant	Hemet, CA
San Jose Mission Amphitheatre	San Antonio, TX
Shakespeare Festival	Boulder,, CO
Shakespeare Under the Stars	Yellow Springs, OH
Starlight Theatre Association	Kansas City, MO
Stephen Foster Story	Bardstown, KY
Trail of the Lonesome Pine	Big Stone Gap, VA
United a Nation	Farmington, PA

Main Show Name of Institute of Outdoor Drama 2013 members	Company Name of Institute of Outdoor Drama 2013 members	Location	Response to Survey
	Shady Shakespeare Theatre Company	Saratoga, CA	No

	Cape Fear Shakespeare on the Green	Wilmington, NC	No
A Company of Fools Theatre	A Company of Fools Theatre	Ottawa, ON Canada	No
A. Lincoln: A Pioneer Tale	Lincoln Amphitheatre	Lincoln City, IN	No
Accademia Dei Licini - Teatro Licinium	Accademia Dei Licini - Teatro Licinium	Erba, Como Italy	No
American Players Theatre	American Players Theatre	Spring Green, WI	No
Bard on the Beach (AU)	Bard on the Beach (AU)	St. Peters, Sydney, New South Wales Australia	No
Canadian Badlands Passion Play	Canadian Badlands Passion Play	Drumheller, AB Canada	No
Charlotte Shakespeare Festival	Collaborative Arts Theatre	Charlotte, NC	No
Colorado Shakespeare Festival	Colorado Shakespeare Festival	Boulder, CO	No
Commonwealth Shakespeare Company	Commonwealth Shakespeare Company	Babson Park, MA	No
Deco Arts, Inc.	Deco Arts, Inc.		No
Dock Brown: Legend of an Outlaw	Pine Knob Theatre	Caneyville, KY	No
Door Shakespeare	Door Shakespeare		No
Drums Along the Mohawk Outdoor Drama by Walter D. Edmonds	American Heritage Living Hist. Prod	Mohawk, NY	Yes
EmilyAnn Theatre and Gardens	EmilyAnn Theatre and Gardens	Wimberley, TX	No
Ethan Allen	DSF Festival		No
First for Freedom	Halifax County Historical Drama	Halifax, NC	No
Freewill Shakespeare Festival	Freewill Shakespeare Festival		No
From This Day Forward	Old Colony Players	Valdese, NC	No
Happy Canyon Night Show	Happy Canyon Co., Inc.	Pendleton, OR	No
Harrisburg Shakespeare Company	Gamut Theatre Group	Harrisburg, PA	No

Heart of America Shakespeare Festival	Heart of America Shakespeare Festival	Southmoreland Park, Kansas City MO	Yes
Hill Cumorah Pageant	Church of Jesus Christ of Latter-Day Saints (NY)	Rochester, NY	No
Horn in the West	Southern Appalachian Historical Association (Daniel Boone Amphitheater)	Boone, NC	Yes
Hudson Valley Shakespeare Festival	Hudson Valley Shakespeare Festival	Garrison, NY	No
Idaho Shakespeare Festival	Idaho Shakespeare Festival	Boise, ID	No
Illinois Shakespeare Festival	Illinois Shakespeare Festival	Normal, IL	No
Jenny Wiley Theatre	Jenny Wiley Theatre	Prestonburg, KY	No
Kentucky Conservatory Theatre/Summer Fest	Kentucky Conservatory Theatre/Summer Fest	Lexington, KY	No
Kentucky Shakespeare Festival	Kentucky Shakespeare Festival	Louisville, KY	No
Kingsmen Shakespeare Company	Kingsmen Shakespeare Company	Thousand Oaks, CA	No
(Mountaineers) Kitsap Forest Theater/Mountaineers Players	Kitsap Forest Theater/Mountaineers Players	Bremerton, WA	Yes
Laura's Memories	Ozark Mountain Players	Mansfield, MO	No
Liberty	Sycamore Shoals Historic Area	Elizabethton TN	No
Little Shepherd of Kingdom Come	Cumberland Mountain Arts & Crafts Council	Jenkins, KY	No
Living Word Outdoor Drama	The Living Word Outdoor Drama, Inc.	Cambridge, OH	No
Marin Shakespeare Company	Marin Shakespeare Company	San Rafael, CA	No
Matewan Massacre Drama	Matewan Drama Group	Matewan, WV	No
Miracle on the Mountain	Crossnore School	Crossnore, NC	No
Miracle Worker, The (Helen Keller Birthplace)	Miracle Worker, The (Helen Keller Birthplace)	Tuscumbia, AL	No
Montford Park Players	Montford Park Players	Asheville, NC	Yes

Mormon Miracle Play	Church of Jesus Christ of Latter-Day Saints	Manti, UT	No
Nebraska Shakespeare Festival	Nebraska Shakespeare Festival	Omaha, NE	No
Oklahoma Shakespeare in the Park	Oklahoma Shakespeare in the Park	Oklahoma City, OK	No
Oregon Shakespeare Festival	Oregon Shakespeare Festival	Ashland, OR	No
Original Practice Shakespeare	Original Practice Shakespeare	OR and Canada	No
Pennsylvania Renaissance Faire	Pennsylvania Renaissance Faire	Faire Manheim PA	No
Pioneer Playhouse	Pioneer Playhouse	Danville, KY	No
Ramona	Ramona Bowl Amphitheatre	Hemet, CA	Yes
Salado Legends	Salado Legends	Salado, TX	No
Seattle Shakespeare Festival/Wooden O	Seattle Shakespeare Festival/Wooden O Theatre	Seattle, WA	Yes
Serenbe Playhouse	Serenbe Playhouse	Chattahoochee Hills, GA	No
Shakespeare by the Sea	Shakespeare by the Sea	San Pedro, CA	No
Shakespeare by the Sea Festival	Shakespeare by the Sea Festival	St. John's, NL Canada	No
Shakespeare in Clark Park	Shakespeare in Clark Park	Philadelphia, PA	No
Shakespeare in Delaware Park	Shakespeare in Delaware Park	Buffalo, NY	Yes
Shakespeare Players	Rochester Community Players	Rochester, NY	No
Shakespeare WA (Western Australia)	Shakespeare WA (Western Australia)	Greenwood, WA Australia	No
Sleepy Hollow Theatre & Arts Park	Sleepy Hollow Theatre & Arts Park	Bismarck, ND	Yes
St. Lawrence Shakespeare Festival	St. Lawrence Shakespeare Festival	Prescott, ON Canada	Yes
Sword of Peace/Pathway to Freedom	Snow Camp Outdoor Theatre	Snow Camp, NC	No
Terror of the Tug	McArts	McDowell County, WV	No

TEXAS Musical	Texas Panhandle Heritage Foundation	Canyon, TX	No
The Amistad Saga: Reflections	African American Cultural Complex	Raleigh, NC	No
The Aracoma Story, Inc.	The Aracoma Story, Inc.	Logan, WV	No
The Great Passion Play	The Elna M. Smith Foundation	Eureka Springs, AR	No
The Last of the Mohicans	The Last of the Mohicans Outdoor Drama, Inc.	Lake George, NY	No
The Lost Colony	Roanoke Island Historical Association	Manteo , NC	No
The Man Who Ran	Picture in Scripture Amphitheater	Disney, OK	No
The National Botanical Garden of Wales	The National Botanical Garden of Wales	Bristol, Wales	No
The Old Homestead	The Old Homestead		No
The Promised Land	Walk in the Light Productions Inc.	Bath, NC	No
The Stephen Foster Story	Stephen Foster	Bardstown, KY	No
The Story of Jesus, The Story of Noah	Power and Light Productions	Wauchula, FL	Yes
Theatre in the Park	Theatre in the Park	Springfield, IL	No
Theatre Under the Stars (Vancouver)	Theatre Under the Stars (Vancouver)	Vancouver, BC Canada	No
Theatre Under the Stars NH	Theatre Under the Stars NH	Waterville Valley, NH	No
Theatre West Virginia	Theatre West Virginia	Beckley, WV	No
Tom Dooley: A Wilkes County Legend	Bleu Moon Productions	Wilkesboro, NC	No
Trail of the Lonesome Pine	Trail of the Lonesome Pine	Big Stone Gap, VA	Yes
Trumpet in the Land/The White Savage	Ohio Historical Drama Assoc. Inc.	New Philadelphia, OH	No
Unto These Hills	Cherokee Historical Assoc.	Cherokee, NC	No
Utah Shakespeare Festival	Utah Shakespeare Festival	Cedar City, UT	Yes

Washington Crossing Open Air Theatre	Washington Crossing Open Air Theatre	Titusville, NJ	No
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Table 2. Results of 2013 Reissued Outdoor Theatre 1965 Survey to Outdoor Institute of Drama Members ²³⁸

1. Name of Theatre	2. Location of theatre	3. Producing Organization	4. Year theatre opened	5. Annual Production
Cattleman's Arena	Wauchula, FL	Power & Light Productions	-----	-----
Daniel Boone Amphitheater	591 Horn in the West Drive, Boone, NC	Southern Appalachian Historical Association	1952	Yes
Drums Along the Mohawk Outdoor Drama by Walter D. Edmonds	Mohawk, NY	American Heritage Living History Productions	2012	No, 2013 production was cancelled 2 weeks into rehearsals due to injury of principal character and inability to replace.
Heart of America Shakespeare Festival	Southmoreland Park, Kansas City, MO	Heart of America Shakespeare Festival	1991	Yes
June Tolliver Playhouse	Big Stone Gap, VA	Lonesome Pine Arts & Crafts, Inc.	Aug. 1964	Yes
Montford Park Players	Hazel Robinson Amphitheatre 92 Gay St PO Box 2663 Asheville NC 28801	The Montford Park Players	1973	Yes
Mountaineers Kitsap Forest Theater	Bremerton, WA	Mountaineers Players	1923	Yes, except for 4 years during World War 1

²³⁸ The list of 2013 names was provided by the Director of the Institute director Michael Hardy along with contact names and email addresses.

Ramona Bowl Amphitheatre	Hemet, California	Ramona Pageant Association	1923	Yes
Shakespeare In Delaware Park	Buffalo New York	Shakespeare In Delaware Park	1976	Yes
Sleepy Hollow Theatre & Arts Park	Bismarck, ND	Sleepy Hollow Theatre & Arts Park	1990	Yes
St. Lawrence Shakespeare Festival	Prescott, ON Canada	St. Lawrence Shakespeare Festival	2003	Yes
Utah Shakespeare Festival	Cedar City, Utah	Utah Shakespeare Festival Foundation	1962	Yes!
Wooden O Theatre	Seattle, WA	Seattle Shakespeare Company	SSC 1991 Wooden O 1994	Yes

Name of Theatre	6. Present Production	7. Author	8. Type of Production	9. Same production given annually?
Cattleman's Arena	<i>Story of Noah</i>	Michael R. Graham	Religious	No, we alternate between Story of Noah and Story of Jesus
Daniel Boone Amphitheater	<i>Horn in the West</i>	Kermit Hunter	historical drama	Yes
Drums Along the Mohawk Outdoor Drama by Walter D. Edmonds	No, 2013 production was cancelled 2 weeks into rehearsals due to injury of principal character and inability to replace.	Kyle Jenks	Historical Drama	Yes
Heart of America	<i>As You Like It</i>	William Shakespeare	Shakespearean	Not the same play. But

Shakespeare Festival				always Shakespeare.
June Tolliver Playhouse	<i>Trail of the Lonesome Pine Outdoor Drama</i>	Novel's author: John Fox, Jr. Playwrights: (1) Earl Hobson Smith (2) Jerry Argetsinger (3) Jill Stapleton-Bergeron(4) Cara Harker & Barbara Polly	Historic musical production based on best-selling novel written in 1908	Yes
Montford Park Players	Production season consisting of five summer Shakespeare productions, and three indoor winter productions. Currently producing <i>A Christmas Carol</i> Dec.5-22	Charles Dickens	Other	Yes
Mountaineers Kitsap Forest Theater	<i>Narnia & The Secret Garden</i> (spring & summer 2013) <i>Honk! & Annie</i> (spring & summer 2014)	Various	Musicals	NO, we do different musicals every year
Ramona Bowl Amphitheatre	<i>RAMONA</i>	Garnet Home	Historical Drama based on novel.	Yes
Shakespeare In Delaware Park	2013 Summer season <i>Hamlet</i> and <i>Measure for Measure</i>	William Shakespeare	Shakespearean	2 different summer productions each year
Sleepy Hollow Theatre & Arts Park	Broadway-style productions	-----	musicals, 1-2 annually	No

St. Lawrence Shakespeare Festival	<i>Hamlet/Maid for a Musket</i>	Shakespeare/Lucia Frangione	Shakespeare/Other	No
Utah Shakespeare Festival	We present eight shows per season in rotating repertory, June through October of each season	William Shakespeare and other master dramatists of the world.	3 or 4 Shakespeare productions, 1 or 2 musicals, 1 drama, and 1 or 2 comedies.	No. We do new season of plays each season.
Wooden O Theatre	<i>Henry V & The Tempest</i>	Shakespeare	Shakespeare	No., produce different Shakespeare shows outdoors each summer

Name of Theatre	10. Classification of Production	11. Local participation	12. Professional participation	13. Community participation
Cattleman's Arena	Regional religious volunteers with individual ministry in mind	Yes	Yes, Michael Graham with-script, costuming, producing, coaching, directing, music, acting, directing	Many people from surrounding communities volunteer in the areas of setup and acting. Many driving 100 miles round trip.
Daniel Boone Amphitheater	Regional drama	Yes, as paid actors, chorus members or volunteer "villagers".	Yes, script writing, costuming, producing, coaching, directing, lighting.	Yes, acting, production crew.
Drums Along the Mohawk Outdoor Drama by Walter D. Edmonds	It's some of both: As an outdoor historical drama that depicts life of actual inhabitants of the Mohawk Valley	No	No	What community?

	<p>of upstate NY during the American Revolution it has in my opinion, according to the given definitions, aspects of both Regional Drama and Folk Drama. If you have to pick one, pick Regional Drama. I feel the title Folk Drama is misleading even though the description is not. I think in common vernacular, Folk will imply for most people, legend, myth and ultimately fiction</p>			
Heart of America Shakespeare Festival	<p>None of these. Our Festival is a professional Shakespeare theatre company working under the auspices of Actors Equity Association.</p>	<p>Not ONSTAGE. But they volunteer during our production run in the park; giving out programs, selling food/beverage tickets, etc.</p>	<p>Yes. We are fully professional. Producing, directing, costumes, lights, sound, props, composition, fight direction, acting, teaching.</p>	<p>Sometimes. Actors.</p>
June Tolliver Playhouse	<p>Folk musical drama depicting the life of the mountain people and how the discovery of rich deposits of coal in the area</p>	<p>Yes</p>	<p>Yes. Artistic Director and Lighting designer</p>	<p>Yes. Actors from neighboring states play some of the roles in the production due to their close proximity such as</p>

	affected their lives.			Tennessee, Kentucky & North Carolina.
Montford Park Players	Community theatre	Yes- all roles open to the public	Yes, in costuming, producing, coaching, directing, promotion, properties, lighting	Not generally
Mountaineers Kitsap Forest Theater	Community theatre-produced by citizens of the community	Yes	sometimes - but not normally	No
Ramona Bowl Amphitheatre	People's theatre	Yes	Yes, acting	Yes, acting
Shakespeare In Delaware Park	Free Professional Shakespeare productions	Local actors audition each year	Yes it is a fully professional theatre company	We do have actors from out of town occasionally
Sleepy Hollow Theatre & Arts Park	Community	Yes	yes, costuming, producing, coaching, promotion, directing acting, properties, lighting	yes, usually in technical aspects like set design and construction, lighting
St. Lawrence Shakespeare Festival	None of these. Professional productions	No	Yes	Yes
Utah Shakespeare Festival	Professional regional destination theatre. All participants are paid for their services.	-----	-----	-----
Wooden O Theatre	Community theatre	Yes	Yes. Costuming, producing, coaching, directing, promotion,	No

			acting, properties, other	
--	--	--	------------------------------	--

Name of Theatre	14. Attitude of historical material	15.Presentation type (stylized, realistic, or both)	16.Presentation of script	17. Music utilized
Cattleman's Arena	Dramatic and accurate	Both	actors speaking lines	Yes, background
Daniel Boone Amphitheater	philosophical, dramatic	Realistic	actors speak the lines	Yes, background.
Drums Along the Mohawk Outdoor Drama by Walter D. Edmonds	Dramatic	Realistic	actors speak the lines	Yes. Background
Heart of America Shakespeare Festival	It's all Shakespeare's works.	We change our concept each year per production. The shows are all Shakespeare. We enact them in different time periods and styles.	Actors speak all of Shakespeare's lines.	Yes. Music is composed for each production. It is sometimes internal in scenes, performed live and most often recorded used in transitions or for underscoring.
June Tolliver Playhouse	Dramatic, philosophical, romantic, some comedy and some violence.	Both	Actors speak the lines.	Traditional music is interspersed throughout the show.
Montford Park Players	Dramatic	-----	actors speak the lines	Music is used for background, pre-show & intermission, and sometimes for special dance numbers

Mountaineers Kitsap Forest Theater	N/A	-----	-----	-----
Ramona Bowl Amphitheatre	Dramatic/Romantic	Both	Actors speak the lines.	Yes. Special numbers
Shakespeare In Delaware Park	It is Shakespeare	Sometimes shows are done in traditional Shakespeare ways and sometimes they are modernized it depends on the director	As a fully produced production	sometimes Yesdepends on the director
Sleepy Hollow Theatre & Arts Park	N/A	N/A	speaking/singing	Yes. Full live orchestra
St. Lawrence Shakespeare Festival	N/A	Both	Professional productions with professional actors	Yes
Utah Shakespeare Festival	-----	-----	-----	-----
Wooden O Theatre	N/A	Both	actors speak the lines	Yes. Background

Name of Theatre	18. Original music	19. Instrumentation
Cattleman's Arena	Yes	Recorded
Daniel Boone Amphitheater	Yes	Chorus is live. Music recorded; sometimes live fiddle is added.
Drums Along the Mohawk Outdoor Drama by Walter D. Edmonds	Yes	Orchestra
Heart of America Shakespeare Festival	Yes	Instrumentation depends on the compositions and time period in which a play is set. We utilize many different instruments and musicians to create our sound scapes, transitions and underscoring.
June Tolliver Playhouse	Some original; some traditional.	Guitar, banjo, mandolin, violin.

Montford Park Players	some is live, some recorded	Yes
Mountaineers Kitsap Forest Theater	-----	Synth
Ramona Bowl Amphitheatre	Based on ancient California Native American songs and traditional Spanish music of 1850 California.	Ensemble
Shakespeare In Delaware Park	sometimes yesdepends on the director	Sometimes it is recorded soundtrack other times there are live musicians on the stage....again depends on the director
Sleepy Hollow Theatre & Arts Park	Broadway rights are paid for original Broadway musicals	orchestra and piano
St. Lawrence Shakespeare Festival	Yes	Other
Utah Shakespeare Festival	-----	-----
Wooden O Theatre	Usually	Other

Table 3. Results of 2013 Reissued 1998 Survey to Fandangle Participants

Demographic Questions

Question 1- How many years have you participated in the *Fandangle*?

Number Years Participated in Fandangle (78 returned surveys)	# Survey Participants
0 (None)	8
1	2
2	3
3	3
4	2

5	3
6	1
7	4
8	5
9	0
10	8
10+	1
11	3
12	2
13	1

14	1
15	3
16	0
17	0
18	0
19	0
20	2
21	0
20+	2
22	0
23	0
24	0
25	4
26	0
27	1
Over 27	1
28	1
29	0
30	3
30+	1
31	0
32	0

33	0
34	0
35	1
36	0
37	0
38	0
39	0
40	2
40+	2
41	1
42	0
43	0
44	0
45	2
46	0
47	1
48	0
49	0
50	2
51	1
52	0
53	1

Years participated	# Survey Participants
Participated 0-10 years	40
Participated 11-20 years	12
Participated 21-30 years	13
Participated 31-40 years	5
Participated 41-53 years	8

Question 2 – Have other members of your family participated in the *Fandangle* over the years?

Yes	No
69	9

If so, how many generations have participated?

Generations	# Survey Participants
1	4
2	21
3	28
4	13
5	3

If so, please list titles but no names, ex. daughter, sister, grandfather
 (*doesn't include participant of survey ex. Self)

Family Title	# Survey Participants
Spouse	1
Wife	11
Husband	11
Ex-husband	1
Children	11
Daughters	24
Sons	31
Grandchildren	11
Granddaughters	4
Grandsons	5
Great Grandchild	2
Great Granddaughter	1
Great Grandson	1
Nieces	8
Nephews	6
Great Niece	1
Great Nephew	1
Grand Nieces	1
Grand Nephews	1
Grandparents	3
Grandmother	9

Grandfather	7
Great Grandparents	1
Great Grandmother	0
Great Grandfather	1
Aunts	6
Great Aunts	2
Uncles	10
Great Uncles	2
Cousins	8
Parents	4
Mother	24
Step-Mother	1
Father	18
Siblings	3
Sisters	18
Brothers	13
Brother-in-laws	1
In-Laws	2
Father-In-Law	1
Step Father-In-Law	1
Mother-In-Law	1
Daughter-In-Law	1

Question 3- Prior to participating in the *Fandangle* did you have any theatre, music, or dance training?

Yes	No
27	44

If so, please list.

Training	# Survey Participants
Dance	8
Marge Bray Dance class	6
School Dance Team	1
Drill Team	1
Choir	3
Breckenridge Boys Choir	1
Music	2
Voice	2
Piano	6
Organ (including Calliope)	3
Guitar lessons from Alice Reynolds	1
Band	2
Drama class	1
School plays	4
Theater	3

Question 4- If you have participated in the *Fandangle* more than one year why do you continue to participate?

It's a great way to connect with our community-very good experience for my children.
Fandangle is just a part of Albany-It's a family of its own.
I help move sets, they always need help "they call and I go".
Good chance to see friends and enjoy family activity.
Fun, fellowship, pride of community, children love being in the show!
It was wonderful fun and a fabulous tradition. It is our history and where my roots and strength comes from.
For fun and pride, love the music and dance and to participate.
Gets in your blood.
Because it has become an annual event like a holiday. Especially enjoy the kinship that has occurred sharing history with kids.
It's fun and rewarding, good for Albany.
Had a great time getting to know the community that way.
It's a great story and a great community event. It's also fun to reenact history-especially the old West.
Enjoy it and watch others enjoy.
It has been a family tradition my entire life and it was never a question whether or not I would be in the Fandangle.
Wanted my descendants to appreciate local history and significance of Albany volunteer participation.
It was so much fun. First time in 1939, I was 9- everyone in our group participated.
Part of my heritage.

Tradition. A love for my heritage and of theatre.
Camaraderie of the community-especially important to my children.
Enjoy.
It is so much fun, and it helps Albany.
It's a great time to visit with friends. It's of great historical value. We want to keep it going.
Because it is fun and it benefits the community.
Bob Nail asked me.
Best use of my time growing up. Admired Mr. Nail and worked on stage crew.
It's fun. It teaches our children about our history in a fun way.
It is fun and we become a family during those months.
Fun, fun, fun.
Yes-part of our history.
Fellowship, community, fun.
I enjoy it more every year.
It is fun-it helps Albany; our guests love to see it.
Enjoyment, helping community.
It was just so much fun. I got in trouble once with my Dad and the punishment was that I couldn't "Huppi Hi" in that year's show. I was crushed.
Community spirit; fun; tradition.
History, pride, being with friends.
I have been in it my whole life; it is a part of me and Albany. It is fun to spend time with family and friends.
An obligation as a citizen.
While instilling an appreciation of our past, it binds our community into a common cause, which we are better for.
Family-Fun-Good Community project.
Yes, glad/proud to be a part of it. Fellowship also. I love the Fandangle.
Summer fun-pride in Albany.
Community spirit.
Family tradition.
We were in the Fandangle growing up and continued in the summers during college. Brought our children to participate when they were old enough.
Perpetuate history of this area and offer social life for the children (unlike other small town social activities).
Fun for kids, community spirit.
Community project.
The fellowship with others I don't see very often. Helps the community.
They need the help.
Lots of fun-every one of my friends participated; great leadership; working together welded our community!
I grew up in the Fandangle. I was 4 months old in my 1 st Fandangle. Now it is a tradition passed down through the generations.
The camaraderie-the friendship.

Part of my heritage.
It's a fun way to celebrate community and heritage!
Tradition Fun, Family, Friends.
Family and community.
Community spirit, relationships.

Question 5- Do you think the Fandangle has changed the residents of Albany? If so how?

It has given them a common ground and focus. It's a great equalizer.
It brings the town together.
Albany is a very tight and personal town—"meaning everyone knows and helps each other".
Made them more aware ad proud of their heritage.
Shows them how to work together for a common cause which flows to other community events.
Pride in our community and feeling of accomplishment.
More town spirit, many have learned dances, singing, etc.
Where else to people from all parts of life five their time and treasure for such a wonderful event.
More aware of historical events, pride, drama.
A feeling of community. Brings together babes in arms to octogenarians.
We have a special kinship with each other because we all work for a common goal.
Nurtures the talents they have.
Brings people closer together and gives them perspective on history.
The young people aren't as shy when speaking to groups; We have a firsthand experience in the importance of volunteerism.
It has made them proud and more aware of the rich history of our county and surrounding area.
It unites the residents.
I think (and know) Fandangle brings the community of Albany together as well as building the town's heritage and tourism.
More pride in community.
Solid community spirit.
Everyone from young ones to older, we all loved it.
We are a closely knit community working together to represent our town and our history well.
Provided pride in past history.
Increase I community identity and loyalty to each other; belonging to something bigger/older than oneself.
Pulls them together.
Kids (especially) go out into the world without being afraid! They were brought up on the BIG STAGE!
We've learned how to work together.
It is the glue that bonds everyone together.
I live here, but I have no comparison of not having the Fandangle!

Much more arts dominated than rodeo and baseball of other small towns.
Youngsters start early getting comfortable performing. It shows off the talent in the community.
More outgoing, a large sense of pride, a “presence” when asked to perform or speak in front of an audience.
Made them more friends to visitors, more proud of their city.
We are all down to earth, fun loving people.
Have made Albany a very community oriented, great small town.
We have learned about our heritage and history of the Fort Griffin and Albany and appreciate the history.
Respect for others, working together, history.
Closer relationships, community, purpose.
Close knit community working together.
It puts everyone on the same social level. It brings out talents that were hidden, or never known.
Brings them together like family.
The entire community co-operates as they otherwise wouldn’t Our town has such a unique shared history and experience. The town’s economy is booted- it’s a massive impact on all citizens.
Given us a common point of pride; plus, we get to know people not in our social circle.
It brings everyone together to work for a common goal.
It has united the rich and poor in a common cause- the promotion of Albany.
We are closer knit, closer and have a great appreciation of our history.
Meet residents of all economic brackets-better community spirit.
The Fandangle is part of our town. The people in it are like family. The word “Fandangle” and the music, etc., is common household language year round. We have sung the Fandangle songs in the middle of winter to kids at bedtime.
Family enjoyment.
Brought them together.
Broadened their horizons.
Pride in our town, closeness of citizens.
More community minded.
Community participation/growth and the town experiences global visitors.
It develops pride (a sense of value) in our community, fosters friendships, and develops confidence in adults and children.
Learn to work/play together; get to know new families, gives confidence to those who begin young and pursue the arts later.
It has preserved cultural heritage; maintains spirit of community; promotes relationship between generations and socio-economic and religious groups.
Made them more outgoing.
I’ve only been in Albany 11 yrs. so I don’t know, but the community comes together.
Sense of our area history; community pride.
Historical reference about the place is valuable information to why you are in a place.

When new Albany residents participate for the 1st time, they can only then appreciate all the hard work and effort that is put into the <i>Fandangle</i> all by their community.
Made them a closer family.
Closer knit.
I think we're different. We're close, tight-knit with a strong foundation. We've learned from our history, good morals and character.
Proud, tradition.
Yes/No. Some are <u>stuck</u> in a "time warp." Newer residents see it as a great opportunity for family involvement.
Provides community.

Question 6- Are you related to any of the characters in the performance? If so who?

Yes	No
3 *	69

*Methodist Pastor character, Sally Reynolds Matthews and J.A. Matthews, and early county settlers.

Question 7- Are you related to Robert Nail? If so how?

Yes	No
3*	69

*married to cousin (2), cousin

Question 8- Do you have any ancestors that were living in Texas during the late 1800s and were involved in activities as cattle driving, military, Buffalo hunting or other activities? If so, what were they involved in?

Yes	No	Unknown
32*	33	4

*Indicates Yes answers; many had more than one listed as shown in chart below

Activities/Occupations	# Listed
Bartender	1
Buffalo Hunter	3
Business	1
Cattle Drivers	15
Civil War soldier	3
Cowboy	1
Farmer	4
Judge	1

Law Enforcement	1
Military	3
Presbyterian Minister	1
Railroad Employee	1
Ranchers	13
Stagecoach Driver	1
Teacher	1
Texas Ranger	1

Question 9- Is there any subject area you feel was left out of the *Fandangle* and perhaps wish for it to be included in future performances?

Yes	No
7	34

More about the soldiers.
Recent important history i.e. L/C Edwin Dyess WWII hero; Bataan death march survivor, etc.
Native American perspective, introduced tipi erection during 1870s.
The “homemaking” could be a little more refined because these women were.
More Indians. Bigger and better!
More history and Indian interaction.
Maybe more of the soldier’s lives at Fort Griffin.
No. Current Director and Past Directors Have Done An Excellent [job] Encompassing Local History.
No, it is too long already.

Question 10-What year were you born?

Year	# Survey Participants
1919	1
1920	0
1921	0
1922	0
1923	0
1924	0
1925	1
1926	1
1927	2
1928	2
1929	1
1930	1
1931	0
1932	0
1933	0
1934	1
1935	2
1936	1
1937	0
1938	0
1939	1
1940	0
1941	0

1942	0
1943	0
1944	3
1945	1
1946	1
1947	1
1948	4
1949	0
1950	2
1951	1
1952	4
1953	6
1954	1
1955	1
1956	2
1957	3
1958	2
1959	3
1960	1
1961	2
1962	1
1963	0
1964	1
1965	1
1966	0

1967	0
1968	0
1969	1
1970	0
1971	1
1972	1
1973	1
1974	2
1975	1
1976	0
1977	0
1978	1
1979	1
1980	0
1981	0
1982	0
1983	2
1984	0
1985	0
1986	0
1987	0
1988	0
1989	0
1990	1
1991	1

Age Range of Survey Participants	# of Survey Participants in Age Range
90s	1
80s	9
70s	7
60s	21
50s	16
40s	7
30s	5
20s	2

Question 11- Are you Male or Female?

Male	Female
33	40

Question 12- What is your marital status?

Marital Status	# of Survey Participants
Married	58
Living with Partner	0
Widowed	5
Separated	0
Divorced	5
Never Married	4

Question 13- What is your race or ethnic background?

Ethnic Background	# of Survey Participants
American Indian	0
Asian or Pacific Islander	0
Black or African-American	0
White (Caucasian)	73
Latino or Hispanic	0

Question 14- What is your occupation?

*Occupations includes currently employed and retired.

Occupation	# of Survey Participants
Accountant	1
Business- marketing, sales, adm. assist., manager	6
CEO or Business owner	5
Chamber of Commerce	1
Counselor	1
Cowboy, rancher, or farmer	12
Education/Teacher/Librarian	14
Housewife/Mother	6
Insurance	2
Interior Design	1
Investor	2
Landman	1
Nurse/Home Health Care Nurse	2
Oil driller/contractor	3
Pastor/Music Minister	2
Pharmacist	1
Physician/Surgeon	2
Publishing	1
Real estate	1
Restaurateur	1
Retired (unspecified)	8
Retired military	1
Service Tech Utility Company	1
Student	3
Technology	1
Trucker	1
Veterinarian	2

Question 15- Were you born in the United States? If not, where were you born and when did you come to the U.S.?

Yes	No
71	1*

*born in Germany

Question 16- Were your parents born in the United States? If not, please explain.

Yes	No
72	0

Question 17- What is the highest grade of school or level of education you have completed?

Education	# of Survey Participants
no school or kindergarten	0
grades 1 to 11	1
high school	1
some college	10
college degree	28
some post-graduate school	15
master's degree	10
any doctorate or medical or law degree	8
vocational or technical school beyond high school	0

Question 18- How would you classify your income level this past year?

Income Level	# of Survey Participants
Was it less than \$15,000?	1
Was \$15,000- \$35,000?	3
Was \$35,000- \$50,000?	9
Was it more than \$50,000-\$75,000?	15
Was it more than \$75,000?	43

SURVEY

I. Activities Related to the Past

1. During the last 12 months, have you watched any movies or television programs about the past?

Yes	No
72	1

What kinds of movies or television programs about the past do you like?

*Chart includes categories as well as individual shows as listed by participants

Program Categories or specific shows	# of Survey Participants
1920's topics	1
1950's movies	1
Afghanistan	1
Ancient Rome and Greece	2
<i>Andy Griffith</i>	1
Archeological shows	1
Biblical History	1
<i>Big Valley</i>	1
Biography	1
Bonnie and Clyde	1
Civil War	3
Documentaries	10
<i>Downton Abbey</i>	4
<i>Dr. Quinn Medicine Man</i>	1
Dramas	1
<i>Ed Dyess documentary</i>	1
<i>Gone with the Wind</i>	1
Historical fiction	4
History	18
History Channel	7
Indian Stories	1
Investigative series	1
Iraq	1
Kennedy	1
Lincoln	2
<i>Little House on the Prairie</i>	1
Modern History	1
PBS	2
Political	1
Religious	1
Texas History	2
U.S. History	3
Vietnam	1
War	6
Westerns	21
World History	1
WWII	5

2. During the last 12 months, have you read any books about the past?

Yes	No
55	15

What book or kind of books about the past do you like?

Categories of books or specific books	# of Survey Participants
American Revolution	1
Ancient/Medieval History	2
Bible	1
Bill O'Riley's Killing series	1
Biographies/Autobiographies	9
Cattle Ranching/Drives/Forts	2
Elmer Kelton books	1
Exploration	1
Founding Fathers	2
<i>Gone to Texas</i> by Forest Carter	1
Great Britain during WWII	1
Historical fiction/novels	16
<i>History As It Lingers</i> by Bob Greene	2
History of Paris	1
Late 19 th Century History	1
Lincoln	1
Local history/local Native Americans/local writers	5
Military history	4
Native Americans	1
Political thrillers/history	2
Rise and fall of civilizations	1
<i>Seabiscuit</i> by Lauren Hillenbrand	1
Texas History/Texas Rangers/Texas Outlaws	3
The Tudors/English history	2
U.S. History	1
<i>Unbroken</i> by Lauren Hillenbrand	1
Western settlement/including families lives	2
Westerns/True West Magazines	6
WWII/ Pacific Naval Warfare	4

3. During the last 12 months, have you looked into the history of your family or worked on your family tree?

Yes	No
35	37

What were the reasons you looked into your family tree?

Reasons for research	# of Survey Participants
Better understand the present	1
DAR research	1
Educate myself on my past	1
Family interest/study	4
Family members passing, want to preserve history	1
Family passed away	2
Homeschool Activity /School project	3
Information on ancestors	1
Information to pass down to family	7
Interest/curiosity/had questions	10
Trace family back to Europe	1

4. During the last 12 months, have you looked at photographs with family and friends?

Yes	No
61	8

What are some of the reasons or occasions when you looked at photographs with family or friends?

Reasons to look at photos	# of Survey Participants
Birthdays	3
Create book	1
Family births	1
Family reunions	4
Family visits	1
Friends and family get-togethers	1
Fun/Interest	4
Funerals	2
Graduations	1

Great way to communicate	1
Holiday season	2
House cleaning/sorting	2
Keeping scrapbooks	1
Learn about family history	1
Looking for ancestor's pictures	1
Looking for cherished times for frames	1
My heritage	1
Oral History	2
Parents passed away/family members	5
Past vacations	1
Reminiscing	9
Sharing Memories/identity	7
Talk about family traits	1
To educate	1
Weddings	1

5. During the last 12 months, have you written in a journal or diary?

Yes	No
24	48

Generally, what types of things have you written in your journal or diary?

Journal topics	# of Survey Participants
Weather	1
Trips	1
Life lessons	1
Bible verses/prayer journals	7
Daily activities/happenings/family activities*	15
Past experiences	2

Traditions	1
About family	1

*One wrote about daily life because she is starting to have memory problems. Another said that she keeps a journal for her and each of her sons

6. During the last 12 months, have you attended a family reunion or a reunion of some other group of people with whom you have shared a common experience?

Yes	No
51	19

7. Have you participated in any hobbies or worked on any collections related to the past during the last 12 months?

Yes	No
35	34

What hobbies or collections have you worked on?

What are some of the reasons you participate in these hobbies or work on these collections?

Local art museum volunteer	It is important to share art with others
Handwork, quilts, coins	Enjoyment and preservation
NA	Fun
NA	Love of history
Reviewing my family photos and papers	Passion, sense of self, family!
Sampler collecting	I love them
Picture updating	N
Chair of county historical commission	Work on historical marker and our cemeteries
Went to S.C. , saw where family lived in 1750	Internet made this pretty easy; education should never stop.
Gardening, decorating, reading,	For pleasure and a sense of accomplishment
NA	Pass on to descendants
Barb wire collecting	Part of my ranching heritage
Hunting, fishing, traveling with family, cooking together for the holidays	I love my family and I love the bond we share
Photo albums; graduation videos summarizing life of graduate	The joy of remembering

Historical songs; building historical musical instruments	Need to create and share the present
Collected family stories in a book several years ago	So our children and grandchildren will know their history
Work on an old structure building (1879)	Keep history alive for the next generation
My husband's hunting trips over the past 40 years	This pleases my husband
Collect photos, arrowheads, books, dishes	Enjoy the past history
Family work days to help family with their homes	We love each other, we have different work skills to offer
Collect arrowheads; my husband had a fine Indian collection and I show it frequently	Whenever someone shows an interest I love to share- My furniture is early Texas and early American and I have an antique pewter collection
I lead a local literary society and I make the book selections, choose the themes and we focus on historical works	I feel knowledge of history is crucial to culture-both for sense of self and regarding politics (in which I'm involved/interested). Nothing is more interested than history!
First Day Cover Stamp Collection	Their beauty; some are historical
Spur collector	NA
Antique glassware	For my store and personal collection
Hosted a class reunion at my house	Love seeing photos, items from the past
Collection of family business	To document family history
Collecting arrowheads	Enjoyment
Old farm and ranch items	Interest in keeping history alive
Old house renovation	Love old houses
Photo albums	Remembering family occasions, family members both alive and dead
Yearbook for my college kid; wedding album for my other daughter	For my girls to have memories in a easy to look at book
Sharps-Buffalo hunting rifles	Nostalgia-better than money in the bank
Rural cemetery	Family buried there
Art collection	Interest
Picture collage of old family pictures	It makes me happy to remember and see and know where my family has come from and what they were like
Coin collection	Relaxation

8. During the past 12 months, have you visited any history museums or historic sites?

Yes	No
62	9

What were the reasons or occasions that you visited a history museum or historic site?

*Some listed specific sites which are listed below.

Reasons to visit/Specific Sites	# Survey Participants
Attended historical marker dedication	1
Bob Bullock Museum in Austin, TX	1
Chisholm Trail Heritage Museum Cuero, TX	1
Education	4
England and France	2
Family connection/show family	3
Find it interesting/want to see/out of curiosity	6
Fort Worth Stockyards Rodeo, Fort Worth Children's Museum	1
Frontier exhibit in Abilene	1
Ft. Griffin, Fandangle Sampler, and Fandangle	6
Helps decision making, we learn from past	2
Historical markers	2
Ideas for personal collections	1
Indian ruins interest	1
Interest in history of the area	2
London Imperial Museum; Hampton Court; Windsor Castle	1
Love history and museums	6
Meetings	1
Museum of Natural History and visiting Austin	1
New exhibits	1
Own a historic site	1
School field trips	1
Texas Tech University Ranching Heritage and Haley Museum in Midland, TX	1
To broaden my knowledge about the U.S.A.	1
To remember when I saw Elvis alive and share experience with daughter	1
Tours and invitations	1
Travel related	5
Washington D.C. trip	1
We were just driving around our land and I wanted to look at a cemetery from a family in the 1800s	1
Williamsburg- Take a grandchild to see	1

9. During the past 12 months, have you taken any photographs or videos to preserve memories?

Yes	No
51	13

Can you please tell me some of the occasions or reasons you took photographs or videos to preserve memories?

Occasions/Photo subjects	# of Survey Participants
Creating memory books	1
Family reunions/celebrations/activities	30
Found old reel movies to convert to DVDs	1
Ft. Griffin/Fandangle photos	2
Grave site documentation	1
Historical marker- trying to get one for Leech Grove School	1
Hunting	2
Keeping memories alive	8
Music group	1
Old house and barns pictures	1
Photos of the ranch	1
Travel	8

10. During the last 12 months, have you taken part in a group devoted to studying, preserving, or presenting the past? (e.g. Fandangle, DRT-Daughters of the Republic of Texas, DAR)

Yes	No
36	30

If so, what group was it? (You may list more than one)

Group	# of Surveyed Participants
Aztec Center	1
Bible Study/Church	2
DAR	2
Dole Briscoe Museum	1
DRT	1
Dyess documentation presentation	1

Fandangle	24
Friends of Fort Griffin	4
Ft. Worth Garden Club	1
Old Jail Art Center	2
Patsy Kline play	1
School events	1
Shackelford County Historical Commission	4
Sorority- Kappa Kappa Gamma, AZE	2
Veteran Programs	1

What were the reasons you participated in a group devoted to studying, preserving, or presenting the past?

It is important and meaningful to get involved in preserving the past to remember what we've come from and be reminded of the importance of our history.
Part of my heritage.
My heritage.
Tradition.
I am involved in helping to preserve a historic building in Albany, TX.
Preserving the past for future generations; historical markers.
Fandangle for kids to know what it is like; sorority to share/help those in need; bible study to learn about the past to better share with the people of the future. To hold on to faith, hope.
The need to document by interviewing those who are aged for our descendants. Those in our past learned the hard way to work together for things we cherish today. We find common interests and goals that transcend all age groups.
My interest in beautiful gardens and preserving the areas which are falling into disrepair.
I'm happy to help and be a part of these things. Also interesting.
Love of history and Fandangle history.
I'm interested in preservation.
Friends of Ft. Griffin raise funds to restore old fort buildings.
I enjoy preserving the past for my children and grandchildren.
It teaches my children about their families past experiences.
Important to record the ranching heritage and impact of Texas.
Interested in saving historic sites.
It is a lot of fun.
Important to our area and kids and grandkids.
Love it and feel it is important to preserve.
Enjoy studying and portraying that era.
Fellowship.

The past/our history have molded us into who we are. I believe much can be learned from studying history while looking to the future as well.
I had sung in the Fandangle over 50 years- am still invited to be on programs regardless of my being 84.
Preserving the past.
Within my sorority we want to preserve our traditions and heritage that we've learned about and to pass it along to members for years to come.
Because of my love and interest in our local history.
Camaraderie, a love of our past.
Learned history and had a fun time doing it.
Enjoyment.
Love the history of our area.
Satisfaction, pass history on.
To let our children know.
Our children and grandchildren cannot lose the past- It brought us to where we are- We must not lose the freedom that was fought.

II. Trustworthiness of Sources of Information about the Past (give number between 1 and 10)

1. Generally, how trustworthy do you think museums are as a source of information about the past?

1	2	3	4	5	6	7	8	9	10
0	0	1	0	1	1	3	20	17	28

2. Overall, how trustworthy do you think movies and television programs about the past are as a source of information about the past?

1	2	3	4	5	6	7	8	9	10
1	7	4	11	20	11	10	6	1	0

3. Generally, how trustworthy do you think non-fiction books are as a source of information about the past?

1	2	3	4	5	6	7	8	9	10
0	3	1	2	9	10	9	23	12	2

4. How trustworthy do you think personal accounts from your grandparents or other relatives are as a source of information about the past?

1	2	3	4	5	6	7	8	9	10
0	0	0	0	3	0	10	18	23	18

5. Generally, how trustworthy do you think high school history teachers are as a source of information about the past?

1	2	3	4	5	6	7	8	9	10
0	1	1	4	13	9	15	19	6	3

6. Generally, how trustworthy do you think college history professors are as a source of information about the past?

1	2	3	4	5	6	7	8	9	10
1	2	1	1	10	11	9	19	13	4

7. How trustworthy as a source of information about the past is a conversation with someone who was there?

1	2	3	4	5	6	7	8	9	10
0	0	0	0	2	2	5	18	28	17

III. How Connected to the Past People Feel on Certain Occasions

1. Celebrating holidays.

1	2	3	4	5	6	7	8	9	10
4	0	0	4	6	5	5	10	9	23

What is it about such occasions that make you feel connected to the past?

Elders telling stories.
Remembering earlier holidays.
Stories, accounts, family.
We all come together to celebrate our past and remember and preserve.
Family
Good Memories
Tradition
Being together
Share memories from past holidays
Holidays
Many traditions are carried forward thru families
Traditions, togetherness, closeness of family
Being with older family members
Reinforce writings and oral history
We eat the same foods my grandparents served
Thinking about bygone days and discussing old times with family members
Memorial Day, Veterans Day- my Dad served in WWII

Photos, family, and food
Remembering those in military service
Memories of times long since past
Makes us remember family member's stories
Seeing various generations together at one time
The sense of history- both the events and shared family experiences
Although it is different now since we are now the older generation
My Dad is a good storyteller and remembers a lot

2. Visiting a history museum or historic site.

1	2	3	4	5	6	7	8	9	10
0	0	0	0	2	1	3	11	18	22

Please give me an example of a museum or historic site that made you feel connected to the past? Why did that museum or historic site make you feel that way?

Example of museum or historic site	Reason for connection
Alamo, San Jacinto Monument, National Portrait Gallery, Washington's Home	Location of the historic event makes it easier to imagine/connect with the person or event.
Ancient sites in Europe	Things are so ancient over there, and our ancestors were there at some point!
Black Hills of South Dakota	Grew up in the area and knew Indian Medicine Man's son
Bob Bullock Museum Austin, TX and Pearl Harbor Hawaii	Presentation
Bob Bullock Museum in Austin, TX	Showed actual items and described vents
Bob Bullock Museum, The Story of Texas; Old Jail Art Center	Type of articles displayed
Boston sites	Made me feel connected
Churchill War Museum London; D-Day Museum Pea Ridge Battle site; Confederate/Union battle site Arkansas; Nimitz Pacific Museum, TX	Just a few of many battles that have preserved our freedoms.
Churchill's War rooms in London, Tower of London	They have it in the original "state"
Dolf Briscoe Museum, Witte Museum	Great photos, stories, and objects there
Elvis Museum	I felt so connected seeing all the clothes he wore. I could remember his music live, like it was yesterday
Fort Davis	Majesty of setting with sleepy lion
Fort Griffin	Because you can stand in actual buildings

Fort Griffin	Know relatives of the people who were there on the streets and town
Fort Griffin	Finding artifacts from 1800s
Fort Griffin Flat	The buildings have been restored
Fort Griffin Fort and town	Knowing some of what happened there
Fort Griffin reenactment	The buildings, dress of people, tools, equipment, songs
Fort Griffin State Park	Since my Great Grandfather worked there
Fort McKavett	Reading about daily lives of soldiers
Fort Worth Art museum, Fort Griffin	Imagining what had happened in the past
Fort Worth museums, Old Jail Art Center	It's Texas history
Forts in West Texas	NA
Frontier Living History Days	Because of the recreation of life during frontier times
Frontier Texas	See how area was settled
Frontier Texas Abilene, TX	Was about Albany, Fort Griffin, West Texas area and was partially filmed on our families' Lambshead
Ft. Worth, TX Amon Carter	Preservation of history
Gettysburg	A good guide helped
Gettysburg	Pride and sacrifice of ancestors
Gettysburg Battlefield/Cemetery	Incomparable immensity
Grand Canyon	The natural beauty, the setting, and the park resources provided
Israel	Sense of bible stories as reality.
Lotz House Franklin, TN	The tour guide made the history of the Battle of Franklin (Civil War) come alive.
Mesa Verde and Aztec and Caaco Canyon Arizona	I felt it was authentic
Museum in Oklahoma City and Lubbock	My family lived it
Old cemeteries in West Texas	Because I knew and respected many of the persons
Old Jail Art Center	It has a whole section devoted to relics of 1800s
Old Jail Art Center, Matthews room	I knew some of the people and respected them very much
Old Jail in Albany	Connects me to the past with artifacts, pictures, etc.
Pearl Harbor Hawaii	It was so believable when standing out in the ocean [on the boat]
Photos	Descriptions

Ranching Heritage Center at Texas Tech and Frontier Texas in Abilene	You could walk thru, touch, interact with, and imagine being there! All your senses are involved.
Sixth Floor Museum- Dallas	It was the place.
Texas Frontier in Abilene	Interesting facts of the area
The Alamo, Smithsonian, Old Jail Art Center	Seeing artifacts and reading accounts from people who were my relatives or who came before me gives me great happiness and connects me to my “roots”
Train Museum in Dallas, Vicksburg Battlefield, Fort Griffin	Seeing the way things were, being in a place where something important happened, it all gives a sense of sameness
Valley Forge	Was impressive. It was late Nov. and very cold. It was hard to think about men living there with inadequate food and clothing all winter.
Wallbuilders in Weatherford, Old Jail Art Center, Fort Griffin	Because of all the things that they show you! It all really happened.
Washington D.C./Lincoln Memorial	Tie to our forefathers- Biblical men
Wendish Heritage Museum, Serbin, TX	All of my forbearers are mentioned
Williamsburg, VA, Fort Concho	NA
World War II Museum in Belgium	Just realizing that real people just like me went through some of those awful experiences and that family and people I know were even involved.
WWII air museum in the Northwest, some type planes my uncles flew in WWII	Once uncle was shot down in one, disappeared in another plane
WWII in New Orleans, air museums on most USAF bases	I am a WWII vet

3. Gathering with your family.

1	2	3	4	5	6	7	8	9	10
0	1	1	3	4	5	4	13	5	24

How does gathering with your family make you feel connected to the past?

We share memories, we bond.
Stories of the older generations- Each person brings their own memories.
They are my past and future.
Awakens memories of those now gone.
Other people’s stories
Personal history
Mom past president of Texas Historical Commission
We don’t see each other much but we love to tell stories

Shared experiences
These young people are asking me questions now
Talking about our family's history
Memories of grandparents, aunts, and uncles
Share stories, teach values to grandchildren
Wonderful
Our family is blessed in that we've been close for several generations
We share memories
Talking about the "Golden" days
Remembering those who are gone and their stories
We are all a part of our ancestors and telling stories about the past helps bond us all
Remembering childhood
Old stories; singing old gospels
Reunion help maintain connections with relatives we don't see often
Really don't sense most are dead
Tell stories- review past heartaches and triumphs
Getting less so because not many elderly left
Talking about childhoods
Able to ask questions about relatives long ago
It is one step in continuing the family story
Telling stories about shared history is great, but my family is also extremely well-read so we have great conversations, often about history
Generations telling stories.
It was great, sadly most are now gone
Grandchildren want to learn about my life
They tell me <u>all</u> about it
Some traditions
Being with relatives that are informed about our family history.
Reminiscing
Stories about the past
Remembering past events

4. Watching a movie or TV program about the past.

1	2	3	4	5	6	7	8	9	10
1	0	2	4	9	6	12	12	3	3

What movies or TV programs about the past make you feel especially connected to the past? How do those movies or TV programs make you feel more connected than other TV programs or movies?

Movies/TV programs	Reason for connection
I am a visual learner... a documentary or epic film are my favorites	Good storyline, elaborate sets/costume design
Even the old Walton's TV show because that was how we lived	NA
WWII	Maybe not much of interest in other programs
Alamo, Gone With the Wind	
How the West was Won, Waltons	Understood the struggles of our ancestors
Civil War	Probably because I love history
Lonesome Dove, Wyatt Earp, Tombstone	Because I know something of what happened without these films
Westerns	Because I grew up and still live in a western state
History Channel/documentaries	If there is no fiction in them they are educational
History channel	They're factual
Cowboys and Indians	Cherokee ancestry
Waltons- excellent example of life and values	True to life, most Hollywood stuff is bunk
Anything written about Tony Hillman	NA
History Channel	NA
Historical ones- some westerns but not all	NA
Documentaries/news programs	More accurate
<i>Ride America</i>	NA
Lonesome Dove	Realism, attention to detail
<i>Little Women, the Alamo, Lonesome Dove, Foyle's War, Downton Abbey</i> , all Marchant Ivory films	Paying attention to details, i.e. clothing, shoes, petticoats, correct manners etc.
<i>Dr. Quinn Medicine Woman</i>	Christian based values
<i>Gone with the Wind, Dances with Wolves</i>	NA
Documentaries on JFK, WWII	I was 7 years old when JFK was assassinated
NA	That's their purpose
The 50 th Anniversary of the JFK Assassination was interesting because we live Dallas and have been to the site many times	I guess proximity
<i>Andy Griffith Show</i>	From my childhood
Documentaries	Most movies are not that accurate, some are.
Old westerns	The dress, foods, life style

<i>Lonesome Dove, Conagher, The Outlaw Josey Wales</i>	I have been able to experience similar situations growing up
Westerns	Relate to it
War movies	My Dad was in World War II
History Channel shows, JFK Memorial	Seeing others connectedness

5. Studying history in school.

1	2	3	4	5	6	7	8	9	10
2	4	3	6	6	4	1	6	6	4

Please tell me of an occasion studying history in school where you felt particularly [Circle: CONNECTED OR UNCONNECTED] to the past.

Occasion	Connected	Unconnected
Our teacher had lived/fought in Vietnam war	1	
Most of school history was just about places and dates I had no connection with yet		1
NA		1
Do not recall a specific occasion		
NA	1	
Field trips to Forts	1	
Took a very interesting history course in college.	1	
WWII	1	
History teachers usually choose which pieces of history they want to teach		1
Texas History class	1	
English teacher (not history) assigned biography		
NA	1	
Names and dates, and history compiled in textbook is so bland		1
Dates and places which were emphasized instead of the story		1
You don't appreciate it till your old		
Civil War		
Connected studying Texas Revolution while living in San Antonio		
Talking to people from the past and doing assignments about them		
I didn't appreciate history when I was in school		
History course- current events		
It did not help- I never had a really good history teacher		

I homeschool our children. My second grader and I are reading “A Child’s History of the World” by VM Hillyer. It is totally alive and vibrant!! We locate sites on the globe every day after reading.	1	
(same reader as above who homeschools) [My] high school history was to read the chapter and answer questions at the end of the chapter. College history was totally political		1
When we were in high school we had Junior Historians. We performed Fandangle Samples and wrote articles and other publications.		
I found history and geography interesting- however I felt no connection to the past		
Visited historical sites	1	
Loved my Texas History class in Jr. High		
I enjoyed studying the pilgrims and their hardships	1	
Texas History in High School		
Civil War stories		

6. Reading a book about the past.

1	2	3	4	5	6	7	8	9	10
1	1	0	0	1	3	4	18	13	9

Please give me an example of a book that made you feel particularly connected to the past? What about the book made you feel that way?

Book	Reason for connection
Any of Bob Green’s books	Descriptive, accurate
<i>Band of Brothers</i> [by Stephen Ambrose]	I was in a parachute infantry
<i>Bible</i>	The way times are different but sins remain the same.
<i>Bible</i>	Know from where I came originally and my future
<i>Blood of Heroes [The 13-Day Struggle for the Alamo--and the Sacrifice That Forged a Nation</i> by James Donovan]	Presented facts and evidence to support author conclusions
<i>Bravo of the Brazos John Larn of Fort Griffin</i> by Robert DeArment and <i>Reminisce Magazine</i>	I know county descendants of some of the people.
Cattlemen-Charles Goodnight	Learned about raising stock in Texas Panhandle
Charles Goodnight	My ancestors were ranchers during same time period
<i>Empire of the Summer Moon</i>	Details

<i>Empire of the Summer Moon</i> [<i>Moon: Quanah Parker and the Rise and Fall of the Comanches, the Most Powerful Indian Tribe in American History</i> by S.C. Gwynne, <i>The Son</i> , Trenton, Valley Forge]	Details
<i>Escape from Davao</i> by John Lukacs	Story of a young Albany man
<i>Fall of Giants</i> [by Ken Follett]	Opening up more details about history that were never covered in school
<i>Flags of our Fathers</i> [by James Bradley and Ron Powers]	NA
<i>Histories by Herodotus</i>	Vivid descriptions of people and events
<i>History as it Lingers</i> by Bob Green	Reading a book that is connected to Albany and Fort Griffin
History of Big Bend and Fort Davis	NA
<i>History of the Wendish Settlement</i> [at Serebin, Lee County, Texas 1855] by Leonard Kubiak	Ancestors on both sides came over on same ship
<i>Interwoven</i>	I know some of the present day family
<i>Interwoven</i>	Because our families have been ranch neighbors for 100 + years
<i>Interwoven</i>	The history of families that I grew up with in school and in church- very similar to my own heritage
<i>Interwoven</i>	It's about our area
<i>Interwoven</i>	It was repeating stories of the life on the frontier, things she experienced
<i>Interwoven</i>	Local history
<i>Interwoven</i>	my grandmother was Mary Jane Matthews Larn Brower
<i>Interwoven</i> [:a Pioneer Chronicle by Sallie Reynolds Matthews]	History of our home
<i>Issac's Storm</i> [by Erik Larson], <i>Rudder</i> [by Thomas M. Hatfield]	Factual presentation
<i>Killing Jesus</i> [: A History by Bill O'Reilly and Martin Duggard]	NA
<i>Killing Kennedy</i> [: <i>The End of Camelot</i> by Bill O'Reilly and Martin Duggard]	Tragic events that happened while family lived in time frame
<i>Killing Lincoln</i> [by Bill O'Reilly and Martin Duggard]	All the facts and descriptions
Lincoln's assassination	NA
London-historical fiction	It followed the lives of a few people and their ancestors thru history.

<i>Lone Star [: A History Of Texas And The Texans</i> by T.R. Fehrenbach]	Best book on Texas history, author's support of events discussed
<i>Lonesome Dove</i> [by Larry McMurtry]	He makes things funny but true
Mark Twain's biographical works	Real life
<i>Monument's Men</i> [by Robert M. Edsel and Bret Witter]	NA
My books on ex-presidents	Compare life and differences
<i>Okinawa Odyssey</i> by Bob Green, <i>Escape from Davao</i> by John Lukacs	Green was a personal friend and local hero, Lukacs was a local hero
<i>One Ranger [: A Memoir</i> by H. Hoquin Jackson and David Marion Wilkinson]	It talks about the real crime and ways of life that are different than now but I feel connected because I feel I belonged more
<i>Per Stirpes</i> -J.M. Nail Family History (1839-1995)	Very well backed up on facts
<i>Rebel Brothers [The Civil War Letters of the Truehearts]</i> by [Edward B. Williams]	Was based on letters written between my Great Great Grandfather and my Great Uncle during the Civil War
<i>The Quirt and the Spur</i> [by Edward Rye]	NA
<i>The Son</i> by Phillip Meyer	It mentioned Texas places I knew well, and people I had learned about before.
<i>The Time It Never Rained</i> by Elmer Kelton	Drought
<i>The Time it Never Rained</i> by Elmer Kelton	Lived through the period and knew the types of people in the book
<i>The Time Never Rained and Glancing backward, a history of Lipan Texas</i> [by Iris Williamson Hubbard]	Sprinklings of factual history
<i>Trials of the Earth</i> by Mary Hamilton	It's a biography about a pioneer woman struggling to survive. Her troubles were like my own, just way more magnified.
<i>Unbroken</i> by Lauren Hillenbrand	My Dad was a WWII POW
Wendish Heritage Account of Ben Nevis	My Great Great Grandparents were the subjects

IV. The Importance of Various Pasts

1. Knowing about the past of which one of the following four areas or groups is most important to you? (Note some listed more than one).

the past of your family	the past of your racial or ethnic group	the past of the community in which you now live	the past of the United States
51	1	21	20

Why is knowing about the past of importance to you?

It gives me a sense of perspective, stability, and grounding.
I see how our family adapted to all challenges that faced them, some positive, some not.
The past is the grounds for our future.
Interesting history.
So you understand their sacrifice.
To understand what I am.
Because we can learn from it.
So I will know my heritage.
To pass it on to future generations.
Because it's what made me who I am and proud of where I come from.
More personal.
Pride.
What your family believes in.
It is a sampling of the ingredients that come together to make me.
It helps me understand current events and predict future trends.
It is part of understanding who I am.
We have to know where we come from to head in the right direction.
Helps us know where and who we come from.
To know where I come from for future generations to hear about.
It's where I came from, why I'm here.
Know where family was during era.
We need to know the sacrifices that give us such freedoms.
If we don't use the lessons from history, mistakes will always be repeated.
To remember their sacrifices.
Pass on to my children
Knowing where I come from is important.
It is my tie to the past.
It's a part of your identity and origins are important to anyone who thinks.
One doesn't know where he is going unless he knows where he's been.
To learn what events led us to this time in history.
It is both interesting and generally helpful to know about both.
How Godly the America people were when U.S. was established.
Because it gives me some insight into my family history and my nature.
To learn what they experienced.
Knowing what and where we came from is important.
I feel connected to the world around me.
Keep and preserve the good; avoid same mistakes.
Helps me understand my attitudes.
It is where I came from-my family, my heritage.

You need to know where you are going.
History repeats itself, understanding why we are here is a present situation.
Preservation.
Heritage.
The past of my family, community, and U.S. is of equal importance be it teaching about where we've been, where we're going, and where I want to go.
Understanding where family is now based on past events.
Voting, knowing about history so not to repeat it.
It is part of me.

2. Besides the four I just asked you about is knowing about the past of any other area or group very important to you?

Yes	No
4	4

Christianity/Religious past/Church (mentioned 6 times)
Now they all are because I can see how they fit together
Not particularly
Communities close to ours
My family- we have a book about it
Military history (mentioned 4 times)
Israel and the Middle East
Native Americans
European explorers
I believe the integration of negroes will have a historical lesson for immigration.
Area, hometown, where you were born and raised
Where we live
Past of U.S.
The USA; I feel you can't make wise political choices without knowing history well.
Local history and family history
Minor importance
I like learning about the past of my college.
World History
Other parts of the U.S. and Europe
My community and state
My country and its belief "In God We Trust"
Woman's rights
Oklahoma land rush

3. Many people believe it is important for our children to know about the past. What about the past do you think is important for children to know?

They are part of a large world' we share many traits of those who seem different.
A bit of all our country's history. Recently a group of students witnessed a play about Anne Frank and they laughed thinking the scenes were to be funny. This really bothered me.
Real facts and people- not just the movies.
Much to be learned from study of history.
Very important.
History of U.S.A.
So you can understand who you are and why
The hardships old timers had to live.
They need to know our history- good and bad.
Their genealogy, heritage.
All of it.
I think it's important to teach children about the good, but also the bad things that happened in the past.
Ancestral history.
Truth i.e. way American Indians were mistreated.
Everything.
How people sacrificed.
I want them to know of our forefathers, faith, courage, perseverance and resolve.
Accomplishments of relatives.
They are part of a bigger story and can impact generations to come.
The mistakes we've made and the work done to get where we are.
The "what" and the "why" and not revisionist history.
The good thing our ancestors did.
Our ancestors and who they were.
Family
Daily life activities
That their freedom was bought with blood and should be treasured.
All aspects of history but U.S. first.
Mistakes we've made, successes we've share.
The hardships we've overcome.
How the U.S. has survived being what it is
They need to know about the wars fought for our freedoms and the sacrifices made.
How their family set the ranch up
The good and bad. Helps us in making decisions.
Our bond or connection with those before us
How hard it was to get where we are today
From recorded history on, history really does repeat itself. Without knowledge of history we have no culture.
Local history and family history.

How our country and towns were founded, the Godly foundation it was founded on.
Our youth must not take freedom for granted- it must be defended and passed on for other to defend.
About our forefathers sacrifices.
Family history, community history, school history.
How the faith of our fathers survived.
People that don't know their history have no future.
About the works and contributions of our parents, grandfathers, and grandmothers.
How people survived problems and moved forward.
Sacrifices made to make their life what it is.
The good but especially the bad so history won't repeat itself.
The hardships our ancestors had to endure to give us a better life.
The Truth!
So as not to repeat mistakes
Founding of our country and state.
That it involved real people like each of us, that one day they'll be part of the past.
Understanding why things are in place now, freedoms.
Biblical beginnings, U.S. wars, and major political issues.
The way people lived in the past

4. As you remember, we defined the past as everything from the very recent past to the very distant past, from your personal and family past to the past of the United States and other nations. With that in mind, what event or period in the past has most affected you? What did you learn from that event or period?

Event	Lesson learned
1800s	Integrity, hard work
1850s	Family history/Civil War impact
1860s	Survival
1960s	All actions have consequences
1960s- my first 10 years of life	Anything is possible- we put a man on the moon!
1968	NA
1980s	Was single, had to support self, worked at college in Dallas, current events were important
911	Everything can change in the blink of an eye
911	World history, U.S. relationships with others, Muslim extremism
911	Life is fragile

911	Learned how much evil there is in the world
911	My country has never been the same- sad day
Alamo, WWII, Civil War	Family work for freedom and independence
Assassination of JFK	That life is not certain
Biblical history. Also personally, getting married- your whole life course changes and you gain another half of family.	Where I came from and where I'm going.
Brother and wife overcame alcohol/drug addictions. Brought our whole family closer.	To care for and be directly involved with each other.
Civil War forced many to move west. Then the mixing of cultures after World War II	Survival
Coming to West Texas (I was reared in Houston)	How different people are, yet are similar in many ways
Death of Father when I was 7 yrs. Old	NA
Everything about our government	That you cannot trust our Government
Getting married	NA
Having children, was in college on 911, serious car wreck in Feb. made me love the people and things in my life (changed my state of mind)	Cherish the people that love you, and what you have.
I fear the very recent history has altered the globe in a very fast way that my generation was unprepared to sift and mitigate the adverse effects of globalization fast enough.	All morals and standards are changing too fast to use history as a basis.
Integration and WWII	About my life and the world's change
Late 1800s with German Immigration to the U.S.	My Heritage
Losing a spouse	How to survive
My car wreck in 2007	Many things, faith, importance of family and friends, life, my legacy, God has a plan and that's the reason I'm here
My father's early years 30's and 40's; the life and times of Jesus Christ on earth; the time of the Hebrews in the Old Testament; America in the Great Wars	God's presence with and plan for humanity; our values, the 'simpler life'
No win policy from Korea to present- especially the current Middle East	Distrust of self- serving government leadership

Pearl Harbor	Start of WWII
Post-Civil War period	People moved west in search of a dream
Presidential elections	Working of governments
Previous century and a half	American Indian culture and heritage
Rome and its effect on civilization and the settlement of the West	Tenacity
School years	
Spread of Christianity from Jerusalem to U.S.	God uses unlikely and improbable means to accomplish his goals
The birth, life, death, and resurrection of Jesus Christ	NA
The Cold War/Bay of Pigs	War is an ever threat. We need as a country to work together.
The election of Barak Obama as President.	I am shocked by the decline in our moral, biblical, and constitutional illiteracy.
The faith in my family in God.	Churches they attended, where they worshipped.
The life, death, and resurrection of Jesus	I am part of a bigger story
The ones we portray in the Fandangle	How hard and wild life was back then
The past of my grandparents through my own.	Knowing and hearing stories of their goodness and kindness has helped me be the same.
The recent past	Why I am the way I am.
The space program (moon walk); JFK death; WWII; recent Afghanistan War; drought	NA
Trail of Tears	Mistreatment of Cherokee Indians
Wife's diagnosis of cystic fibrosis	Do not take anything for granted
WWII	To try to be a good soldier
WWII	Changed my life
WWII	We gave up some things for the military. The country was united in the effort.
WWII	My Dad fought in it.
WWII	How U.S. came together
WWII	About the bravery and sacrifice of the soldiers. My father wrote an account of his time in prison camp.
WWII	Play to win-don't let anyone take away our guns
WWII	How we became to have worldwide respect; the demographics of the USA
WWII and Depression	Effects of poverty and war on parents

WWII- the last legal and just war	U.S. citizens can work together without greed or bias
WWII, Birth of Christ-actually his whole life, 16 th c. Reformation	God's activity in the world

5. Please name a person, either a historic figure or one from your personal past, who has particularly affected you. What did you learn from that person?

Person	Lesson learned
Abraham Lincoln	He failed many times but was an excellent president
Abraham Lincoln and soldiers at the Alamo	Never give up!
Benjamin Black Elk	Sioux Indian/Plains Indian religion and culture
Bill Clinton	Because of him I had to go to combat many times and do things I hope my children don't
Christ	Life
College professor who taught Texas history	Numerous facts brought to life
George Washington	Great gifts come with great responsibility- Christian values and moral principles matter more than comfort
George Washington and founding fathers	What a miracle this country is and is truly exceptional
Grandfather	Family history
Grandfather	Honor, Christianity, love of family
Great Grandfather	NA
I miss my Grandmother and love the other grandmother who is still here	NA
J.F.K.	Work together
J.P. Morris (Great Grandfather)	He was an entrepreneur; did cattle drives, planned for the future, helped people
James Robert "Bob" Green	Humility
Jesus	There is a plan for my life- I can have a multigenerational impact
Jesus	Love is everything
Jesus Christ	He died for my sins.
Jesus Christ, Mother	NA
Jimmy Carter Sr., L.H. Hill	Values, respect, ethics

John Adams	He seems to have been a very intelligent and dedicated man, but was a common man.
Kennedy	Change is possible
Martin Luther King, C.S. Lewis, Grandmother, Mother	Life lessons; importance of history, love, kindness, forgiveness
Melissa Blankenship- 36 years of friendship	A friend, a true friend would stand with you through the ages
My Dad	Finish what you start, never do second-rate work
My Dad	Everything to live a full life
My Dad-was a Vet and hardworking single father	The importance of family and hard work
My Father	I am able to understand another era thru his eyes
My Father	Loyalty, love and acceptance, emotional support, good humor and fun.
My Father	How to live a life
My Father	Integrity and honesty
My first boss	People are important
My Grandfather's Grandfather	He was a circuit rider, doctor, and writer. He mastered lots of traits and had ability to teach.
My Grandfather-born in Shackelford County 1891	A lot of Cowboy stories.
My Grandparents	One set of Grandparents were always very strict and didn't smile a lot and recently I saw a picture of them where they were laughing! It really was enduring to me. They pat away while I was in elementary school and I didn't remember ever seeing them that way. It changed the way I know perceive them.
My Grandparents	I asked them to tell me stories about their pasts.
My Great Grandmother	The troubles and hardship through the Great Depression as well as her hard life
My husband- the most knowledgeable person I ever knew	Where would I start? We were married 64 years.
My husband who was a Prisoner of War in WWII	Love of country and disdain for Hitler, etc.
My mother	I saw how she handled so many disappointment but still kept her faith

My mother	Christian values
My Mother and Father: Art and Betty Viertel	Responsibility. Being a neighbor... Commitment. Christ is Savior.
My parents	To be responsible for your actions
Older Stepbrother	NA
Reagan	How to get along with people even though you disagree
Sally Reynolds Matthews	Perseverance
Sam Houston	A lot of Texas history
Shirley Caldwell/Clifton Caldwell	A lot to appreciate history
Silas Boyett	Personal accounts; including being reared by Civil War grandparent
Stonewall Jackson, R.E. Lee, Biblical figures, George Washington, my father	No one has taught me more about history than my Dad who is an insatiable reader.
Thomas Jefferson	Industriousness- He wore so many hats and did them well
Virginia Lee Sanders (Grandmother)	Courage, responsibility, work ethic, humor, knowledge is good
Watt Matthews	Wonderful things about the past
Watt Matthews	History, work ethic, the value of honesty and integrity, love of the land and family.
Watt Matthews	Family values-historical preservation.
Watt Matthews	A lot about character
Watt R. Matthews	Much about life and ranching
Wife	Live life to the fullest
William Henry Green, Grandfather and Winston Churchill	Perseverance and focus
Winfred Waller	Appreciation for written word

6. In what ways do you think differently about the past now than you did when you were younger?

I respect it, and seek to learn from it but I don't idolize it. I realize we can change negative patterns.
The tougher the times, the more people come together and work together.
The new generation is truly the "me" generation!
I have more respect for the past now at 93.
Learned more from past event to help deal with present and future
Learned what the constitution really means
You see how things happened with maturity
I appreciate it more every day. I miss some old day stuff, so much modern tech going on with kids

I'm saddened that history seems to be being "rewritten" today to fit political ideologies. It makes me very sad.
I seem more interested in it.
The old men and women when I was young were here when this country was first settled.
I know now how important it is to be educated on the history of community as well as our nation.
We are all history in the making.
Appreciate value of knowing mistakes and successes.
Maturity
I took for granted when younger- I value it now that many great family members and friends are gone. I wish I had heard and listened to more of their stories.
I see more patterns and enjoy fitting the past into current events around the world.
Exposed to more "evidence" and less myths
I want to know the good and the bad history, before I just wanted fluff!!
I didn't care that much when I was younger. As we age, the past becomes more important.
I didn't appreciate it when I was younger. Now I just can't get enough of it!
Lack of respect
Acknowledge absent of information on Buffalo soldiers-almost completely ignored in script and production of Fandangle.
I think I appreciate the actions of our forefathers much more I now I'm awed by the brave men and women who have defended our country.
It is something that meant a lot to me and I earned from but the future is not waiting to learn from the past.
Respect for parents- they never complained about health issues, weather (drought) issues etc.
How important it is to mold our futures! We need to go back to a lot we are losing. Our society is suffering.
U.S. is not as proud. Government has failed in making people want to better themselves.
I appreciate the sacrifices made to protect our freedoms in this country.
I am more conservative.
I'm becoming part of it. We all are. If we don't pay attention to mistakes of pasts, were bound to repeat them.
I really didn't think about it when I was younger. History class was just something I had to pass.
I have a better picture of the whole picture.
When you're young it's easy to only think about the present. As I've gotten older I consider the past and future (personally and academically) much more.
Growing up in Albany makes me pay particular interest to history. I think children are more aware of the past.

Primarily concerned about the future of our great nation. Never gave the past much thought when I was young.
The older you become the more you appreciate the sacrifices of those who preceded us
Have more appreciate for our forefathers and for freedom!!
I appreciate the people who secured the things I personally have as well as those who secured the things we as a culture enjoy more than I used to.
I am a reborn Christian and my walk in this life has changed to be a better person, more caring, and helpful to people in need.
I have a keener interest in learning more and being able to pass it on to the next generation.
More in awe.
More serious about the facts
It wasn't that long ago-U.S. Founding, also that sad story of the American Indians and how vastly different it is in reality and how it was in books and movies
Good question! I don't know I suppose as we get older we see things slipping away that we took for granted when we were younger, and now we realize how important it is to learn as much as we can when we have the chance.
I value what my family sacrificed for me to do the things I do. I appreciate those who left their wives to fight in a foreign land and never returned. Many young people don't know about war time and all that it entails-They have no reference or connection because so many have died of old age and their stories are lost to us.
Where we come from matters
I appreciate it more.
People don't change! Only Jesus changes lives.
The past was not very long ago.
Broader perspectives come from broader experiences; broader experiences can be a factor of lengthened time-correct mistakes they are destined to reoccur.
That history tends to repeat itself and we do not learn what we should from the past.
Seems harder now!
More important.
There were certain history lessons I found boring, but now I realize every event from the past is of some importance
Past shapes our future, everything happens for a reason.
There are "bumps in the road" along the way, they don't define you, eternal things for family are more important than thing now or the past.
I am more philosophical- more accepting of things
It now is more interesting.
More eager to learn now.

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BIOGRAPHICAL SKETCH

Kathryn Marie Martin Beck was born to Barbara Patrick Martin and James Wyatt Martin in Atlanta, Georgia. At age three she moved to Dallas, Texas, where she remained through her sophomore year at W.T. White High School. She moved to St. Joseph, Michigan graduating from Lakeshore High School in 1980. After spending her freshman year at Baylor University in Waco, Texas, she transferred to University of Michigan in Ann Arbor, Michigan, receiving her Bachelor of Arts degree in psychology in 1984. In 1986, she received her Master of Science degree in dance/movement therapy from Hunter College in New York City, completing her thesis on *Empathy*. After working as a therapist for a few years, Kathryn began her own personal consulting company and subsequently her own travel agency in 1994, both of which she currently runs.

In 2004 Kathryn completed an alternative education program in secondary education through Region 10 in Richardson, Texas and became certified to teach 4th–8th grades in social studies, language arts, science, and math for the state of Texas. She subsequently completed a certification program in Georgia allowing her to teach social science grades 4–8. In the spring of 2014 she completed certification in social studies composite for the state of Texas becoming eligible to teach 8th–12th grade U.S. history, world history, world geography, economics, government, psychology, and sociology.

From 2004–2015 she taught 7th grade Texas history and 8th grade early U.S. history in the Richardson Independent School District (RISD). Since the summer of 2015 she has taught world geography and world history for RISD. Since the fall of 2015 she has also taught high school history for PCAplus, Prestonwood Christian Academy's Virtual Academy in Plano, TX.

Through PCAplus she is teaching global studies, world history, U.S. history, economics, government, and psychology.

In January of 2010 Kathryn entered the Graduate School at The University of Texas at Dallas in the Arts and Humanities school. Here she attended classes while teaching full time, running her other businesses, and raising her two daughters.

CURRICULUM VITAE

Kathryn Marie Martin Beck

EDUCATION

PhD in Humanities, The University of Texas at Dallas, TX, May 2017

Transient graduate student at University of Georgia in the College of Education summer 2010 -History of Teaching, Teaching U.S. History, and Qualitative/Quantitative Research Methodologies classes

Master of Science in Dance Therapy, Hunter College CUNY, New York, NY, May 1986

Bachelor of Arts in Psychology, University of Michigan, Ann Arbor, MI, May 1984

40 hour AP Institute- Human Geography July 2016 The University of Texas at Dallas

48 hour training program for PLC- Professional Learning Communities 2012/2013

30 hour Gifted and Talented Program through Region 10 and Region XIII March 2009

50 hour program on Exceptional Children with RESA

(Northeast Georgia Regional Educational Service Agency) in Georgia June 2007

30 hour University of Georgia online Teacher Education Certificate Program

Classroom Structure: Alleviating Behavior Problems Summer 2006

30 hour University of Georgia online Teacher Education Certificate Program

Managing Difficult Kids in General Education Classes 2005

Alternative Certification Program with Region 10 for 4-8 Generalist 2004 Social Studies, English, Math, and Science 2002-2004

CERTIFICATION

Current Renewable Texas Educator Certification Social Studies composite Grades 8-12

U.S. History, World History, World Geography, Economics, Government, Psychology, and Sociology

Current Renewable Texas Educator Certificate Generalist Grades 4-8

Current Renewable Georgia Educator Certification in Middle Grades 4-8 Generalist and Middle grades 4-8 Social Science

AWARDS/HONORS

Member HonorSociety.Org inducted July 2013

Member Delta Epsilon Iota- Academic Honor Society inducted October 2012

Member Phi Alpha Theta- National History Honor Society inducted October 2011

Member Golden Key International Honor Society inducted October 2010

Recipient of Picturing America 2009 Grant -National Endowment of the Humanities

TEACHING/LEADERSHIP EXPERIENCE

9th-12th grade online High School History Teacher- Fall 2015-current
Prestonwood Christian Academy, Virtual Academy PCAPlus, teaching/facilitating
Global Studies, World History, U.S. History, Economics, Government, and Psychology

9th grade World Geography/AP Human Geography and 10th grade World History teacher
2015-current, Richardson ISD (RISD) at Christa McAuliffe Learning Center (CMLC)
AP, regular education, and special education students
Community leader of 9th and 10th grade teachers at CMLC 2015-current

7th Grade Texas History and 8th Grade U.S History teacher 2004-2015 RISD, CMLC
Community leader of 7th and 8th grade teachers at CMLC 2013-2014 and 2004-2012

Professional Learning Community (PLC) school facilitator at CMLC 2012-2016
Differentiated Instruction (DI) school facilitator at CMLC 2012-2016
Project Based Learning (PBL) school facilitator at CMLC 2012-2016
Mentor 2008-2009 and 2007-2008 at CMLC

PROFESSIONAL RECOGNITIONS/CONFERENCE PRESENTATIONS

National History Day judge Richardson ISD 2014, 2013, 2012, 2010, and 2009
Presenter at District Wide Day for Richardson ISD August 2011, 2010, and 2009
“Genealogy in the classroom”, “Storytelling through Quilting,” and
“Keeping Humanities in the Social Studies Secondary Curriculum”

Presenter at Law Focused Education- a subsidiary of Related Education
Department of the State Bar of Texas- annual conference February 2010 in Austin
on, “Presenting a Constitution Day event”

Presenter at Texas Council for Social Studies Conference in Dallas September 2009
on “Storytelling through Quilting”

RESEARCH INTERESTS

Public History, Museum Studies, and Historical Performance

PROFESSIONAL AND HEREDITARY SOCIETY MEMBERSHIPS

National Council on Public History
Texas Council for the Social Studies
Descendants of Founders of New Jersey
Dutch Colonial Society
First Families of Georgia 1733-1797
National Society Colonial Dames XVII Century
National Society Daughters of the American Colonists
National Society Daughters of the American Revolution
National Society Descendants of Early Quakers
National Society Sons and Daughters of the Pilgrims
National Society Southern Dames of America
United Daughters of the Confederacy