

Charles Sanford,	E. A. Lewis
David Jones,	Charles Adams
Jim,	B. F. Hardy
Pat Murphy,	H. P. Moore
Alice Bailey,	Mrs. D. B. Newhall
Emma Bailey,	Miss V. H. Johnson

B. Frank Hardy was a clerk at Ham Rand's billiard hall in the Gov. Hill Block, Vianna H. Johnson was a young lady who graduated from Concord High School in 1869 and became a church singer. The orchestra was directed by that genius, John W. Odlin, father of Herbert W. Odlin. The performance was repeated at Laconia on October 30 (Monitor, Oct. 23, 26, 30, 1871). Since Odlin was on the Monitor staff, it was probably he who wrote the review of the 30th, saying that Mr. ~~Adams~~^{Adams} overdid his part.

The High School

In those days the pupils of Concord High School gave periodical exhibitions. At one in the old school, later burned, at State and School Streets, on December 28, 1868, they put on two pieces, The Spirit of 1876 and Box and Cox. The former was a satire on woman's suffrage, very timely in view of the first state suffrage convention held in Eagle Hall under the leadership of Mrs. Nathaniel (Armenia S.) White a few days before. Box and Cox, famous for many years as a farce, seems to have had its first local performance then.

At another exhibition, March 3, 1871, two dramas were enacted, but we do not know even their names (Monitor, Mar. 4, 1871).

The French Theatre Company of Concord

Called by the Monitor by the above name, but by the Daily Patriot The French Amateur Dramatic Club, this local troupe gave a performance in French at Eagle Hall on January 29, 1870. Music was by Parkhurst & Lane's Quadrille Band and the Concord Brigade Band. This was decidedly a "first" for Concord and shows how important the French colony here had already become. But as local newspaper men had no French ear or tongue, this is all they told us about it (Monitor, Jan. 28, 29, 1870. Daily Patriot, Jan. 28, 1870).

Grammar School

Even the Merrimack Grammar School, on Washington Street, put on entertainments, when they wished to get money to buy reference books. On December 4, 1873, they included an opera, Lost and Found. The singers included Arthur Shepard (of whom we shall hear much later as vocalist and actor), William Hall, Charles Leighton (~~who~~ was to become a well-known church singer), Frank Rollins (a future Governor of New Hampshire), Edward Brown (who was later to do a little amateur acting), William Badger, Lizzie Gerrish, Mattie Ripley, Cora Watson, and Nellie Kilburn. Alma Cofran accompanied on the piano (Monitor, Dec. 5, 1873).

On New Year's Day, 1874, they invited the public to pay fifteen cents each at the door, for another program, a feature of which was a farce, Don't Count Me (Monitor, Dec. 31, 1873).

When Grant Was President

Ulysses S. Grant, Jr. came to Concord on Saturday, January 28, 1871, as the guest of Governor Onslow Stearns. That evening the Governor took him to the home of Albert Leavens, on Main Street opposite the Court House, for viewing an interesting second experiment in private theatricals. The first experiment had been made at the same place the night before.

Mr. Leavens, a dry goods merchant in State Block, had collected a company of local people who put on, in the parlor, a double bill--a comediotta called A Pretty Piece of Business and the well-known farce, Betsy Baker. At this point we learn only that Mr. Leavens played Felix in the first piece, and that the Betsy was "a young lady, who, as a soubrette, might take rank with professionals of note." This must be John W. Odlin speaking, for his sojourn in Boston with Patrick S. Gilmore had exposed him, far more than most Concord people, to the real theater. Whoever

was the author, he demanded a repetition in a great hall (Monitor, Jan. 30, 1871).

That demand was soon answered. The Unitarian ladies then, and for countless years afterwards, gave an annual May Party or Festival, with lunches, suppers, children's dance, including a Maypole, sales tables, and an evening entertainment preceding a dance for adults. So at half past seven, on May 1, 1871, Mr. Leavens directed in a great hall the same pieces that had twice been given in his parlor. Cora Fuller (later the wife of violinist Fred A. Straw) played the violin between the pieces (Monitor, Apr. 28, May 2, 1871). Unfortunately we are unable to learn any more about the cast than has already been told. The Unitarians, at their sociable in Eagle Hall on January 31, had already put on a dramatic representation of Cinderella. (Monitor, February 1, 1871). Shows of a sort were common enough at other church sociables during this period, but they attracted little or no publicity except when given in a hired hall. In the church chapel, it was only a simple comic piece for the amusement of the home-church people.

Not to be outdone by the Unitarians, the Universalists Sunday School put on at Eagle Hall, May 10, 1871, a spectacular drama, The Mission of the Fairies, and an operetta, Grandpa's Birthday (Monitor, May 1, 8, 1871). It was the Universalists who were soon to sponsor the group who reached the high point of local amateur dramatics during the Victorian period--possibly, and ^{certainly} ~~mainly~~ in some respects, the high point in all of our history. At least it may be said that they reached a standard equal to that set by the Community Players of the second quarter of the twentieth century.

The Asylum for the Insane

Before the relatives of the unfortunates with mental disease desired the use of the word Hospital without the mention of insanity, that was the name of the institution on Pleasant Street. But, without reference to any name, the institution was a thoroughly modern one that by 1872 had undertaken diversion of the patients for its curative effect. On February 24 of that year the Monitor noted that scenery had been procured for the chapel stage and that occasional performances had been put on by the staff and friends. The bill the night before had been Rip Van Winkle. And the Rip had been Charles Bancroft, who took an occasional day, when free from his studies at Harvard College, to entertain the patients. Young Charles was the son of the distinguished superintendent of the Asylum, Dr. Jesse P. Bancroft. One day Charles P. Bancroft would be distinguished in his own right as his father's successor.

On May 3, 1872, Uncle Ben (Benjamin B.) Davis put on in the Asylum Chapel a costumed production of the popular cantata, Queen Esther. His Asylum singing class was the chorus. The principals were

Queen Esther,	Mrs. Doane
King Ahasuerus,	Mr. Doane
Haman,	Mr. Messe
Zerish,	Mrs. Warren
Mordecai,	Mr. Andrews
Queen's Maids,	Miss Underhill
	Miss Noyes
Hegal,	Mr. Howard
High Priest,	Mr. Jackman
Prophetess,	Miss Johnson
Zerish's Maid,	Mrs. W. G. C. Kimball

The reader was B. P. Whipple, ticket master at the railroad station. John H. Morey played the piano, and George D. B. Prescott the cabinet organ. Miss H. W. Moore, matron at the Asylum, furnished the costumes (Monitor, May 4, 1872).

Since this was the first ambitious musico-dramatic performance put on by amateurs in Concord, it may be well to identify the participants. They included the George H. Doanes; Frank W. Messe, Amos C. (Etta) Warren, a well-known singer and piano-tuner; Mrs. ~~Frank~~ Warren, contralto in the Unitarian choir; Frank P. Andrews, tenor at the South Church; Miss Ella Underhill, sister of the dramatically and musically talented druggist, W. Perley Underhill; Miss Martha J. Noyes, ~~already met in these pages, and~~ to be met many times again; Daniel E. Howard, a bass prominent in such affairs for some years; John Jackman, musician of many parts; and Miss Vianna H. Johnson, also known before here, and later to be the contralto in the Unitarian choir.

Queen Esther was again put on at the Asylum on February 9, 1873, with B. B. Davis conducting, instrumental music and costumes as before. Between the scenes C. C. Currier played the cornet. So successful had been the first performance, that the Asylum was glad again to introduce Queen Esther in their almost weekly series of entertainments for the patients. There were a few changes in the cast. Mrs. W. G. C. Kimball, a charming woman and musician, replaced Mrs. Etta Warren as Zerish. Charles W. Scribner, a bass, took the part of Hegai. Miss Ella Stevens was the prophetess. Miss Lu Sargent and Mrs. E. H. Hummiston were the Queen's maids; and Miss Nellie Baker (later Mrs. S. C. Morrill) was Zerish's maid. The reader was Charles P. Bancroft (Monitor, Feb. 10, 1873).

Only a few of the many performances at the Asylum had journalistic notice. Yet we find that on February 20, 1873, Make the Best of It was put on, with music by Henry S. Hamilton's orchestra and tableaux of Maud Muller (Monitor, Feb. 21, 1873). Getting beyond the period covered by this chapter, the only later-noted performance

at the Asylum was on November 16, 1877, when Dr. Charles P. Bancroft, Miss Cora Bancroft and others connected with the institution gave The Ticket of Leave Man (Monitor, Nov. 17, 1877).

Queen Esther Publicly Performed

There was demand for a public performance of the musical drama that had gone so well when given at the Asylum. So it was given in Phoenix Hall on February 26, 1873, for the benefit of Uncle Ben Davis. Admission was 35 cents, with reserved seats at 50 cents. There was a long list of sponsors, including Dr. Jesse P. Bancroft, who loaned the scenery. Miss Moore was again the costumer. Since Uncle Ben was the honored guest, J. H. Morey conducted, and his place at the piano was taken by the long-famous Martha Dana Shepard, imported for the occasion, with Mr. Prescott as organist. Gilmore's Band (a local organization, not Patrick's) also played, to add to the success of the performance. The cast, a little longer than before, was

Esther,	Mrs. Mary Burleigh of Franklin
Ahasuerus,	G. L. Sanborn of Franklin
Haman,	Frank W. Messe
Zerish,	Mrs. W. G. C. Kimball
Mordecai,	Frank P. Andrews
Queen's Maids,	Miss Lu Sargent
	Mrs. E. H. Hummiston
Prophetess.	Miss Ella Stevens
Haman's Sister,	Mrs. Lottie Spencer
Hegai,	Charles W. Scribner
Priestess,	Mrs. H. E. Hobbs
Zerish's Maids,	Miss Nellie Baker
	Emma Carleton of Franklin
Harbonah,	John Jackman
Reader,	Miss May Vogler

(Monitor, Feb. 15, 20, 27, 1873)

About this time, G. L. Sanborn moved to Concord and became the bass in the Unitarian choir. (Monitor, Apr. 30, 1873)

VII

The Amateurs Find a Leader in
Belle Marshall Locke

The last quarter of the Victorian century was one of great activity on the amateur stage of Concord, and the story is one of prime interest.

After Capital Street was opened, Nathaniel White erected the building long known as White's Block, now the Concord Electric Company's headquarters. That was in 1867. In the spring of 1872 the block was visited by a serious fire (Monitor, Apr. 1, 1872). Certain rooms had been set apart for Mrs. White's use in connection with her various philanthropic activities, and they had become known as the Fraternity Rooms. In ^{them} were held the business and social meetings of the Universalist Society, of the New Hampshire Woman's Suffrage Association, and other projects that were close to the hearts of Mr. and Mrs. White, who always had reforms and good works at hand.

On November 15, 1872, after repairs were completed, the Fraternity Rooms were reopened. Mrs. White conceived the exercises for that evening--music, recitations, and a drama entitled The Silent Protector. The drama was "warmly received" and led to great undertakings as a part of larger schemes. But it took a year to incubate them.

At the Sunday evening service of the Universalist Church, December 7, 1873, the pastor, the Reverend E. L. Conger, made a "plea for the young." He suggested the necessity of an organization to provide rooms for innocent recreation and instruction. The idea was received with immediate enthusiasm. Probably Mrs. White was the real author. After the service several members of the Universalist Society

agreed to meet at the Fraternity Rooms the following Thursday evening to consider the matter (Monitor, Dec. 8, 1873).

At that meeting Mr. Conger was chosen as chairman and Dr. C. N. Towle, a dentist, as secretary. Dr. Towle will bulk large in the later developments. It was voted to adopt the name of The Young People's Union. Fees were set at one dollar for males and fifty cents for ladies, and it was decided that only those over fourteen years old should be admitted. A committee was appointed to draft a constitution and to provide rooms. That night fifty-eight members signed up (Monitor, Dec. 12, 1873).

On December 23, at a largely attended second meeting in the Fraternity Rooms, the constitution and by-laws were completed (Monitor, Dec. 24, 1873).

The Union held a social gathering in the same place on New Year's Night, 1874. The rooms were decorated with evergreen mottoes for the occasion. One room was reserved for dancing. There was also an entertainment. Frank Hayden, who is to become a very important figure in this story, joined in a duet with Miss Keyes, who will not figure hereafter. Amy Chase, who has not yet figured, but will frequently hereafter, sang a song. So did Martha Noyes, already a figure in this tale. Miss Belle Larkin, also to be heard of again, gave a recitation. Coffee, sandwiches, and cake were served, and the party broke up at eleven, according to rule.

But first they elected officers: President, Mr. Conger; five Vice Presidents, George A. Blanchard, J. H. Morey, W. C. Harriman, W. E. Stevens, and Mrs. A. R. Harriman; Secretary, F. E. Ingalls; Treasurer, Frank Marden; Board of Managers, Mrs. Armenia S. White, Edward Dow, and T. W. Stewart. Already the membership roll had over 100 names, and that night 30 more applications were received for future action (Monitor, Jan. 2, 1874).

Each Vice President was to take the lead in one of the five departments--art, science and religion, literature, etc. J. H. Morey, the musician, headed the Art Department of which dramatic activities were to be a part. Meetings programmed by the several departments in more or less regular rotation became the custom. The first section meeting was at the Fraternity Rooms on January 13, 1874 (Monitor, January 14, 1874), but Rumford Hall was soon secured as quarters for the Union, which immediately outgrew the rooms in White's Block.

Rumford Hall was on the top floor of the Low Block on the east side of Main, opposite School Street. The hall was then twenty-three years old, and not too frequently in use. To gather the general nature of the activities of all the sections except the Art Department, we may advert to the meeting in charge of the Science and Religion Department at Rumford Hall on February 2, 1874. It will be particularly interesting, because the program featured a number of people who became important figures in the dramatic activities. There was a male quartette, Frank Hayden, Harry F. Groves, Edward P. Gerould, a photographer, and Frank W. Messe, already introduced. Master Arthur Jenks declaimed. Master Arthur Day, later Dr. Arthur K. Day, son of a musician, sang a song. Mrs. G. S. (Belle Marshall) Locke contributed a reading. Herbert F. Norris, a law student, furnished an oration. Mr. Groves sang a solo. William H. Kimball, the State Librarian, read an essay on Evil. The male quartette sang again. Finally, and appropriately, there was an essay on Religion and Health by an earnest member of the Union, Dr. J. Harry Gallinger, who ended his career and life as United States Senator. The combination of entertainment and instruction, with the encouragement of youthful talent, was precisely what Mrs. White and Mr. Conger had hoped for. Those who contributed were connected, not only with

the Universalist Church, but with others, including the Catholic, Baptist, Episcopalian and Unitarian. At that meeting seventy new members were admitted.

This may be the place to speak in some detail about one of the brightest and most promising of the active members of the Union, Harry F. Groves, who died before he was twenty-seven years old. Into his short life he packed a deal of art. He was born in Sheffield, England, on December 11, 1850, learned silversmithing there, and came here early in 1873 to work as a chaser for William B. Durgin. He was a fine tenor and leader of the Universalist choir. Besides that, he taught singing in his idle hours, introducing here the Curwen Harmonic Society method, which was adopted by the New England Conservatory of Music. As an actor he was to show distinct talents. One of his best parts was that of John Perrybingle in The Cricket on the Hearth. Young as he was, he favored old men's roles.

Groves was also a composer. For the consecration of St. Andrew's Chapel at Rye, he wrote an invocation. He rehearsed it there Saturday morning, August 4, 1877, and it was sung on August 5 at services conducted by Bishop Coxe. But Groves was not present in the flesh. For after the Saturday rehearsal, fire broke out in Benjamin A. Kimball's cottage at Straw's Point. Groves saved some of Mr. Kimball's property, and perhaps Mr. Kimball's life, but lost his own (Monitor, May 25, July 6, August 6, 1877).

The first dramatic and musical entertainment was announced by Mr. Morey for Rumford Hall for January 29, 1874. But that place was too small, if the Union were to be properly brought before the attention of a large audience. So it was shifted to Eagle Hall, then the best-adapted place for theatricals in town. Admission was free (probably because Mr. White paid the expenses), but it was announced that membership tickets would be required thereafter (Monitor,

Jan. 27, 28, 29, 1874). This was soon changed, and members charged a nominal price for admission, the general public a larger fee.

For this first program, music was a curtain-raiser. There was a piano duet by Mrs. Will Hill and Mr. Morey, a ballad by Frank Hayden, a comic song by Mr. Groves (perhaps his favorite, "The Happy Old Man"), and a costume song by Masters Walter and Joseph Hill.

Then came the play, The Boston Dip, with this cast:

Moses Mulligrub,	John M. Haines
Mons. Adonis,	Harry Groves
Richard Dasher,	Frank Hayden
Lavender Kids,	Ned Kimball
Ida Mulligrub,	Miss Belle Larkin
Eva Mulligrub,	Miss Martha Noyes

(Monitor, Jan. 30, 1874)

This first offering by the Y. P. U. was a mere afterpiece, but there was already in preparation, for February 24, in the same hall, a real play, Still Waters Run Deep, to which members were admitted for ten cents, while others had to pay 25 cents. The cast:

Mr. Potter,	Harry Groves
Capt. Hawksley,	Frank Hayden
John Mildmay,	Frank Cressy
Dunbilk,	Ned Kimball
Sanford,	Harry Doyen
Markham,	Charles Hoyt
Gimlet,	Charles Clough
Jessop,	Ben Harriman
Mrs. Mildmay,	Miss Mattie Noyes
Mrs. Sternhold,	Mrs. G. S. Locke

(Monitor, Feb. 21, 1874)

The amateurs of that day courted comparison with professionals, who frequently trod the boards of Eagle Hall or Phoenix Hall. And they made a success of the play--"as an amateur representation, it was never excelled in this city--very superior representations by Mr. Cressy and Mrs. Locke. Both developed talent of a high order, and we have seen professionals who fell far below their standard." As a curtain-raiser, Messrs. Kimball, Harriman and Clough sang "The Mulligan Guards" in full uniform. The Concord Quadrille Band played (Monitor, Feb. 25, 1874).

There certainly was real talent in that company. I never saw Edward Wyatt (Ned) Kimball act, but in later years I had good opportunity to observe well his mannerisms and speech, and am sure that he must have been a competent comedian. Mattie (Martha) J. Noyes we have met before in this story, will also see much more of her. She was an "old trouper" in the amateur sense. I never saw her on the stage, but in real life she had characteristics that must have told well on the stage. Of Harry Groves I have already given a sketch/. Frank Hayden, another tenor, was to become a professional singing actor in Gilbert & Sullivan. Frank Cressy, an actor in his own right, though amateur, relayed his talent to his sons. Harry and Will both broke into the amateur ranks with their father; both for a time were together in a professional sketch; Harry returned to the grain business with his father; but Will went on to fame and fortune as Cy Prime with Denman Thompson in The Old Homestead, and later as the author-actor-producer of rural sketches of the highest merit. And finally, Belle Marshall Locke, teacher of elocution and ~~lea~~ leading lady of the Y. P. U., was to be for over a third of a century the dominating person in amateur dramatics. Her talent, in acting, directing, and even theatrical writing, was well-rounded.

No other group than the Y. P. U. has ever tried to put on here a play every month during the season. And they had an "angel" to back them. For their next performance in Eagle Hall, March 24, 1874, they established the custom of charging the admission prices last mentioned, with an added 45 cents for the privilege of sitting in the balcony. For this occasion, there was a new set of scenery painted by Josiah Wolcott of Boston (the gift of Nathaniel and Armenia S. White), which professional visitors thereafter frequently borrowed. And there were costumes from Mrs. Wilson of Boston, since the play chosen was a costume-play (Monitor, Mar. 21, 1874).

The play, AA Glass of Water, was cast thus:

Lord Bolingbroke,	Frank Cressy
Arnold Vavasour,	Frank Hayden
Marquis de Soisy,	G. Scott Locke
Musgrave,	Ned Kimball
Lovegrove,	Harry Groves
Marsham,	Ben Harriman
Queen Anne,	Miss Mary Vogler
Duchess of Marlborough,	Mrs. Locke
Alicia Churchill,	Ella Mellen
Abigail,	Miss Amelia Gordon

The afterpiece, Our Jemimy, introduced

Uncle Joab,	Frank Ingalls
Hon. Augustus Gas,	Frank Hayden
Twichell,	Mr. Ramsdell
Deacon Peck,	Ned Kimball
Caesar, colored,	Jim Norris
Aunt Jemimy,	Mary Vogler
Our Jemimy,	Mrs. Locke
Mrs. Bonnett,	Dora Stevens

The play was thought to be too ambitious for amateurs, yet it was remarkably well done. "Mrs. Locke was even superb as the Duchess of Marlborough." The performance was repeated at the Asylum for the Insane on April 1 (Monitor, Mar. 25, Apr. 2, 1874).

The company were back in Eagle Hall on April 21 in All That Glitters is Not Gold, with this cast:

Sir Arthur Laselle,	Gen. John M. Haines
Jasper Plum,	Harry Groves
Stephen Plum,	Frank E. Brown
Frederick William Plum,	Frank Ingalls
Toby Twinkle,	Ned Kimball
Harris,	Jim Norris
Martha Gibbs,	Mrs. Locke
Lady Leatherbridge,	Miss Carrie Wyatt
Lady Valeria,	Miss Belle Larkin

This performance was "in the highest degree creditable." Special praise was given to Messrs. Brown (father of Frank W.), Kimball and Groves, Mrs. Locke and Miss Larkin. "A. W. G". wrote "Most of the parts in the play were as well rendered as in many plays I have ~~been~~ witnessed at Walleck's [sic] or Baly's" (Monitor, Apr. 20, 22, 1874).

At Eagle Hall on May 19, 1874, the Y. P. U. put on Among

the Breakers :

David Murray,	Frank E. Ingalls
Larry Devine,	Herbert F. Norris
Hon. Bruce Hunter,	Frank Hayden
Clarence Hunter,	Harry Groves
Peter Paragraph,	Henry Emerson
Scud, colored servant,	Jimmy Norris
Miss Minnie Daze,	Josie Hatch
Bess Starbright,	Mattie Noyes
Mother Carey,	Belle Larkin
Biddy Bean,	Mary Vogler

The farce was Slasher and Crasher with

Benjamin Blowhard,	Frank Cressy
Sampson Slasher,	Ned Kimball
Christopher Crasher,	Harry Groves
Lieut. Brown,	Ed Strauss
Dinah Blowhard,	Ida Chesley
Rosa Blowhard,	Mattie Noyes

(Monitor, May 20, 1874).

To end their first season the players put on two more performances in Eagle Hall.

The first, on June 10, was a repetition of Still Waters Run Deep, to which was added the farce Betsy Baker. The casts were not given in the Monitor, but the work of the group was declared to be "far superior to the generality of perambulating theatrical groups" (Monitor, June 8, 11, 1874).

On June 18, "by very general desire", the players repeated All That Glitters is not Gold, with the same cast as before. The farce was Slasher and Crasher, with a new role not before named, that of John, played by Herbert F. Norris, while the Misses Noyes and Chesley exchanged their parts. The Concord Orchestra played. Once again the company showed "marked improvement" (Monitor, June 19, 1874; handbill in the New Hampshire Historical Society).

When the season of 1874-1875 opened, Nathaniel White was already erecting White's Opera House as quarters for all the departments of the Y. P. U., but with a special view to the needs of good staging for the

~~staging for the~~ plays of the Art Department. It became necessary for the Union to engage Eagle Hall for one more season and Angelos Hall in the same building for other activities (Monitor, Sept. 10, 1874).

The first theatrical performance of the second season was on October 13, when the bill was Baker's Down by the Sea and the farce Forty Winks. No casts have been found, but Mrs. Locke and Ned Kimball came in for special praise. There was a full house. Music was provided by Mr. Morey, pianist, and Henri G. Blaisdell, violinist (Monitor, Oct. 14, 1874).

November 10 marked the first appearance on the Y. P. U. stage of Dr. C. N. Towle, who thenceforward was one of the mainstays of the group. The play was Naval Engagements with this cast (in part):

Admiral Kingston,	Dr. C. N. Towle
Lieut. Kingston,	Frank Hayden
Dennis,	Mr. Sargent
Mrs. Pontifex,	Mrs. Locke
Miss Mortimer,	Mattie Noyes

This was followed by Harry Groves's singing of "When George the Third was King", and a farce, Gentlemen of the Jury, whose only players, as far as noted, were Frank Cressy as Brazen Blower (Cressy, as I know, could make a first-class stump-speech), and Jim (James C.) Norris as the Colored Juror (Norris, with Hen Moore, played the black-face parts). Mrs. Locke, Cressy, Dr. Towle, Hayden and Norris drew particular praise (Monitor, Nov. 10, 1874).

On December 8, Albert Smith's dramatization of Dickens's The Cricket on the Hearth was given. There was no review, and the cast was not advertised, but we already know that John Peeribingle was one of Harry Groves's best parts (Monitor, Dec. 5, 7, 8, 1874).

The next Y. P. U. performance at Eagle Hall was on January 5,

1875. Tennyson's Dora was the main piece, there was a recitation in costume of "The Beggar's Appeal", and six gentlemen appeared in the character song, "The Regular Army, O" (Monitor, Jan. 2, 1875). Again there was no review, but "Parent" congratulated the Union, for nonapparent reason, on the improved character of their plays, but with more seeming reason on the "steady improvement in the dramatic department" (Monitor, Jan. 7, 1875).

This was followed, on February 2, 1875 with a variety show that included a comic shadow pantomime, Jocko, the Brazilian Ape; some statuary-tableaus; a comic character song; a comedietta, Brown, the Martyr; and an Ethiopian sketch, The Troublesome Servant. It seems that the players were playing down to the pit. Nevertheless, the pantomime was "exceedingly funny" and the tableaus "very beautiful". As for the sketch, "Mr. Norris delineated very hapily certain Ethiopian Characteristics." The audience was large (Monitor, Jan. 29, Feb. 2, 3, 1875).

Regularly with the month, the Union was again on the stage March 2, with Temptation, or the Irish Emigrant and the farce Lend Me Five Shillings. There was the usual good house. "There was some remarkably good and some rather indifferent acting, a peculiarity of almost all amateur performances" (Monitor, Feb. 27, Mar. 3, 1875).

Resting only four weeks, the Y. P. U. was back again on March 30 with Lady Audley's Secret, cast unknown. "The impersonations were somewhat uneven, but it is only justice to say that all the dramatis personae did exceedingly well, all things considered." The cast was the "strongest yet", and the scenic effects were "well managed" (Monitor, Mar. 29, 31, 1875).

Four weeks more brought the most ambitious attempt, Don Caesar de Bazan, on April 27. The full cast does not appear. So far as appears, it was the first appearance with the group of Nathaniel C. Nel-

son, who was to add great strength to the players. "Mr. Nelson played the part of the reckless and dauntless, yet chivalrous Don Caesar, in a manner that drew out frequent and hearty applause. He had evidently carefully and conscientiously studied the part, taking [the great Charles] Fechter as his model. The Don Jose of Dr. Towle as also much admired. We have seen the wily prime minister represented with less faithfulness at first class theatres. The cast might have been stronger otherwise, but considering the short time the play has been in rehearsal, all who took part are entitled to much credit" (Monitor, Apr. 23, 28, 1875). Whoever ~~was~~ wrote that review (again it may have been John W. Odlin) was habituated to the theater.

The season ended on June 15 with the last performance of the Union in Eagle Hall. Lady Audley's Secret was repeated, though with some hitches. It was a tired company of amateurs. Mortoff's farce, Regular Fix was "admirably personated". The casts are not given (Monitor, June 12, 16, 1875).

In the fall of 1875, all departments of the Union moved into the new White's Opera House. There Nathaniel White had made provision for staging plays such as Concord had never before known. It was Concord's first theater, as distinguished from an assembly hall. Except for the fact that the auditorium occupied the third and fourth floors (The Phenix and Eagle precedents were not abandoned), the Opera House had appointments no less suitable than Concord has since known. In addition, it had rooms for all the Union's departments, and a second-floor Union Hall for small gatherings.

All further dramatic performances of the Y. P. U. were held on the Opera House stage. They are pretty well covered in my manuscript on that house in the Concord Room of the Public Library, where

this manuscript will also be placed. Hence the further story in these pages will be principally a mere schedule of the performances, with references to the Opera House book.

The first theatrical performance in the new theater was appropriately by the Y. P. U. and the bill was

- Sept. 13, 1875. The Warlock of the Glen
Lend Me Five Shillings (White's Opera House, p. 23)
- Oct. 26, 1875. Robertson's School (W. O. H. p. 24)
- Nov. 23, 1875. Michael Erle, or the Manic Lover (W. O. H. p. 24)
- Dec. 21, 1875. Don Caesar de Bazan
 (Nelson and Mrs. Locke in leads) (W. O. H. p. 27)
 and My Turn Next (Ned Kimball)
- Jan. 28, 1876. Damon and Pythias
 (Cressy, Nelson, Mrs. Locke) (W. O. H. p. 27)
- Feb. 2, 1876. Damon and Pythias repeated (W. O. H. p. 27)
 (This was one of the Union's great successes. It was taken to Manchester on March 21. A carload of Concord folk perhaps nearly 100 people, went down for that performance and reported that it was the high point of the Y. P. U's career)
- Feb. 15, 1876. Burlesque opera, Capuletta, or Romeo and Juliet Revived (Ned Kimball as Juliet) p. 27
- Apr. 6, 1876. Tom Taylor's Our American Cousin (the play made famous by Joe. Jefferson, the elder Sothorn and Laura Keene, performed by the two latter when Abraham Lincoln was shot) p. 28
 Handbills in the Concord Room and New Hampshire Historical Society give the cast:
 Lord Dundreary, E. W. Kimball
 Asa Trenchard, H. P. Moore
 Sir Edward Trenchard, F. Hayden
 Capt. de Boots, W. H. Cook
 Harry Vernon, Charles R. Corning
 Abel Murcott, F. B. Davis
 Mr. Coyle, F. W. Alden
 Mr. Buddicomb, A. F. Shepard
 Mr. Binney, J. R. Saye
 Mrs. Mountchessington, Miss A. M. Cook
 Florence Trenchard, Miss M. J. Noyes
 Mary, Mrs. J. R. Saye
 Augusta, Miss I. B. Woodbury
 Blaid Georgina, Miss A. Eastman
 Blaisdell's Orchestra played.

- May 9, 1876. Ingomar, the Barbarian
(Nelson and Mrs. Locke in the leads) (W. O. H. p. 29)
- June 1, 1876. The Cricket on the Hearth p. 29
-
- Oct. 3, 1876. Napoleon's Old Guard
Black Eyed Susan
(Directed by Nelson, who took the leads.
He and James R. Saye made the scenery) p. 43
- Oct. 28, 1876. The Iron Chest
The Omnibus p. 44
- Jan. 2, 1877. Everybody's Friend
(Grace Blanchard appeared) p. 47
- Jan. 3, 1877. Damon and Pythias
(Cressy as Damon, Nelson as Pythias,
Towle as Dionysius, Mrs. Locke as
Calanthe, Belle Larkin as Hermione) p. 47
- Feb. 19, 1877. Bread on the Waters
(also given at the Asylum) p. 49
- Apr. 13, 1877. Bread on the Waters repeated
(The cast was a second company, including
Paul Holden, Arthur Shepard, Fred Cloud-
man, Ned Brown, Frank Davis, Kate Caldwell
and Emma J. Cochran) p. 50

This was the last performance by the Y. P. U. It was announced in the fall of 1877 that they would give the monthly performance that they had maintained four seasons (Monitor, Sept. 12, 1877), but they never did. The reason for their ceasing to be has never come to light. The whole Union also soon ceased to be, and its extinction is also a mystery.

The Concord Art Club.

Some of the former Y. P. U. members formed the Concord Art Club, with Nathaniel C. Nelson as the leading figure (W. O. H. p. 33). William E. Stevens was the President, Dr. Towle was Business Manager, J. E. Robertson was Treasurer, Henri G.

Blaisdell was Musical Director, and Nat Nelson the Stage Manager
(Monitor, Oct. 2, 1877).

Their activities were intermittent, they continued for only
two seasons, and they gave only eight performances in the Opera House.

Nov. 6, 1877. Boucicault's The Octoroon (W. O. H. p. 53)

Nov. 27, 1877. The Octoroon repeated

Jan. 12, 1878. John Henry Payne's Therese, the Orphan of Geneva

Farce, The Two Buzzards

(Benefit of the dying Y. P. U)

p. 54

Feb. 21, 1878. Damon and Pythias (Benefit of Reform Club)

(Cressy, Nelson and Towle in their accus-
tomed parts. Susie Cluer of the Boston
Globe Theater Co. took Mrs. Locke's
place. Other players: Mr. and Mrs.
J. R. Saye, J. E. Robertson, W. P.
Underhill, F. M. Dow, E. H. Carter
AND Mrs. G. Upton. In this play
and on this night, was the debut of
Maud Dixon, later to turn professional
and marry the distinguished actor Alexander
Salvini)

p. 56

May 2, 1878. Ten Nights in a Bar Room

(Dow and Underhill starred)

Farce, Bombastes Furioso

(Towle, Cressy, Davis, Mrs. Upton)

p. 58

Sept. 1. 1878. Boucicault's The Octoroon, or Life in Louisiana

(Benefit for sufferers from yellow fever
in the South)

p. 59

Handbill in N. H. Historical Soc. gives cast:

George Peyton,	James R. Saye
Jacob M'Closky,	Dr. C. N. Towle
Salem Scudder,	Frank Cressy
Pete, "too ole to work, sah",	H. P. Moore
Sunnyside,	Robert A. Ray
LaFouche,	J. E. Robertson
Paul, a yellow boy,	Maud Dixon
Ratts,	F. B. Davis
Col. Poindexter,	W. P. Underhill
Jules Thibodeaux,	E. H. Carter
Caillou,	J. F. Scott
Jackson,	S. H. Prescott
Claborne,	E. Jones
Solon, a slave,	Charles H. Sinclair
Wah-no-tee,	Nathaniel C. Nelson
Mrs. Peyton,	Mrs. G. Upton
Zoe, octoroon girl,	Mrs. G. S. Locke
Dora Sunnyside,	Mrs. J. R. Saye
Grace, a yellow girl,	Miss Minnie Betton
Dido, a slave,	Mr. E. Mansur.

That was a great cast. Mrs. Locke was again showing her tremendous talent back of the footlights. Nelson, Towle, and Cressy were better than many traveling professionals. Hen Moore was again called on to do a comic negro, the sort of a part for which he was mainly famous. Maud Dixon was developing a great natural talent. Underhill was an actor of great smoothness. Most of the others had gained experience on the stage.

Oct. 1, 2, 3, 1878. North and South
(Benefit of E. E. Sturtevant Post,
G. A. R.. Apparently one of those
plays taken to "the sticks" by the
authors--this time Collins and
Steele--who took parts. Hen Moore
again was a negro. (W. O. H. p/ 60)

(For February 20, 1879, the Art Club projected an original play by Charles F. Adams of Concord, but it seems not to have been given, p. 63)

Apr. 3, 1879. Bulwer's The Lady of Lyons p. 65.
(Mrs. Locke was replaced by Fannie E. Backus of Lawrence, probably one of her pupils)

Mrs. Belle Marshall Locke

Since Mrs. Locke is the dominating figure of this chapter, we ought, before going further, to tell something of her career. What was behind this young woman when she became the leading lady of the Young People's Union at the age of twenty-one, and what was still ahead of her when the Concord Art Club wound up in 1879?

Belle Marshall was the daughter of Anderson J. and Frances (Perkins) Marshall. Early in her school days in Lancaster, she was discovered to have talent in recitation which her parents encouraged. Such encouragement is far from unusual from fond parents; the unusual feature was the talent itself. The teaching then available was given the child, but it must be supposed that the talent was superior to the teaching. Only much later was she to have the guidance of first-rate experts.



Yours Sincerely
Belle Marshall Locker.

With her other native talents went a singing voice. As a mere child she was taking adult parts in amateur operatics. She also developed early facility in writing, and at sixteen was contributing to the Waverley Magazine and other periodicals.

Immediately after her completion of her academic course, Belle Marshall was married at the age of twenty to G. Scott Locke, a fuel-dealer of Concord, later City Marshal, and Texas rancher. And so, the year after her arrival in Concord, she became the leading lady of the Young People's Union.

It seems that only after she had gained poise with the Union players, and while she was a housewife, did she seek development of her great gifts. Her first noted teacher was Mrs. Edna Chaffee-Noble, who had a wide career that eventually included the conduct of schools of expression in cities as widely separate as London and Detroit. With her Mrs. Locke had one year. Still not satisfied, she studied in Boston at the New England Conservatory College of Oratory under Professor Samuel R. Kelley, ^{covering} ~~covering~~ the full four-year course in two years and graduating with high honors in 1884. While in Boston she gave readings at the College, at Tremont Hall, and at least one private home.

That left her exhausted, and she had to rest for a full year at the Scott ranch in Texas.

Refreshed, she began in the fall of 1885 a long career as a teacher of oratory in Concord. Proudly she gave first place in her scrap-book to a recommendation from Professor Kelley, who declared her "thoroughly conversant with the system" as taught in his College, "an indefatigable worker", possessing the "tact of imparting and a high order of enthusiasm for the Art", "capable of leading her pupils to a thorough and rapid development", and with "that necessary magnetism by which she can hold a large class well in hand." This

proved to be no idle "puff".

Armed also with the endorsements of James W. Patterson, State Superintendent of Public Instruction, and of Amos Hadley, the well-known private tutor of Concord, she gathered her class. Later she perfected herself under the teaching of no less a person than Leland T. Powers, who wrote that she was "possessed of extraordinary dramatic talent", and was "capable of filling any role, either in comedy or tragedy." Like Professor Kelley he also spoke of her magnetism.

Before long, Mrs. Locke had a class also in Lawrence, Massachusetts, with a hundred pupil there and here.

In Concord she at first gave recitals for her pupils in various halls--Chase (in the Chase Block), Union (in the White's Opera House building), the Board of Trade (now truncated by the Mechanicks Bank), and Phenix Hall. Later she staged her pupils in real plays at the Opera House and on the road. The same program was followed at Lawrence, where her pupils included several from Haverhill and Andover.

From her Concord classes there were graduated to the professional stage Lawrence Gahagan of Penacook, Anna Layng, Charles Plummer, Will Gould, Lizzie Robinson Gould, and, for a time, Harry R. Cressy and Will H. Smith. ^{*}Few, if any, small-town coaches, could boast a like success.

Mrs. Locke's early aptitude for writing, together with her great dramatic instinct, enable her to turn out many original plays suitable for amateurs, many of which were published beginning with 1893. And it was, of course, no handicap for this work that she herself had appeared in some forty or fifty roles of great range.

Marie's Secret, a duologue in one scene, was published by Walter H. Baker & Company in 1894.

Breezy Point, in three acts, was brought out by Baker in 1898, and she once had the pleasure of seeing it produced in Texas by a

* Later pupils who became professional were John Meehan, Max Driscoll and Editha Maxham.

company who had not known that Belle Marshall Locke was the rancher's wife whom they had known only as Mrs. G. Scott Locke.

The Great Catastrophe, a two-act comedy, was printed by Penn Publishing Company in 1904.

Mr. Easyman's Niece, a four-act comedy, came from the Baker press in 1908.

Before that, in 1905, the three-act Miss Fearless and Company was put out by Baker.

Besides her longer pieces, Mrs. Locke wrote many monologues. Penn published A Heartrending Affair. Baker put on the market seven of her monologues in 1903, and included two more with those of other authors in 1907. She also appeared at least once in a Baker's leaflet.

One of the most interesting performances of a play by Mrs. Locke was by the professional Rollo Lloyd Players, who gave Ranch UA, a Story of Texas four times at the Concord Auditorium on June 19-21, 1913, with her old pupil Anna Layng as leading lady, and another old pupil, Harry R. Cressy, added to the company for the occasion. The play had never before been performed.

(The authorities for this section are an article by Allan H. Robinson in the Granite Monthly of July, 1893; old programs; published plays; and Mrs. Locke's scrap-book--all generously loaned by her granddaughter, Mrs. Viola Locke McIvor, also verbal information given by Mrs. McIvor).

Our Club.

After taking up her teaching, Mrs. Locke seems to have appeared only three/^{times} on the stage except with her pupils. Those were with a group made up largely of new faces, but including a few of those who had been connected with the Young People's Union and the Concord Art Club. Nathaniel C. Nelson was stage manager, but Mrs. Locke directed, with Arthur F. Shepard as property-master and Henri G. Blaisdell as director of music. The play was Frances Hodgson Burnett's Esmeralda, which was given first at White's Opera House on January 7, 1887, with this cast:

Esmeralda,	Mrs. Locke
Old Man Rogers,	W. P. Underhill
Lydia Ann Rogers,	Carrie M. Mower
Dave Hardy,	George B. Wright
Estabrook,	Henry B. Colby
Marquis,	Arthur F. Shepard
Jack Desmond,	Arthur F. Shepard
Nora Desmond,	Eva Eastman
Kate Desmond,	Fanny B. Smith
George Drew,	J. T. Akroyd
Maid,	Miss Hardy

Mr. Underhill made his greatest success up to this time. The play was repeated at the Asylum and again at Pittsfield. (W. O. H. p. 181)

Belle Marshall Locke and Her Pupils.

As far as I have found, the first play that Mrs. Locke put on for her pupils was Rebecca's Triumph, at White's Opera House on April 19, 1887. Perhaps thinking back to the time when she as a child had played adult parts, she employed for this performance only juveniles between the ages of nine and fifteen. They took parts of people ranging as high as sixty years. Mrs. Locke's own son, G. Scott Locke, Jr., was in the cast. Rilla Little (Mrs. Fred Johnson), who died in February, 1952, was one of the last survivors of this cast, but one at least, Bertha Dutton (Sinnett) is still living as this is written (W. O. H. 185-186).

On January 15, 1889, again at the Opera House, her pupils

put on Under the Laurels. The principal performers were Anna Layng, Harry Cressy and Will H. Smith. The first gave her life-work as a professional, and the other two were professionals for a time. When this was written (in March, 1952), Mr. Smith had just died. (W. O..H. 205).

This was followed, on April 4, 1889, by Champion of Her Sex and Mrs. Locke's duologue, Marie's Secret, enacted by Mrs. Locke and Anna Layng (W. O. H. 210).

That excellent class was a hard-working one. They were back at the Opera House on June 26, 1889, with A. Scrap of Paper, in which Miss Layng "displayed dramatic power seldom surpassed by the professionals seen in this city" (W. O. H. 212), and this in times when the Opera House was attracting most of the great professionals of the American stage.

On February 12, 1890, Nevada gave Lawrence P. Gahagan of Penacook his first down-town appearance. The reviewer opined that he "ought to make his mark" (W. O. H. 217, 218). As Lawrence Grattan, head of a repertoire company playing to enormous houses, he later did. For at least three years before that, Gahagan had been dabbling in dramatics at Penacook. There on April 11, 1887, he had put on "Gahagan's Benefit", taking the lead in His Last Days, with the support of Arthur H. Knowlton, Harry A. Brown, Grace Prescott (later Mrs. Brown), Almon G. Harris, Grace Caldwell, and others (Monitor, Apr. 12, 1887). And on that occasion, Harlan C. Pearson, then in his teens, wrote the first of his penetrating dramatic criticisms.

Now and then Mrs. Locke took her pupils to Phoenix Hall. One such occasion was on April 3, 1890. There, following some recitations, the farce, The Two Buzzards was played by this cast:

Benjamin Buzzard, George Sanborn
 Anthony Wm. Glimmer, L. P. Gahagan
 John Small, Will Smith
 Lucretia Buzzard, Miss Gertrude Carter
 Sally Simpkins, Miss Nellie Chapman

But the great piece of that night was a scene from Ingomar, with Gahagan in the name-part and Mrs. Locke as Parthenia. It was "difficult to suggest improvements in the execution of either of the parts taken in this scene" (Monitor, April 2, 4, 1890).

Back in the Opera House on May 15, 1890, the pupile gave Dollars and Cents (W. O. H. 222). Then, on November 20, 1890, came a great undertaking at the Opera House--Shakespeare's Twelfth Night, with Gahagan as Malvolio, Will Smith as Sir Toby Belch, George Sanborn as Sir Andrew Aguecheek, and Mrs. Locke herself as Viola. The performance was "even and almost faultless". It was repeated at Lawrence, Massachusetts (W. C. H. 240).

Calling themselves the Belle Marshall Locke Company, this unusually talented group made a summer tour in 1891, with a repertoire of two plays. One of them, A Scrap of Paper, was given at the Opera House on August 25, with great success (W. O. H. 251).

On November 26, 1891, Mrs. Locke presented her younger pupils, (some of whom had appeared in Rebecca's Triumph) at Phenix Hall. The play was The Mummy, with this cast:

Capt. Carter,	Harry E. Doyen
Larry Blatherskin,	Charlie Plummer
Theophilus Pole,	William C. Wendt
Mrs. Mandragon,	Will Philbrick Carrie Mower
Fanny Mandragon,	Ella Philbrick
Susan,	Josie Coombs
Toby Tramp, the Mummy,	G. Scott Locke, Jr
	(<u>Monitor</u> , Nov. 27, 1891)

Other bills at the Opera House were:

Apr. 7, 1892.	Charles Mathews's <u>Used Up</u>	(W. O. H. 259)
Jan. 4, 1893.	Douglas Jerrold's <u>The Baker's Daughter</u>	
	(Declared superior to many road companies)	p. 265

Mar. 17, 1893. Innisfall (Joseph W. Gannon of New York is about the only survivor of this cast) (W. O. H. p. 269)

Apr. 4, 1893. Wm. Gillette's Held by the Enemy p. 270

The later activities of Mrs. Locke appear to have been more largely in writing and in coaching. The presentations by her pupils apparently cease.

On April 4 and 5, 1899, she directed performances of her own Breezy Point at the Opera House under the auspices of the United Order of Pilgrim Fathers, using W. P. Underhill as stage manager and David J. Adams as his assistant. The cast:

Debby Dexter,	Mrs. Clara A. Rix
Elinor Pearl,	Persis J. Clough
Ashrael Grant,	Sarah M. McDuffee
Mrs. Hardscratch,	Carrie Mower
Bertha Hardscratch,	Maude Alice Currier
Sophia Hardscratch,	Eva May Caine
Mehitable Doolittle,	Mabel Olive Hall
Bernice Vernon,	Nettie Lovely, Haverhill, Mass.
Laura De Sevigne,	Theresa Pauline Lapierre
Edith Norton,	Abbie Rose Maxam
Clarice Fenleigh,	Idella Maude Maxfield
Fantine,	Edith Bruce Jones
Old Clem,	Idella Helen George (W.O.H. p. 341)

In 1896 she coached the Dartmouth Dramatic Club in Lytton's Money, with Joseph W. Gannon in the cast. The year before, Gannon not yet having gone to Dartmouth, she had coached the Club in David Garrick. In 1897 she directed the Club in The School for Scandal, which was presented at White's Opera House (W. O. H. p. 325). And in Gannon's senior year, 1899, she coached them in Twelfth Night, with Gannon as Malvolio, also seen at White's Opera House (p. 340).

Finally, on April 11, 1912, she directed her own play, The Colonel's Maid at the Auditorium, with this cast:

Col. Robert Rudd,	Charles E. Moors
Col. Richard Byrd,	Harold Cheney
Rob Rudd,	Philip Day
Ned Graydon,	Fred Colton
James Bascom,	James Tucker
Margery Byrd,	Miss Elizabeth Clinton
Mrs. J. John Carroll,	Mrs. James Harrington

Julia Carroll, Miss Bessie Packard
Chinaman, Harry R. Cressy
(Monitor, Apr. 12, 1912)

That happened nearly forty years after Mrs. Locke came to Concord as a bride. She had had a great career. She closed it by introducing in the last cast that she directed here one Harold Cheney, who in his person connects her great activities with the present Community Players.

VIII.

Dramatic Activities by Churches, 1876-1920.

Catholic Groups

The Independent Club made their first appearance on March 17, 1876, at Eagle Hall. From that time on St. Patrick's Day performances were given by this or some other group from time to time. The bill in 1876 was Ireland As It Is, with Captain William A. Happny as Pat, Thomas Gallagher as Dan Carolan, and Mrs. McNulty as Judy O'Trot. Hill's Orchestra played music arranged for the occasion by John W. Odlin, and Mary Twomey and John Haynes provided a character song (Monitor, Mar. ~~17~~, 18, 1876).

The Club repeated the play at the Opera House, on June 6, 1876, adding Paddy Miles's Boy, with Happny, Gallagher and Miss Twomey. That team appears to have been an excellent one (see W. O. H. p. 29).

Their next St. Patrick's program, also at the Opera House, was on March 17, 1877, when the play was Peep o' Day, or Saviourneen Deelish, with Messrs. Happny and Clancy and the Misses Twomey and Gannon (W. O. H. 49).

On March 16, 1878, again at the Opera House, they put on Dion Boucicault's famous Colleen Bawn, with Messrs. Happny and Ney as the stars, followed by Irish Assurance and Yankee Modesty (W. O. H. 57). The Group was entirely capable, as well as ambitious.

Their offering at the Opera House on March 17, 1879, was another Boucicault play, Arrah-na-Pogue, with Happny, Ney, and Mary Twomey (W. O. H. 64).

A few weeks later, on May 22, they took The Limerick Boy to the Asylum (Monitor, May 23, 1879).

Again at the Opera House on November 27, 1879, they repeated Colleen Bawn with even greater success. Happny and Ney were declared to be equal to the best professionals (W. O. H. 74).

St. John's Church held a Children's Festival in the Opera House on January 22, 1880, and the Independent Club/^{added}Paddy Miles's Boy to the program (W. O. H. 73).

On February 15, 1882, at the Opera House, they repeated Irish Assurance and Yankee Modesty. The cast included W. A. Happny as Pat, Miss Minnie Murphy as Nancy, William J. Ahern as Buffum, Miss N. J. Gannon as Miss Buffum, Miss Mary Twomey as Susan, David E. Murphy as Clifton, and Daniel H. Gienty as Charles (Monitor, Feb. 16, 1882).

Their last performance noted was in the Opera House on March 17, 1884, when Arrah-na-Pogue was again the bill, with Happny, Ney, Ahern, Miss Twomey, Fannie Henay, and Kate Welch (W. O. H. 129).

The Emmet Club was another Catholic organization. Only three performances have been discovered, all at the Opera House:

(1) Robert Emmet and Box and Cox, April 11, 1877, with George A. Kelley as the star (W. O. H. 50).

(2) Kathleen Mavourneen, June 1, 1877 (W. O. H. 51).

(3) Eileen Oge, January 2, 1878, for the benefit of the Catholic Church at Laconia (W. O. H. 54).

A third group, the Concord Branch of the Irish National League, appeared at the Opera House on March 17, 1886, in a farce, The Turkish Bath. In the cast were M. M. Isabel, George F. Melifant, G. L. Haines, J. T. Ronan, George F. Gannon, Willie Spellman, and Miss Katie Twomey (W. O. H. 150).

Mr. Melifant took the lead in another group that appeared in the Opera House February 11, 1884, on the first night of the St. John's Coffee Party, in a farce, Dundunketty's Picnic. The cast:

Peter Dundunketty,
Charles Langton,
Alphonso,
A. B. Piccolo,
Viola,
V. I. Olin,
Mrs. Muffet,
Servant,

George F. Melifant
John T. Sexton
John H. Haynes
Patrick Sweeney
M. Beggs
Frank Beggs
Abbie A. Leary
Ida Isabel

On the second night of the Party (February 12, 1884) another group presented the farce, Wanted, a Male Cook, with this cast:

Mr. Honthill,
John Slocum,
Teddy Ryan,
Francois,

Daniel H. Gienty
D. J. Donovan, 2d
D. J. Donovan, 1st
M. M. Isabel
(W. O. H. 127, 128).

Finally, the Young Men's Catholic Lyceum appeared with a very large cast at the Opera House on May 28, 1889, in A Brother's Sacrifice (W. O. H. 211).

Unitarian Activities

The most extensive of the Unitarian activities was that of the Unity Club, which began in a small way, but soon built up to remarkable strength. All of their performances, except as hereafter noted, were in the Unitarian Chapel.

Their first bill was W. S. Gilbert's On Bail, February 9, 1882. The cast included only one actor who had made a name for himself, William P. Underhill, but was soon to attract others.

Jonathan Lovibond, Clarence B. Little
Albert, band-leader, Dr. Joseph Chase, Jr.
Marcooly, gov. of jail, Jas. A. Haight
Wilcox, police-sergeant, W. P. Underhill
Hebblethwaite, theatre mgr., F. S. Streeter
Portisboy, barrister, Charles T. Comins
Jackson, property man, Edward Comins
Duke of Darlington, Arthur K. Day
Fanny Lovibond, Lu Blanchard
Miss Montmorenci, Hattie Chesley
Miss De Courcey, Edith Carter
Perkins, maid, Carrie Todd
Mrs. Hebblethwaite, Mrs. Howard A. Kimball

The play was repeated at the Asylum February 14 (Monitor, Feb.

10, 15, 1882). Dr. Jos. Chase as Grosvenor and Anna Quincy Dumas as Patience, sang selections from Gilbert & Sullivan's Patience.

There was a double bill on November 14, 1882.

Place aux Dames, or Ladies Speak at Last

Lady Macbeth, Miss Carrie Evans
Mrs. R. Montague, Miss Martha Noyes
Mrs. Bassanio, Miss A. Della Shaw
Mrs. Hamlet, Miss Grace Blanchard

The Obstinate Family

Mr. Harwood, Solon A. Carter
Henry Harford, W. P. Haynes
Mrs. Harwood, Miss Anna K. Swinton
Jessie Harford, Miss Edith H. Carter
Lucy, Miss Eva Eastman
James, W. P. Underhill
(Monitor, Nov. 15, 1882)

On June 6, 1883, they gave Doing for the Best

Dick Stubbs, Dr. Pearson
Harry, his son, Arthur F. Shepard
Bill Hawkins, A. F. Sturtevant
Mr. Parchment, H. D. Young
Betsy Stubbs, Miss E. E. Colby
Jane, Mrs. B. R. Benner
Emily, Miss Eva Eastman

There was music by Harry G. Kimball, violin, and John H. Morey, piano (Monitor, June 5, 7, 1883).

At the Asylum on February 28, 1884, and at the Unitarian Chapel on the following night, Tom Taylor's Still Waters Run Deep, brought to the Club a cast such as it had not before had

Mr. Potter, W. P. Underhill
Capt. Hawksley, Dr. Edward French
John Mildmay, Frank Cressy
Dunbilk, Louis F. Gillette
Langford, George F. Underhill
Markham, Howard A. Kimball
Gimlet, Henry W. Clough
Jessop, Harry R. Cressy
Servant, E. P. Main
Mrs. Sternhold, Mrs. Frank Cressy
Mrs. Mildmay, Mrs. G.F. Underhill

Perley Underhill "scored a success"; Dr. French's acting was "nearly perfect"; Frank Cressy, "always the best of amateur actors" was "finished"; ~~XXXX~~ Mr. Gillette made an "unmistakable hit"; while Mrs. Cressy and Mrs. Underhill made "an excellent impression, and divided

the honors with the gentlemen mentioned" (Monitor, Feb. 23, 29, Mar. 1, 1884).

So great was this success that the Club took the same play into the Opera House for their only appearance there, on March 27, 1884 (W. O. H. 129).

Within two months, the Club were ready with another play, T. W. Robertson's Home, which they gave at the Asylum on May 23, 1884.

Alfred Denison,	Frank Cressy
Capt. Mentoffe,	Dr. Edward French
Mr. Dorrison,	T. B. Underhill
Bertie Thompson,	W. P. Underhill
John,	T. J. Dooley
Mrs. Pinchbeck,	Mrs. Frank Cressy
Lucy Dorrison,	Mrs. Benner
Cora Thornburgh,	Miss Annie Dietrich
	(<u>Monitor</u> , May 24, 1884)

Next the Club prepared T. W. Robertson's Caste, which they played at the Asylum on January 29, 1885, and at the Unitarian Chapel on January 30

Hon. George D'Alroy,	Dr. Edward French
Capt. Hawtree,	W. P. Underhill
Eccles,	Frank Cressy
Samuel Gerridge,	Will M. Cressy
Dixon,	John J. Bartlett
Marquise de St. Maur,	Mrs. Frank Cressy
Polly Eccles,	Miss Martha J. Noyes
Esther Eccles,	Miss Harriet W. Roberts
	(<u>Monitor</u> , Jan. 29, 30, 31, 1885)

On April 15, 1885, Old Phil's Birthday was given. The name part was taken by the Rev. James K. Applebee of Boston, the other roles by Club members (Monitor, Apr. 11, 17, 1885)

For nearly two years the Club members caught their breaths, then came to life again on February 11, 1887, with Henry Arthur Jones's Hearts of Oak. The cast:

Grandfather Prettyjohn,	W. P. Underhill
John, his son,	Dr. Edward French
Benj. Prettyjohn Johnson,	G. S. Baker
Ned Devenish,	Henry B. Colby
Mr. Cornelius,	John J. Bartlett

Susan Prettyjohn, Miss Edmunds
Kitty Prettyjohn, Miss Eva Eastman
(Monitor, Feb. 10, 12, 1887)

In quick time they presented two farces on April 1, 1887.

Which is Which

Mr. Capper,	Edward P. Comins
Uncle Gargle,	L. Willis Bean
Poddles,	Herbert Wright
Mills,	Miss Florence Carter
Miss Bingham,	Miss Florence Stratton
Miss Tessle,	Miss Lu Downing

A Mysterious Disappearance

Mr. Cleverly,	George D. Waldron
Capt. Bobstay,	Harry R. Cressy
Carlos,	George Baker
Jack,	Jack Gorham
Mrs. Cleverly,	Miss Carrie Piper
Nellie Cleverly,	Miss Susie Little
Persis Grievous,	Miss Edith Carter

(Monitor, Apr. 2, 1887)

Next came another double bill on December 17, 1887.

Tom Taylor's Nine Points of the Law

Joseph Ironside,	L. Willis Bean
Cunningame,	J. R. Gorham
Rodomant Rollingstone,	Richard Kimball Harry Doyen
Mrs. Smiley,	Miss Lu Downing
Katie Mapleson,	Florence Stratton
Sarah Jane,	Susie Little
John Patton,	Richard Kimball

Class Day

John Buncombe,	Harry R. Cressy
Frank,	George N. Baker
Ned Taylor,	John P. Wright
Howard,	Edward G. Layng
Poco,	Herbert H. Wright
Lottie Taylor,	Grace Underhill
Olive,	Inez Fairbanks
Mrs. Taylor,	Edith Carter

The pieces passed off admirably (Monitor, Dec. 15, 16, 19, 1887)

A triple bill followed on February 24, 1888.

Withered Leaves

Sir Conyers Conyers,	L. Willis Bean
Tom Conyers,	George Baker
Arthur Middleton,	Edward Layng
Cecil Nane,	John Gorham
Lady Conyers,	Eva Eastman
Mary Rivers,	Lu Downing

Harmony

Michael Kinsman,	W. P. Underhill
Frank Seaton,	Harry R. Cressy
Muggins,	Will M. Cressy
Jennie Kinsman,	Susie Little

Peace at Any Price

Alexander,	Dr. Edward French
Catherine,	Miss Flora Hazard

Music was by Mr. and Mrs. Fred A. Straw, violin and piano. Underhill gave "a fine piece of acting". Young Will Cressy showed "rare natural talent". Dr. French was "capital" (Monitor, Feb. 24, 25, 1888).

There was another rest of three years, and then the Club gave what seems to have been their last production, H. J. Byron's Uncle, at the Asylum on April 16, 1891, and two performances at the Unitarian Chapel on April 17 and 22.

Uncle,	W. P. Underhill
Fletcher,	Henry B. Colby
Sarah Jane,	May Cressy
Emily Montrose,	Lu Downing
Mrs. Beaumont,	Eva Eastman
Puffin,	Paul Kimball
?	Dr. Edward French

It was a fitting farewell, and Underhill was said to be scarcely excelled by the most noted actors who had appeared professionally at the Opera House (Monitor, Apr. 17, 18, 23, 1891).

But the Unitarians were by no means through with dramatics, though the Unity Club ceased to be. On April 16, 1896, their young people of High School age gave a double bill at the Chapel.

The Bachelor's Dream

The Bachelor,	Willis G. C. Kimball, Jr.
First Love,	Clara Harriott
Archery Girl,	Miss (Leila?) Hill
Conservatory Girl,	Florence Bates
Quakeress,	Bertha Morey
Bicycle Girl,	Miss Landers

Trained Nurse,	Blanchè Newhall
Summer Girl,	Miss Prescott
Authoress,	Miss Williams
Dancing Girl,	Bertha Jones
Society Belle,	Miss (Eva?) Sanborn
The Widow,	Miss Harriott

Cousin Frank

Genevieve Raymond,	Miss Jones
May Raymond,	Miss Hill
Enid Raymond,	Miss Harriott
Mrs. Maude Thorne,	Gertrude Bates
"Cousin Frank" Hartley,	Lucy (X) Foster

It will be recalled that the Unitarian Ladies gave annually a May Festival, always a great event. The evening entertainment was frequently amateur drama. Of those given at the Opera House the following are covered by the book on that House:

1878. Farce, Trying It On.

1883. Gilbert & Sullivan's Trial by Jury (see a later chapter)

1886. Comic opera, King Alfred

Alfred,	W. P. Underhill
Farmer,	Louis F. Gillette
Dumpkin,	George B. Wright
Arabella,	Eva Eastman
(an excellent singing and acting cast)	

1887. Burletta, Old Fritz

King,	Louis J. Rundlett
Prince,	Dr. Edward French
Baron,	A. F. Tandy
Schoppsen,	W. P. Underhill
Lina,	Eva Eastman
Corporal,	George B. Wright
(equally excellent)	

1888. Frances Hodgson Burnett's Editha's Burglar, dramatized by Dr. Edward French (the first play the editor ever saw)

Editha,	Marie Jackson
Her father,	W. P. Underhill
Burglar,	Henry B. Colby

1889. Sir Francis Talfourd's musical burlesque, Alcestis, with Rundlett, Wright, Underhill, Eva Eastman, and Annie Dietrich as Alcestis (all excellent singers, some of them expert actors).

1891. Tea at Four o'Clock.

1897. Operetta, The Toy Shop.

It was largely Unitarian people who furnished the evening entertainments at the Coffee Party for the Centennial Home for the Aged at the Opera House on December 13 and 14, 1883

First night, Class Day

John Buncombe,	Dr. Edwin O. Pearson
Frank Buncombe,	W. P. Haynes
Ned Taylor,	William M. Mason
Howard,	Robert H. Rolfe
Levi,	Dr. Joseph Chase
Lottie Taylor,	Annie Dietrich
Olive Hale,	Jessie Harriman
Mrs. Taylor,	Mrs. Howard Kimball (W. O. H. 125)

Second night, a musical fantasia, Queen of Hearts.

Fairy Heartsease,	Miss Amy Chase
Queen of Hearts,	Miss Annie Dumas
Ace of Hearts	Miss Mabel Chase
Ace of Diamonds,	Miss Annie Dietrich
Ace of Spades,	Miss Eva Eastman
Ace of Clubs,	Miss Lizzie Cochran
King of Hearts,	Dr. Joseph Chase
White Knight,	Dr. Edwin O. Pearson
Knave of Hearts,	H. D. Young
Knave of Diamonds,	Harry H. Dudley
Ten of Hearts,	Edward P. G. mins
Herald,	Arthur F. Shepard (W. O. H. 125)

Another principally Unitarian cast gave Longfellow's Dream at the Opera House on November 30, 1886, with George B. Wright, Maude Noyes (Blackwood), Annie Dietrich (Brown), Will H. Smith, Stella May Britton (Jenks) and Dr. Arthur K. Day (W. O. H. 180).

The Flower Mission was an organization of Unitarian young ladies. With some outside help, they put on a benefit at the Memorial parish House on January 1, 1906, presenting Bunner's operetta; The Seven Old Ladies of Lavender Town. The large cast will be found on the next page.

Lightning, Haskins,	Omar S. Swenson
Julius Caesar,	Isaac Hill
George Washington,	Edward K. Woodworth
Alexander the Great,	John W. Woodworth
John Smith,	Arthur R. Virgin
Charles C. Confucius,	Frank E. Shepard
Henry the Eighth,	Robert Jackson
Napoleon Bonaparte,	Frederick A. Colton
Duchess of Tidytown,	Helen F. Woodworth
Page,	Master Willis D. Thompson, Jr.
Seven Old Ladies,	Mary W. Stillings, Mrs. Smith
	Anne W. Hobbs, Mrs. Brown
	Grace Woodworth Mrs. Jones
	Edith M. Grafton Mrs. Robinson
	Emalyn Holland Mrs. Simpkins
	Lillian Gillette Mrs. Timkins
	Charlotte M. Stillings Mrs. Tralaba

Herbert W. Odlin, talented son of John W. Odlin, was the director, and Mrs. Willis D. Thompson was the pianist.

(Monitor, Jan. 2, 1906).

The Universalists

After the demise of the Young People's Union, the only theatrical venture by the Universalists during the period to 1920 was at the annual Valentine Party given by the ladies of the parish at the Opera House on February 15, 1887, when the old farce Slasher and Crasher was given with this cast:

Benjamin Blowhard,	E. H. Carter
Sampson Slasher,	Harry E. Doyen
Christopher Crasher,	Herbert H. Wright
Lieut. Brown,	H. B. Cleasby
John,	H. B. Cleasby
Dinah,	Mabel Sinclair
Rose,	Mabel Richardson
	(W. O. H. 183).

First Congregational Church

For some time during this period, the people of the First Parish had been amusing themselves with private theatricals at church sociables, and some latent talent had been found and trained. Their first public appearance closed the period covered by this chapter.

The Pageant of the Pilgrims was the piece, and the place was the Opera House. The date was November 23, 1920. The cast:

Questioner,	Elisha C. Vose
Interpreter,	The Rev. George H. Reed
The Angel,	Miss Constance Peabody
The Spirit of Brotherhood,	Miss Peabody
William Brewster,	Walter T. Winch
William Bradford,	Clyde M. Davis
John Alden,	Mr. Davis
John Robinson,	Paul Bailey
Gov. Carver,	Mr. Bailey
Mrs. Brewster,	Mrs. Elisabeth Elkins
Mistress Chilton,	Miss Ellen Godwin
Mistress Robinson,	Miss Elsie C. Thorne
Sheriff,	Harold Cheney
Myles Standish,	Mr. Cheney
First Officer,	Everett L. Gould
Edward Tilley,	Mr. Gould
Second Officer,	Wm. N. Bartholomew
Capt. Robert Cushman	Mr. Bartholomew
Servant,	F. Jerome Hoyt
Neighbor,	Mrs. Joseph S. Otis
Second Neighbor,	Mrs. W. N. Bartholomew
Stephen Hopkins,	Henry M. Bunker
Isaac Allerton,	Lew Haskins
James Chilton,	Dr. Wm. A. Young
Degory Priest,	Azro Maxham
William Latham,	I. Reed Gourley
John Billington,	Master Daniel Wilkins
Mistress Hopkins,	Mrs. Geo. H. Greene
Damaris Hopkins,	Miss Louise Otis
Mistress Billington,	Mrs. L.G.K. Clarner, Sr.
Mistress Winslow,	Miss Alice L. Dana
Mistress Rose Standish,	Miss Lucy M. Mason
Priscilla Mullins,	Miss Dorothy Clark
Mary Chilton,	Miss Beatrice Winch
Humility Cooper,	Miss Bertha Gill
Desire Minter,	Miss Ruth Chase
Squanto,	Joseph S. Otis
Massasoit,	Dr. H. H. Amsden
Goddess of Liberty,	Mrs. W. A. Saltmarsh

Besides the principals, the company of 85 included Indians, pioneers, symbolic figures, and a chorus directed by Charles S. Conant. The staging and action were directed by Mrs. William H. Dunlap. Costume, grouping and color were striking. There was a crowded house, an enormous success, and a repetition was in order.

The second performance came on November 29, and made an equal success. A few hours after it was over, fire was discovered in the

Opera House, and the building that for forty-five years had seen the best of theatricals, professional and amateur, became a total loss.

Amateurs had raised the curtain of the house in 1875. In 1920 they rang it down for the last time upon a great performance.

(Based upon memories, programs of the performances, and the script of the pageant).

IX.

Other Activities, 1876-1920.

The U. B. B. A.

This organization of printers had only a brief life. All of their performances were in 1876.

Apr. 18. Douglas Jerrold's The Rent Day, at Tahanto Hall (Mon. Apr. 19, 1876).

Apr. 27.. The Rent Day, at Exchange Hall, Fisherville. There were songs by Maud Dixon, and by H. S. Hamilton, a musical printer (Monitor, Apr. 28, 1876).

Late May. The Idiot Witness and Boots at the Swan, at Fisherville (Monitor, June 2, 1876).

Canton Wildey and Rebekahs

Dec. 8, 1886. Farce, The Midnight Intruder, at Canton Wildey Fair, Opera House.

Timid,	Fred E. Cloudman
Knock Knead Sam,	A. F. Tandy
Zeb Ferguson,	Fred S. Johnson
Dark Lantern Bill,	C. C. Nutter
Intelligent Canine,	J. E. Morrison
Jennie,	Ella Ferrin (W. O. H. 180)

Nov. 12-13, 1914. A. Day at the Ranch, at the Auditorium, staged by Mr. and Mrs. S. J. Rodenbaugh, traveling producers.

Musical cast of over 200. Principals:

Col. Miller,	Joseph Percival Nichols
Fritz Krousmyer,	Charles D. Angell
Ikey Einstein,	James M. Greeley
Ham Bone,	Charles H. Bournier
Dusty Rhodes,	Milton A. Perry
Mike Rafferty,	Christy E. Mullavey
Arizona Pete,	Roy L. Hill
Song Bird,	Mrs. J. P. Nichols
Prairie Flower,	Alice Rainie
Red Feather,	Mrs. George W. Brown
Tripping Fawn,	Miss Ida Ericson
Star Light,	Miss Stella Carlson
Rippling Water,	Miss Gladys Price

Uncle Silas Goldbrick, George A. Dearborn
Rain on his Face, H. V. Tittimore
Standing Bear, George W. Brown
(Monitor, Nov. 13, 1914)

Nov. 23, 1915. The Merry Whirl, at the Auditorium. Again about 200 in the cast, the most important being Chester W. Clark, Christy Mullavey, Ernest Cullum, Mrs. W. E. Ingram, Miss Ruth Dunstane, Miss Florence Besse, and Harold Dearborn. Blaisdell's orchestra played (Monitor, Nov. 24, 1915).

The French Stage

In the latter part of the nineteenth century, a dapper little Frenchman, "Professor" Emile Pingault (some made it rhyme with spring-halt), taught French in Concord, and taught it well. Twice his pupils put on simple dramatic performances.

At Merrimack Hall, the East Concord class did a charade in French with these students:

Mrs. Timmers,	Miss Kate Tallant
Mlle. de la Grandmaison,	Mrs. C. E. Staniels
Francoise,	Miss Lillian S. Coon
Josephine,	Miss Ellen Robinson
Blanche,	Miss Mabel R. Staniels
Felicite,	Willie Coon

(Monitor, July 12, 1889)

The professor's French class at St. Mary's School did

Le Doctrine de Monsieur with this cast:

Mlle. du Devant (George Sand),	Miss Palmer
Mme. de Recamier,	Miss Johnson
Mme. de Stael,	Miss Fernald
Mme. de Lamartine,	Miss Ramsey
Mlle. de Chateaubriand,	Miss Lane
Maids,	Miss Neergarde, Miss Perkins

(Monitor, May 15, 1895)

Capital Grange Dramatic Club

For thirty years this changing group put on performances now and then. Since many of them were at Grange meetings, probably some of them passed unnoticed.

Jan. 31, 1889. Comrade, in three acts, at G. A. R. Hall, McShane Block, Warren Street.

Royal Manning,	Hubbard W. Aldrich
Matt Winsor,	Albert Saltmarsh
Marcus Graves,	W. H. Hammond
Simon Stone,	Frank L. Lane
May Manning,	Grace G. Ordway
Bessie Bradley,	Lizzie Stokes
Nancy Nipper,	Carrie Mower

(Monitor, Jan. 30, 1889)

Mar. 18, 1890. Turn of the Tide, at Chase Hall. Large audience.

Jonas Aldrich,	Frank Lane
Capt. St. Morris,	J. M. Edwards
Col. Ellsworth,	Albert Saltmarsh
Herman Clide,	J. E. Mack
Pirates,	Emery Bachelder
	W. A. Plummer
Pepper,	Arthur H. Britton
Aunt Rebecca,	Miss Carrie M. Mower
Susie Aldrich,	Miss Etta M. Clough
Lillian Lacy,	Miss Fanny Hillsgrove
Frisky,	Miss Josie Cofran

(Monitor, Mar. 17, 19, 1890)

May 15, 1901. Operetta, Peppery Pa, or One Night at Singing School at Capital Hall, with a cast including much talent.

Squire Verdant,	Solon Bugbee
Fanny Verdant,	Mrs. W. H. Dunlap
Sol Feggio,	Benjamin E. Berry
Mike,	Albert Saltmarsh
Small Boy,	Parker Bugbee
Betsy Slocum,	Miss Celia Standish
'Lias Slocum,	Charles Flanders
Mr. Pedagogue,	William H. Sawyer
Mr. Swallow-tail,	Mr. Powers

(Monitor, May 14, 1901)

Nov. 20, 1901. The Doctor

Mr. Chuggs,	Albert Saltmarsh
Mr. Plunker,	Solon D. Bugbee
Thomas Picton,	Harry J. Brown
Dillington Hopper,	Mr. Kelley
Mrs. Effie Picton,	Mrs. W. H. Dunlap
Mrs. Fanny Mayfair,	Celia Standish
Mrs. Billowby,	Miss May Martin

(Monitor, Nov. 20, 1901)

June 19, 1919. The Old New Hampshire Home, at the Auditorium, for the benefit of Concord Charity Organization and District Nursing Association.

Farmer Winthrop,	Eben Chesley
Edward Van Dusen,	Joseph Kennedy
Oliver Stanhope,	Herbert Kennedy
Zeb Watkins,	Perley B. Phillips
Mickey Mullins,	Charles Ramsey
Moses Gazinski,	Eddie Hanlon
Rawlings,	Walter Dennerly
Mabel Winthrop,	Jane Carey
Tilly,	May Chesley
Mrs. Winthrop,	Ella Green
Muffins,	Clara Wason

(Monitor, June 9, 10, 1919)

Concord Dramatic Company

Only one performance of this group has been found, though its leaders included two of Mrs. Locke's pupils, Sanborn and Smith, and the Grange stand-by, Albert Saltmarsh. They played at Grand Army Hall on February 28, 1890, Cast Up By the Sea, which was Among the Breakers with a variant name. The cast:

David Murray,	George Sanborn
Bruce Hunter,	Albert Saltmarsh
Clarence Hunter,	Ed Randall
Peter Paragraph,	Will Smith
Scud,	Jean Leavitt
Larry Devine,	Hinman C. Bailey
Mother Carey,	Lizzie W. Stokes
Bess Starbright,	Lillian J. Rose
Minnie Daze,	Flora Critchett
Biddy Bane,	Annie Critchett

(Monitor, Mar. 1. 1890)

Concord High School

May 5, 1896. John Kendrick Bangs's A Proposal Under Difficulties

for the benefit of the C. H. S. Track Team.
Bob Yardsley, George H. Joslin
Jack Barlow, Arthur W. Thompson
Dorothy Andrews, Sadie Critchett
Jennie, Blanche Dudley
(Monitor, May 5, 1896)

NOTE. At about the same time, according to un-verified memory, the group gave Timothy Delano's Courtship with Roger A. Dunlap and Miss Critchett in the leads.

Oct. 15, 1903. The Flying Wedge at Memorial Parish House

Tom Hurlburt, Leslie Cushman
Percy Suydam, Frank G. Cook
Alfred Chester, Alexander Murchie
Cornelia Suydam, Frances Dodge
Nellie Suydam, Bertha Morrison
Kate Chester, Elisabeth Robertson
Mary Scribner, Florence Newell
Mrs. O'Flynn, Faye Dudley
(Monitor, Oct. 16, 1903)

Mar. 11, 1910. The Chaperone at High School Hall. (Charley's Aunt)

Stephen Spettigue, Robert Kennedy
Col. Sir Francis Chesney, George Stickney
Jack Chesney, Charles Wardner
Charley Wykeham, Harold Bridge
Lord Fancourt Babberly, Howard Morrison
Brasset, William Murray
Donna Lucia D'Alvadorez, Mary Cragg
Kitty Verdum, Beatrice Nardini
Amy Spettigue, Shirley Whipple
Ella Delahay, Dorothy Reed
(Monitor, Mar. 12, 1910)

Mar. 13, 1913. The Private Tutor

Fred Spencer, Claude A. LaBelle
George Carothers, Robert B. Day
Herr Hinklederfer, John Hyde
Richard, Willis D. Thompson, Jr.
Mr. Spencer, Ralph Carr
Mrs. Spencer, Ruth Garland
Dorothy Spencer, Elizabeth Clinton
Miss Snap, Mary Wilson
(Monitor, Mar. 14, 1913)

NOTE. LaBelle later joined the Rollo Lloyd Players.

Daughters of Veterans

At Grand Army Hall, on April 1, 1901, E. Florence Barker
Tent presented Parson Poor's Donation, with this cast:

Mrs. Dusenberry,	Mrs. Ethel Morgan
Mrs. Beebe,	Grace E. Dow
Widow Sharpe,	Mabel Moore
Terziah Ann Tubbs,	Sam Critchett
Madam Bradford,	Madel Ordway
Deacon Plunkett,	Irving N. Marden
Nancy Plunkett,	Mrs. A. E. Lowell
Parson Poor,	J. W. McMurphy
Mrs. Poor,	Amy E. Lull
Peter Poor,	Frank Happny
Lucy Poor,	Elizabeth Fowler
Five Children,	Fred Crowell
	Freeman Crosby
	Eugene Upton
	Charles Bilsborough
	Susie Crowell
Three Girls,	Grace Bilsborough
	Lillian Happny
	Mabel Happny

(Monitor, Apr. 9, 10, 1901)

Thespian Amateur Dramatic Club

The sole public performance of this club under the above
name was of My Brother's Keeper at Memorial Parish House on April
20, 1903. The house was only fair. The cast:

Abel Benton,	Frank E. Palmer
Matthew Allen,	William J. Hargen
Richard Carnes,	James J. O'Regan
Charles Benton,	Harry L. Thompson
Joe Layton,	Peter Clark
John Sharpe,	Ralph L. Nutter
Grace Benton,	Aldine F. White
Rachel Allen,	Hertha I. Fish
Betsy Brown,	Alice G. Coulter

(Monitor, Apr. 21, 1903)

Boston and Maine Shop Dramatic Club

Apparently it was the same Club, with a change of name
that gave a sole performance at the Memorial Parish House on December
10, 1903. The bill was called A Waif of the Sea, another variant
title for Among the Breakers and Cast Up by the Sea The cast was:

David Murray,	Peter Clark
Larry Devine,	P. H. Lyons
Bruce Hunter,	James J. O'Regan
Clarence Hunter,	John Greer
Peter Paragrath,	R. L. Nutter
Scud,	L. E. Haynes
Minnie Dyer, Mary M. Donovan	
Bess Starbright,	Mary R. McCarthy
Mother Carey,	Mrs. Peter Clark
Norah,	Katherine G. Quinn

There was an afterpiece, Johnson's Busy Day

John Johnson,	Edgar M. Royce
Tom Toprail,	P. H. Lyons
Capt. Slang,	R. J. Byrne
Chevalier Jacques,	W. E. Batchelder
Terrence Brady,	J. J. O'Regan

(Monitor, Dec. 11, 1903)

The Concord Woman's Club.

Apr. 15, 1909. For One Night Only, at the Auditorium

Spartan Spurgius Spotts,	Harry R. Cressy
Prof. Martin Goldwhinney,	Frank E. Shepard
Dr. Leopold Newman,	Barton P. Jenks
Charles Harkins,	Charles E. Moors
Jack Harkins,	Frederick A. Colton
Mrs. Goldwhinney,	Miss Lucy Downing
Mrs. Newman,	Mrs. Harold H. Blake
Paula,	Miss Edith Bennett
Rose,	Miss Alice Brown

(Monitor, Apr. 16, 1909)

NOTE. This was the first appearance, I think, of Moors. His years in Concord were to be profitable for amateur dramatics. Much later the Woman's Club organized a group to discuss the drama, and at their first meeting called upon Moors to talk on staging a play (Monitor, Mar. 4, 1924)

Nov. 4, 5, 1920. Ernest Denny's All-of-a-Sudden Peggy, at the Auditorium.

Anthony Lord Crackenthorpe,	Charles E. Moors
Hon. Jimmy Keppel,	Fred H. Colburn
Jack Menzies,	Richard T. Lyford
Maj. Archie Phipps,	Francis G. Gleason
Parker,	Rev. Harold H. Miles
Lucas,	Fred I. Blackwood
Lady Crackenthorpe,	Mrs. Henrietta P. Stanley
Hon. Millicent Keppel,	Mrs. Charlotte White Webster
Hon. Mrs. Colquhon,	Mrs. Agnes D. Clement
Mrs. O'Mara,	Mrs. Ruth Garland Rainie
Peggy,	Miss Sara Comins

(Monitor, Nov. 5, 1920)

The Telephone Girls

Gave their only performance on April 8, 1910, at the Memorial

Parish House, presenting Belle Marshall Locke's No Men Wanted.

Pruella, Eva Liberty
Elizabeth, Gwendolyn Whalen
Isabel, Alice Patoine
(Monitor, Apr. 9, 1910)

The Woman's College Club

Dec. 2, 1915. The Progress of Mrs. Alexander at the Auditorium.

Mrs. Alexander ~~Smith~~, Mrs. Winifred Webster Timm
Alexander Smith, Charles E. Moors
Florence Kenyon, Mildred Pearson
Charles Francis Fuller, 3d, Walter H. Timm
Prince Sarski, Fred Colburn
Mrs. Adam Berkeley Hill, Miss Grace Blanchard
Mrs. J. J. Van Zyne, Miss Henrietta A. Powell
Mrs. Vivian, Kathryn B. White
Mrs. Sampson, Mrs. Katherine P. Huntington
Mrs. Beals Browne, Jessie H. Nettleton Marion C. Hixson
Billy Beals-Browne, Joseph H. Lane
Miss Wilton, Frances M. Abbott
Henry Madison, Louis P. Elkins

(Monitor Nov. 27, Dec. 3, 1915)

NOTE. The activities of the Woman's College Club had large influence in the later organization of the Community Players. Mrs. Timm had studied at the University of Wisconsin under Prof. Thomas H. Dickenson, and had acted under his direction. Prof. Dickenson was one of the pioneers in the "Little Theater" movement. See Monitor, Feb. 5, 1924, for Mrs. Timm's lecture before the Concord Woman's Club.

Dec. 5, 1919. A. E. W. Mason's Green Stockings, at the Auditorium.

Admiral Grice, Francis G. Gleason
William Faraday, Charles E. Moors
Col. Smith, Fred H. Colburn
Robert Tarver, Richard T. Lyford
Henry Steele, Harlan F. Besse
James Raleigh, Louis P. Elkins
Martin, Frederick I. Blackwood
Celia Faraday, Miss Sara Comins
Madge, Ada Brewster
Evelyn, Henrietta P. Stanley
Phyllis, Jane W. Matthews
Mrs. Chisholm Faraday, Grace E. Weston
(Monitor, Dec. 6, 1919)

The Girls' Friendly Club

Feb. 20, 1912. Belle Marshall Locke's Miss Fearless and Company
at the Auditorium,

Kate O'Connor,	Elizabeth Clinton
Margaret Henley,	Evelyn Landry
Bettie Cameron,	Mabel Seavey
Barbara Livingston,	Alice Palmer
Marion Reynolds,	Ora Liberty
Euphemia Addison,	Eva Liberty
Sarah Jane Lovejoy,	Annie Harrington
Alias,	Harriet Emmons
Alibi,	Bertha Niles
Just Lizzie,	Harriet Wardner

There was a male quartet: Ernest C. Smith,
Wm. B. McInnis, Chas. C. Schoolcraft, Harold Cheney.
(Monitor, Feb. 21, 1912)

Apr. 13, 14, 1914. The Masquerade Party, a musical by Rosella Zara,
who came to direct it, at the Auditorium.

Grace Loveland,	Miss Margaret Anderson
Billy O'Donnelly,	Robert Day
Susie Weber,	Miss Winifred Packard
John Weber, Sr.,	Leland Robinson
John Weber, Jr.,	Douglas Newbold
Mother Weber,	Miss Marion Roby
Parson Smyth,	Edgar S. Hawthorne
Mrs. Lovell,	Miss Florence Besse
Prof. Bidwell,	Wendell Scott
Bridget Fitzpatrick,	Miss Corinne Liberty
Jimmie Hughes,	Ernest Cullum
Aunt Matilda,	Miss Alice Pray
Rough Rider,	John Fifield
Columbia,	Miss Lena Bronson
Uncle Sam,	Edward Kelley
Senora,	Miss Alice Rainie

Many supers, and large chorus.

(Monitor, Apr. 14, 1914)