

"AMERICA FIRST"



A PAGEANT *of* PROGRESS

OFFICIAL PROGRAM ~ PRICE 10 CENTS

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The Winthrop Pageant Association—an outgrowth of the late local "War and Work Committee"—strives to perpetuate the spirit of unselfish endeavor, unity and co-operation, which during the World War was a boon to the community. This spirit was and still is, second only to our safety and security, the greatest local recompense derived from Winthrop's sacrifices during the immemorable struggle.

'Intelligent Patriotism through Community Effort' is the slogan of the organization, practically exemplified in the production of an annual pageant in celebration of Independence Day—an undertaking in which the men, the women, and the children of the town are invited without restriction to take part, either as participants or to help in any other way to the extent of the capabilities.

The quality and the scale of the past and present pageants is proof that, even in these days of post-war reaction and recuperation, the public spirit of the community continues to thrive. Yet, in spite of this, it should be made known that the production of this year's pageant has been attended by many difficulties not heretofore experienced to the same degree.

Each year the cost of production increased in almost every department, partly for the reason that new effects demand a greater outlay and partly because voluntary assistance becomes more difficult to procure, so that if the work is to be carried on successfully another season more support in the way of preliminary financing must be received.

Thus far the pageants have been produced without the help of any appropriation from the town and without the aid of either public or private subscription, the only source of income being the receipts from the sale of tickets and from the advertisements in this program. Of these receipts the only portion available for preliminary expenses is that which comes in the form of \$1.00 Membership Dues of the Association, and this method of underwriting the preliminary expenses has proved inadequate.

The Pageant Association—a purely voluntary one, and open to every adult resident of the town—was not organized to make money for itself, nor does it wish to do so, but it does wish to relieve the participants in its future pageants from the burden of supplying their own costumes. Year after year the same people, either for themselves or for their children, have made or hired the costumes, and it is they and not the public (which has received full value in entertainment) who have in reality contributed the bulk of the pageant profits that have been donated to charity.

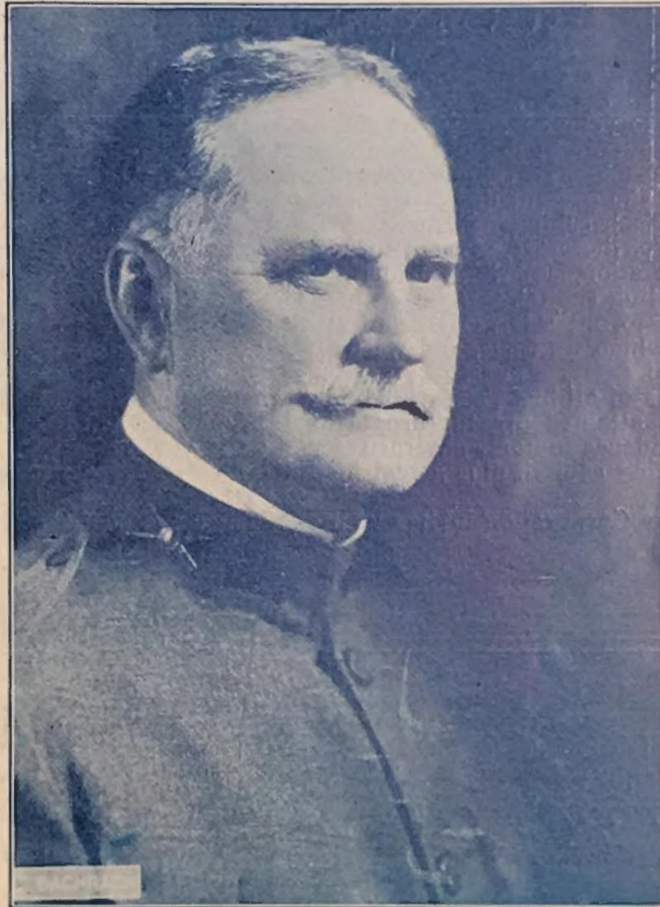
It is too much to expect that the people who do the work will continue indefinitely also to bear the expense, hence the Association sincerely hopes that every Winthrop reader of this program will give this matter his personal consideration during the ensuing year.

"AMERICA FIRST"

A PAGEANT OF PROGRESS

WRITTEN ESPECIALLY FOR THIS OCCASION BY HARRY C. WHORF,

Author of the 1919 Victory Pageant, "America in the World War"
and the 1920 Tercentenary Pageant, "Faith in America."



DEDICATED TO COLONEL JAMES F. HOWELL
Friend and benefactor of Winthrop

This Pageant produced under the personal direction of the author
by an all Winthrop amateur company at

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WINTHROP, MASSACHUSETTS

EVENINGS OF JULY 4TH AND 5TH, 1921

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STORY OF THE PAGEANT

By H. C. WHORF

The saying, "America First," means as much or as little as we Americans care to make it. It should not be a boast—it should not be a jingo slogan; above all it should not spell selfishness.

THE PROLOGUE

Old-Timer SIMPKINS, and his daughter, SIS, consider themselves patriotic and progressive Americans, yet they have very little conception of the meaning of "America First," and knowing little, care even less.

Having arrived late at the Pageant, they proceed to exhibit their independence (not always a virtue) by entering the forbidden ground of the Arena in defiance of the law, represented in the person of the CONSTABLE. Wandering into the region of the "Mystic Fountain of Opportunity" they are met by the SPIRIT OF THE PAGEANT, who casts a spell upon them. Thereafter everything that happens is REAL to them.

THE SATIRE

First SIMP and SIS are carried back to scenes of nearly five hundred years ago, and taking their places in the life of those times the youthful instincts of the girl find something modern and congenial in the "Revelries of INDULGENCE," so, lured by EXTRAVAGANCE, she joins in

with the REVELLERS and other ENEMIES OF PROGRESS, and continues to be one of them down through the various epochs of American history to the present day.

SIMP, on the contrary, with his maturer mind, is so cautious and conservative that most of the time he is undecided whether to help PROGRESS or to side against her. IGNORANCE, SUPERSTITION and TYRANNY are able to influence him at times, but usually, he is to be found with the people who seem to be most popular. He adores UNCLE SAM, when the latter makes his appearance, and he begins to worry about SIS, when he realizes that her chosen pals are all enemies of the nation.

THE MORAL

SIMP and SIS are reunited by their patriotism for America in the "World War," but both experience a slump during the "Present-day Reaction" which follows. It is not until the closing episodes that they are truly converted to the cause of PROGRESS, when they waken from their trance in time to help protect the children, LITTLE MOTHERS of the country, from the dangers of IGNORANCE, INDULGENCE, INDOLENCE and INDIFFERENCE.

They have learned that "America First" means thinking of others—of the nation's welfare—before thinking of themselves.

THE PAGEANT OF PROGRESS

(AS SEEN BY SIMP AND SIS)

The Spirit of Progress is immortal, yet in her eternal struggle to raise mankind from the depths she herself is sometimes dragged down, as in the "Dark Ages" of medieval Europe.

The first episode of the pageant is intended to typify the conditions that existed through many centuries succeeding the decay and fall of the great classic civilizations, during which mankind seemed to have reverted in many instances to the savagery of prehistoric times. Toward the end of this period there had been a revival of learning, and the great primeval ALLIES of PROGRESS (TRUTH, REASON, LIBERTY and JUSTICE) seemed to have drawn a little nearer, yet still IGNORANCE, the Cave Man, type of all the brutish instincts of the race, seemed to run uncontrolled, and his progeny, of whom the chief were the pagan highpriest SUPERSTITION and the plundering feudal king, TYRANNY, seemed to be bent upon the extermination of PROGRESS. However, evil often defeats its own intentions, so here, having paused to quaff the cups of INDULGENCE and to join in the wanton revels of INDOLENCE and EXTRAVAGANCE, the ENEMIES OF PROGRESS give her an unintentional respite during which SCIENCE, then but a frail young child of REASON, procures in the "Discovery of Printing," the "Key" with which to free PROGRESS from their chains.

The second episode shows PROGRESS, hopeless of the old world, inspiring COLUMBUS and the EXPLORERS, and crossing the ocean with them to a new continent whither she is followed by the COLONISTS, and where she sets up her abode which is typified by a "Fountain of Light" in the Field of Opportunity, close beside the Fairy Grotto, symbolizing the natural RESOURCES of the land. She is greeted by the FAIRIES and ELVES, who clothe her with new and fairer raiment, while at her behest the "Fountain Light" shines forth, pure, white and serene.

—:o:—

The third episode shows how temporary was the escape of PROGRESS from her ENEMIES. Scarcely had the COLONISTS arrived in America before IGNORANCE and SUPERSTITION had begun their first attack upon PROGRESS by means of the revival of an old world "Delusion." History tells us that 20 persons were executed for "Witchcraft," and upwards of 250 imprisoned or accused in Massachusetts Bay Colony during the latter 17th Century. With the help of her ALLIES, PROGRESS rescues Mrs. Phipps, wife of the governor of the Colony, and puts an end to the hangings and to the "Dance of Death."

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STORY CONTINUED

The fourth episode typifies in a jolly "Country Dance," the period of Colonial growth which followed. The pure light of PROGRESS shines again, and many FRIENDS of PROGRESS, symbolic of the "Human Virtues," intermingle with the COLONISTS. The ENEMIES bide their time, and their Bacchante emissaries, led by VANITY are vigorously warned away by BEN FRANKLIN, than whom no man of his time was more beloved of PROGRESS.

The fifth episode symbolizes the "War for Independence." Old world TYRANNY, envious of PROGRESS, leads against her the combined attack of all the ENEMIES, but LIBERTY will not see PROGRESS chained again nor driven from her chosen home, so mustering all the valiant ALLIES and FRIENDS of PROGRESS she gives battle. The light of the Fountain changes to a red and lurid glow while swords flash and thunders roll. In the end LIBERTY, victorious, drives KING TYRANNY from the scene and restores PROGRESS to her high place again.

Episode six is the climax of Part One of the Pageant. "God Save the King" has changed to "My Country 'Tis of Thee," and after the tableau of the British surrender at Yorktown, UNCLE SAM appears for the first time and makes his bow to all the world. Then comes BETSEY ROSS, with the first "Old Glory," and JOHN PAUL JONES, the first to fly that flag. UNCLE SAM presents the flag to PROGRESS and to the strains of the "Star Spangled Banner" it is hoisted upon its staff, symbol of America—first of the great republics.

Henceforth, throughout the pageant the story of PROGRESS becomes the story of America, but it must not be inferred that this story means to imply any lack of progress in the other nations of the world. We, as sons and daughters of America take inspiration from the thought that perchance America has been and will continue to be first with PROGRESS. Lack of space prevents only the briefest description of the subsequent episodes, but enough has been said to explain the allegory and to make it plain that the place of PROGRESS is never secure, that her existence is a constant struggle against IGNORANCE and the ENEMIES, and that only by the efforts of all her friends can PROGRESS be maintained.

Episode seven typifies the period of recuperation and growth following the "Revolution." New characters, known as AIDS OF PROGRESS, are seen associated with UNCLE SAM, these representing our National activities, such as AGRICULTURE, INDUSTRY, TRADE, COMMERCE, FINANCE and the like. The Field of Opportunity blossoms with the first Fair Flowers of our National life, and SCIENCE, grown to be a maiden, assists in selecting COTTON as the FLOWER most useful to UNCLE SAM at this period.

Episode eight is another attack upon PROGRESS by IGNORANCE and his tribe, by means of the custom of "Duelling." Led on by VANITY, Hamilton and Burr meet in their fatal pistol-duel, as at Weehauken Heights, in 1804, and UNCLE SAM and PROGRESS, in consternation at the needless loss of a great statesman, banish Burr from the country and put an end to the pernicious practices of the so-called "Code of Honor."

Episode nine is symbolic of first waves of that great tide of immigrants which presently began flowing into the United States. IMMIGRATION recruits the poor and oppressed of Europe, and UNCLE SAM and

PROGRESS welcome them to the Field of Opportunity.

Episode ten is commemorative of the "Monroe Doctrine." The Latin American nations, personified by Spanish dancers, receive the blessing of PROGRESS and show their gratitude to UNCLE SAM, their protector from the old world TYRANNY.

Episode eleven symbolizes the enlargement of our national resources through westward exploration and emigration. RESOURCE, with her FAIRIES and ELVES, leads UNCLE SAM and the FORTY-NINERS to the "Discovery of Gold" in California.

Episode twelve is called the "March of Science," and shows UNCLE SAM and PROGRESS reviewing the achievements of SCIENCE, now grown to be a woman. The procession includes the ALLIES, FRIENDS and AIDS of PROGRESS, and the OPPORTUNITIES and RESOURCES.

Episode thirteen is another cataclysmic conflict between LIBERTY and TYRANNY, the latter now appearing in the guise of a southern slave-owner. Again the Fountain is tinged with blood, and so sudden is the onslaught of all the ENEMIES that before UNCLE SAM can prevent it, PROGRESS is dragged down and shackled to an "African Slave." Meanwhile LIBERTY is victorious in the "Civil War."

Episode fourteen is the climax of Part Two. Then appears ABRAHAM LINCOLN, who in freeing the slave also sets PROGRESS free. The surrender of General Lee to General Grant, in the presence of the "Boys of '61," represents the first act of Reunion between the North and the South, which then began.

Episode fifteen, beginning Part Three, marks the post war era of Recovery and Reconstruction, and shows the arrival of PROSPERITY, by whose help UNCLE SAM is relieved of his burden of debt. All the ALLIES, FRIENDS and AIDS pledge new allegiance.

Episode sixteen—PROGRESS presents UNCLE SAM with new insular domains, Hawaii, "Pearl of the Pacific," being typified by dancing girls.

Episode seventeen shows UNCLE SAM freeing CUBA from the chains of TYRANNY, as a result of the Spanish War, while all Latin-America rejoices, and DEWEY and ROOSEVELT review the "Veterans of '98."

Episode eighteen is named "The Melting Pot," and symbolizes the assimilation by our foreign-born population of American ideas and manners—and especially of American "Rag-time."

Episode nineteen, called "The Angels of Peace," commemorates the early years of the Twentieth Century, when IGNORANCE, SUPERSTITION and TYRANNY seemed to have been subjugated, and the possibility of further wars appeared remote.

Episode twenty, typifies the "World War," with its sudden and unexpected "call to arms" to all the nations of the Earth. Answering that call UNCLE SAM seizes his rifle and dons his helmet, and then with all the ALLIES, AIDS and FRIENDS and all the OPPORTUNITIES and RESOURCES of the Nation, follows LIBERTY overseas to wage the war for "PROGRESS" against the TYRANNY of Europe's military autocracy.

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STORY CONCLUDED

Episode twenty-one is entitled "Somewhere in France," and at best can be but a poor attempt to represent that which transcends the imagination—a night scene on the "Western Front," with troops and supplies being hurried up from the rear—a scouting party in No-Man's Land, and a gas attack by the enemy.

Episode twenty-two, the climax of Part Three, represents the victorious return and the hoisting of the Town's service flag in memory of that devotion to duty in which Winthrop shared along with all the other communities of the land. PROGRESS greets UNCLE SAM and proclaims America first of all the nations in the cause of humanity.

Episode twenty-three, begins Part Four, which deals with the present, and is called "The Reaction." The ALLIES and the FRIENDS OF PROGRESS seem to have disappeared, the FLOWERS OF OPPORTUNITY are nowhere to be seen, and even the RESOURCES remain hidden in their grotto, while all the populace joins in a revelry of jazz. In the midst of the revel UNCLE SAM appears, bowed down by an immense burden of debt, which the ENEMIES OF PROGRESS proceed to increase.

Episode twenty-four, shows the children with their dolls—LITTLE MOTHERS OF THE NATION—

trying to console UNCLE SAM and PROGRESS with promises for the future, while behind them gather ominously all the ENEMIES.

Episode twenty-five is symbolic of the dangers that threaten the rising generation. IGNORANCE, SUPERSTITION and TYRANNY still survive and flourish in all dark places, and, growing bolder, seek to monopolize the very Field of Opportunity. INDIFFERENCE, INDOLENCE, INDULGENCE and EXTRAVAGANCE begin the modern "Dance of Death."

Episode twenty-six. Finale. Now who shall save the LITTLE MOTHERS of our Country? Who shall help PROGRESS and confuse her ENEMIES, and keep AMERICA first in righteousness? The great primeval ALLIES seem to stand aloof, the FRIENDS OF PROGRESS seem to hesitate to draw their swords, the Light of PROGRESS wanes, who then shall lead a new crusade against the ancient foe? Who, indeed? But even as we ask, our eyes behold the answer. A shining figure, with helmeted head erect and glittering sword upraised, appears from out the midst of the surrounding throng. We recognize her as our own—the SPIRIT of INTELLIGENT PATRIOTISM.

Before her upraised sword the ENEMIES OF PROGRESS slinks away—The song she bids us Sing is "Home, Sweet Home."

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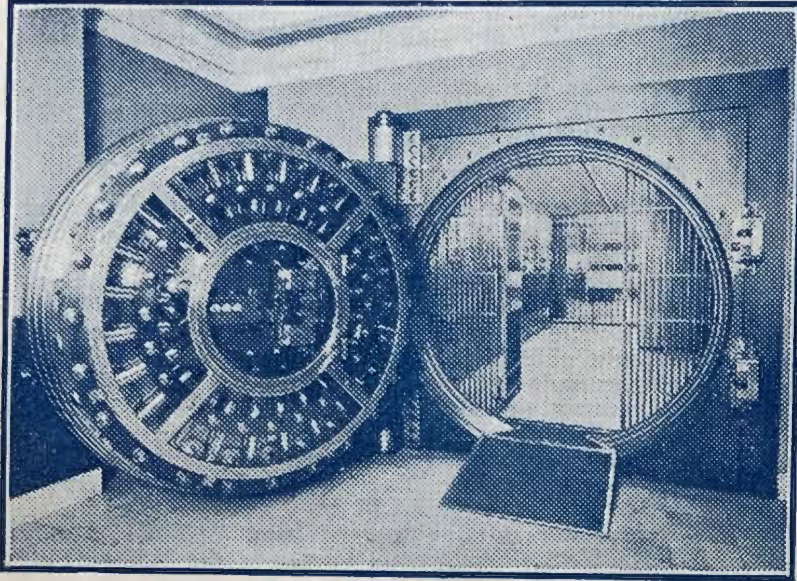
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PROGRAM OF FEATURES AND MUSIC

PROLOGUE

ENTRANCE PROCESSION

PART ONE—"Early Times."

- Episode 1.—"IN THE DARK AGES"—Scene and Revel.
Progress, maltreated in the old world, escapes from her enemies.
Music from "Orpheus in Hades" Overture,—Offenbach.
- Episode 2.—"THE EXPLORERS"—Spectacle and Tableaux.
Progress flees to the new world.
Music, Largo from "New World Symphony,"—Dvorak.
- Episode 3.—"THE DELUSION OF WITCHCRAFT."—Scene and Dance.
Progress in her first new-world conflict with Superstition.
Music, "The Dance of Death,"—Saint Saens.
- Episode 4.—"COLONIAL DAYS"—Tableaux and Dance.
Benjamin Franklin aids Progress.
Music, "Jolly is the Miller,"—American folk tune.
- Episode 5.—"THE CONFLICT WITH TYRANNY"—Spectacle.
The Allies and Friends of Progress cast out the Old-World King.
Music, Battle Motif from "Peer Gynt Suite,"—Grieg.
- Episode 6A—"AMERICA—FIRST OF THE GREAT REPUBLICS"—Tableau.
Progress restored to her high place by Was ington.
Music, "My Country 'Tis of Thee."
- 6B—"THE BIRTH OF THE FLAG"—Tableau.
Progress introduces Uncle Sam to the World.
Music, "The Star Spangled Banner."

PART TWO—"The Era of National Expansion."

- Episode 7—"FLOWERS OF THE FIELD OF OPPORTUNITY"—Floral Ballet and Tableaux.
Progress and her Aids reward Uncle Sam.
Music, "Marsovia Waltz,"—Blanke.
- Episode 8.—"THE ABOLITION OF DUELLING"—Scene.
Progress and Uncle Sam protest an evil of Vanity.
Music, Another passage from "Orpheus" Overture,—Offenbach.
- Episode 9.—"WELCOME TO THE IMMIGRANTS"—Foreign National Dances.
Progress and Uncle Sam receive the oppressed of the Old World.
Music, Medley of European folk and dance tunes.
- Episode 10.—"THE MONROE DOCTRINE"—Spanish Ballet and Tableaux.
In aid of Progress, Uncle Sam becomes prote tor of Latin-America.
Music, "Spanish Dance,"—Moszkowski.
- Episode 11.—"THE DISCOVERY OF GOLD"—Scen and Fairy Ballet.
New Resources for Progress.
Music, "Clementine,"—Old Song, and "Anitra's Dance,"—Grieg.
- Episode 12.—"THE MARCH OF SCIENCE"—Flag March.
Progress reviews her achievements.
Music, "American Emblem March,"—Bagley.
- Episode 13.—"THE CONFLICT OF THE REBELLION"—Spectacle.
Progress endangered.
Music, The Battle Motif.
- Episode 14A—"THE ABOLITION OF SLAVERY"—Tableaux.
Music, "Battle Hymn of the Republic."
- 14B—"AMERICA—FIRST UNITED"—Tableaux.
Music, "Speed Our Republic."

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PROGRAM OF FEATURES AND MUSIC—(Concluded)

PART THREE—"The Era of Prosperity."

- Episode 15.—"THE ARRIVAL OF PROSPERITY"—March Spectacle.
Thanks to Progress, Uncle Sam's burdens are lightened.
Music, March from "Light Cavalry" Overture,—Suppe.
- Episode 16.—"THE PEARL OF THE PACIFIC"—Hula Hula and Hawaiian Ballet.
Progress presents Uncle Sam with new insular possessions.
Music, "On the Beach at Wakkiki," and "Dreamy Hawaii."
- Episode 17.—"CUBA LIBRE"—March and Tableaux.
Latin-America rejoices with Progress and Uncle Sam after the Spanish War.
Music, "Yankee Doodle Boy," and "Hot Time in the Old Town."
- Episode 18.—"THE MELTING POT"—Cake Walk Ballet.
Progress and Uncle Sam view the process of assimilation.
Music, "Everybody's doing it."
- Episode 19.—"THE ANGELS OF PEACE"—Tableaux and Skirt Dance.
Progress serene.
Music, "Narcissus,"—Nevin.
- Episode 20.—"PROGRESS THREATENED FROM ABROAD"—Call to Arms and March.
Uncle Sam rallies the Nation against Europe's military autocracy.
Music, Medley of World War Marching Songs.
- Episode 21.—"SOMEWHERE IN FRANCE"—Military scene.
Night Scene on the Western Front—with gas attack.
No Music.
- Episode 22.—"AMERICA—FIRST FOR HUMANITY"—March and Tableaux.
The victorious return of Uncle Sam.
Music, "America the Beautiful."

PART FOUR—"The Present."

- Episode 23.—"THE REACTION"—Jazz Ballet.
Progress and Uncle Sam look on with apprehension.
Music, "The 12th Street Rag."
- Episode 24.—"OUR DEAREST POSSESSIONS"—Dance and Tableaux.
Uncle Sam and Progress consoled by the "Little Mothers."
Music, "The Love Nest."
- Episode 25.—"THE MODERN DANCE OF DEATH"—Revel and Tableaux.
Progress confronted by her ancient enemies.
Music, "The Dance of Death."
- Episode 26.—"AMERICA—FIRST IN OUR HEARTS"—Ceremonial Finale.
Our own Intelligent Patriotism the best aid for Progress.
Music, "Onward Christian Soldiers," and "Home Sweet Home." "Taps" by the bugles.
- N. B.—The audience is requested to stand and join in the singing of "My Country 'Tis of Thee," "The Star Spangled Banner," "Onward Christian Soldiers," and "Home, Sweet Home."
- The duration of the pageant is expected to be about two hours.
Between each of the four parts all the lights will be extinguished for a few moments, also during a portion of the "Somewhere in France" scene, and for a few moments at the close of the pageant.

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THE CHARACTERS AND GROUPS

In the order in which they appear in the Arena
Not in the order of the Entrance Procession.

PROLOGUE

Old Timer, SIMPKINS, an old-fashioned thinker.....Mr. Walter (Twink) Rowe
 His Daughter, SIS, modern and irresponsible Miss Anita Webster
 The Town CONSTABLE, obsolete and inefficient..... Richard Whorf
 The SPIRIT of the PAGEANT } Since we hope {
 The SPIRIT of TRUTH } all three {Miss Ella May
 The SPIRIT of INTELLIGENT PATRIOTISM } are the same {

PART ONE

The Cave Man, IGNORANCE, who still survives in us Mr. Louis Sheehan
 The Pagan Highpriest, SUPERSTITION } Chief of the {Mr. Chester Kirk
 The Plunderer, KING TYRANNY } Progeny of Ignorance { Mr. Anthony Holahan
 The SPIRIT OF PROGRESSMiss Ruth Walsh
 VANITY, a flatterer } Favorites of {Mrs. Dorothy Delano Ross
 LAWLESSNESS, a swashbuckler } King Tyranny } Mr. Carl Root
 INTOLERANCE } Chief Henchmen } Mr. Lambert Vowells
 SECRECY } of Superstition } Mr. Carl Pearson

THE ENEMIES OF PROGRESS

Minions of Ignorance, Superstition and Tyranny, typifying the Human Vices.

Winthrop Lyons Ed Lee Harold Turner John Hillberg Francis Pearson Roy Anderson W. Abeley	Bob Barrett Carl Bochter F. C. Campbell Robert Carroll John Ericson John Fulham Frank Gunn	Edwin Griffin Walter Gilbride Jack Hayes Duke Hannaford Edwin Howard Henry Haley John Hart	E. J. Levoie Ralph Norwood Albert Olsen T. Moran G. Norris Loring Manton	Frances McKeough Paul McCrate Roy McGregor Raymond Sullivan Carl Wheeler Daniel Webb
--	--	--	---	---

INDULGENCE } Paramours {Miss Elsie Chamberlain
 INDIFFERENCE } of Ignorance { Miss Thelma Vickerson
 INDOLENCE } Superstition { Miss Dorothy Parsons
 } and Tyranny }
 EXTRAVAGANCE Miss Alice Tewksbury

THE REVELLERS GROUP

Bacchante Satalltes of Indulgence, typifying Frivolous Pleasures.

Miss Ruth Anderson Miss Emily Andrews Miss Valentine Andrews Miss Dorothy Barbour Miss Katherine Barter Mrs. Blanche Broad Miss Florence Bruce	Miss Agnes Cronin Mrs. Leon P. Dutch Miss Dorothy Eaton Miss Nettie Farrer Miss Angeline Goodall Miss Gracie Griffin Miss Dorothy Grant	Miss Helen Gray Miss Elizabeth Green Miss Eva Hannaford Miss Elileen Hartt Miss Dorothy Holbrook Miss Miriam Howard Mrs. Georgia K. Jarvis	Miss Katherine Jenkins Miss Florence Lessner Miss Marie McCann Miss Doris Rand Miss Ruth Ramsey Miss Jennie Robicheau Mrs. Elsie Vaugh	Miss Helen Simson Miss Alice Tewksbury Miss Lella Thomas Miss Josephine Walsh Miss Gertrude Winter Miss Bessie Jwick Mrs. Estelle Taylor
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The SPIRIT of TRUTH } The Primeval { Miss Ella May
 The SPIRIT of REASON } Allies of { Mrs. Laura Cowan
 The SPIRIT of LIBERTY } Progress } Miss Ruth Richards
 The SPIRIT of JUSTICE } Miss Gertrude Hudson
 LITTLE SCIENCE, Child of Reason Miss Elizabeth Davis

THE EXPLORERS GROUP

CHRISTOPHER COLUMBUSMr. Albert Richards

Rev Thomas Street F. E. Lyman	Scott Bancroft Fred W. Fisher	Edward F. Geppert Ernest Eichstadt Lawrence C. Colby	Edwin Strong Elliot Johnson	Wm. Scott Bancroft Harry E. Gardner
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PART TWO

THE FLORAL BALLET GROUP

Symbolic of the Flowers of the Garden of Opportunity.

OPPORTUNITY, whose favors brings us success..... Miss Marion Mulloy

Gladys Barclay
Christina Booth
Genevieve Boyle
Madeline Broad
Mildred Brogan
Mary Buffa
Eleanor Campbell
Marjorie Campbell
Celia Christopher
Florence Collins
Alice Cunningham
Florence Cushing
Mildred Cusiter
Leita Crossman
Helen De Lambelly
Marjorie Doane

Roslyn Doane
Elizabeth Doherty
Catherine Danahy
Lillian Elliot
Helen Fitzgerald
Georgiana Fitzgerald
Julia Fogel
Madeline Fopiana
Monda Fopiana
Ada Foley
Collette Fulham
Hazel Finlayson
Lillian Gafney
Dorothy Gaddis
Verna Glover
Margaret Grady

Elizabeth Grimes
Violet Hannaford
Celia Harolson
Edna Halligan
Irene Hessenius
Ethel Herman
Ruth Howard
Ruth Jordan
Louise Johnson
Josephine King
Mollie Levias
Gladys Lavoie
Irene Lavoie
Virginia Lavoie
Grace Lowell
Eleanor Luke

Joan MacWillie
Ella MacDonald
Margaret McCann
Helen McLaughlin
Dorothy McNeill
Carolyn Matthewson
Jennie Miller
Helen Moran
Grace Mulloney
Alice Murphy
Agnes Nestor
Dorothy Pennie
Fannie Perrone
Frieda Pransky
Dorothea Pratt
Bertha Razzini

Ethel Reese
Margarite Richter
Josephine Rollins
Margaret Silva
Ethel Spenser
Stella Spenser
Gertrude Stanford
Phyllis Simson
Alice Stanwood
Ralphia Stokell
Nathalie Striebeck
Celia Swartz
Hester Vessey
Dorothy Walsh
Ardella Woods
Claire Wright

THE AIDS OF PROGRESS GROUP

Typifying American National Activities.

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INDUSTRYMrs. Edw. G. Richardson
TRADEMrs. W. N. Hall
COMMERCEMrs. Leslie E. Griffin
SCIENCE, the Maiden Dorothy Davis
FINANCEMrs. Ralph Stokell
LEGISLATIONMrs. Edward Geppert
POLITICSMrs. F. J. Bochterle
STATECRAFT'Mrs. C. B. Waterhouse

THE DUELLIST GROUP

Colonel AARON BURR, the challenger Mr. Thomas Dyffryn
Judge VAN NESS, his second Mr. Wm. Shaw
General ALEXANDER HAMILTON, the challenged Mr. Durant Lathrop
Judge PENDLETON, his second Mr. Henry E. Keough
Doctor HOSACK, the surgeonMr. Robert Edwards

THE IMMIGRANTS GROUP

IMMIGRATION, Recruiting for Uncle Sam Mrs. Eddie Dunn

SCOTCH	IRISH	ENGLISH	DUTCH	ITALIAN
Irene Hessenius	Helen Moran	Mrs. E. S. Snow	Hazel Finlayson	Mrs. J. Hannaford
Margarie Doane	May Sinatra	Mrs. Gaddis	Virginia Littleton	Viola Stanwood
Mrs. E. Dunn	Helen Kruger	Mr. E. S. Snow	Winifred H. Hall	Mary E. Mulloy
Miss Elsie Press	Bessie Smith	Eleanor Campbell	Rose Sinatra	Mrs. Holbrook
Miss Louise Leach	Francis Watts	Helen Farnham	Helen Sinatra	Mary Nestor
Miss Minnie Burns	Emily Hannaford	Dorothy Fogel	Adelaide Hartwell	Grace McCarty
Mrs. Harry E. Blanchard	Helen De Lambelly	Marion Linderman	Charles Barry	Winifred H. Lewis
Mrs. S. Montgomery	Mrs. F. E. Whipman	Virginia A. Root	Leo Barter	Mrs. Wilfred Tate
Jerry Nutter	Mrs. A. M. Belcher		Charles Sinatra	Jean Clement
John Mulvey	Mrs. Thos. Berridge		Walter Van Dalinder	Edith Johnson
	Mr. Thos. Berridge		Mrs. E. H. Leonard	Camille Hynes
	Mrs. E. Bloom		Mrs. Gale Pleasant	Dorothy Smith
			Mrs. Orrin Mooney	Evelyn Farrell
			Mrs. Vibber	
			Mr. Donald Snow	
			Mr. Gale Pleasant	

PRÉSIDENT' JAMES MUNROE, great advisor of Uncle Sam Mr. John Congdon

THE SPANISH GROUP

Symbolizing the Latin-American Nations.

CUBA Mrs. Barbara Whitmore

Louise Boylan	Irene Gunn	Gertrude Jones	Bertha Morgan	Mary Stanwood
Alice Buffa	Katherine Grady	Mary De Lambelly	Olive Pero	Ethel Smith
Frances Cassens	Angeline Goodall	Vivian Moore	Marie Pimenter	Catherine Stanwood
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Olive Fisher	Hazel Ives	Grace McCarthy	Dorothy Rigg	Florence Sprigg
Marie Terrille	Dorothy Walker	Mrs. Barbara Whitmore	Margaret Weibel	

THE FORTY-NINERS GROUP

Travelling Across the Continent by Mule Team.

The Miner, His Wife and Family, Portrayed by Fort People

HERALD Mrs. Carrie E. Matthews
SCIENCE, the woman Mrs. Ralph Shorey
GENERAL ULYSSES S. GRANT, Typifying the North Mr. W. N. Hall
GENERAL ROBERT E. LEE, Typifying the South Mr. G. Wallace Tibbetts

THE FAIRIES and ELVES GROUP

Symbolic of the Material Resources of America.

RESOURCE, Queen of the Fairies and Elves Miss Margaret Forin

Patricia Beckman	Rose Fisher	Guaracinda Saggese	Ruth Jones	Gertrude Booth
Catherine Booth	Mabel King	Margaret MacWillie	Carmela Saggese	Ethel Brock
Alice Cunningham	Lillian Wheeler	Naomia McIlory	Estelle Liberman	Frances Bucks
Gwynneth Crompton	Grace Morgan	Prudence Pease	Choris Stewart	Helen Eldridge
Kathleen Crutchfield	Gertrude Winestan	Katherine Lillman	Barbara Knight	Anna Ferber
Charlotte Davis	Bella Perimutta	Florence McGillvaray	Gertrude Kane	Martha Flaxman
Frances Ednas	Bessie Smith	Virginia Walker	Marie McCarty	May Garbutt
Dorothy Fogle	Marion Liberman	Frieda Kachelnick	Mary McNeil	Mildred Hartt
Julia Flaxman	Marie McCarty	Rose Kachelnick	Margaret Pratt	Edna Leonard
Margarette Forristall	Ida McDonald	Ethel Hartt	Rita Steele	Esther Matthews
Doris Foley	Mary McQuillen	Sylvia Sanderson	Rosalind Sullivan	Frieda Miller
Verna Green	Pearl Lurie	Virginia Root	Dorothy Sweet	Sophia Parlof
Velleda Guida	Dorothy Trainor	Frances McCann	Katherine Tilman	Marie Tilman
Katherine Hanlon	Mary Vitale	Ruth Simson	Emma Johnson	

THE COLONISTS GROUP

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Miss Isabelle Blandford	Mrs. C. A. Edwards	Verena MacCrory	Rita Romig	Pvt Trolance
Helen Burpo	Master Custer Edwards	Donald McPherson	Miss Ruth Shay	Pvt Brown
George Burpo	Mrs. Agnes Fitzpatrick	Miss Virginia Manton	Mrs. Caroline M. Smith	Pvt Moscarillo
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C. E. Brown	Mr. Herbert Floyd	Mrs. Marietta Moore	Mr. Felix Vergona	Pvt Bean
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Virginia Carr	Mrs. Bessie Glover	Mrs. Jennie Klagge	Miss Josephine Vergona	Pvt Larsen
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Mrs. Lillian Donovan	Mrs. W. H. Hodkins	Mrs. Hannah Johnston	Sergt Schwenke	Pvt Sillon
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THE WITCHCRAFT GROUP

BATS

Arthur Dalrymple	George Boyle
Arthur King	Wellington Noyes
William Doherty	Chas. Dalley
Leonard Grimes	Edgar Farnum
Sherman Hannaford	Richard Brock
Frank Holbrook	Norman Garbutt
Walter Merrill	John Hutchinson
Mardocheo Saggese	Merrill Hutchinson
James Farmer	Grafton Corbett
James Gilday	Joseph McKeough
Leslie Goodall	Paul McCarthy

Paul Dalton
Eimer Vazquez
John Nestor
Joseph Farmer
Walter Mooney
Albert Flannery
William Danahy
Christopher Urbinair
Walter Rowe
Ralph Spellman
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Walter Hartt	Joseph McLaughlin
Joseph Forrestall	Robert Mayer
Lawrence Glover	Thomas Phillips
John Gunn	Joseph Riley
Joseph Gray	Edwin Hillberg
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BROOMSTICK WITCHES—Impersonated by the Revellers

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Typifying the Human Virtues

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Miss Ethel Burdett	Miss Florence Cobb	Miss Janet Erickson	Miss Florence Reese	Miss Bernice Woodcock
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GEORGE WASHINGTON, Father of Our Country Mr. William Godfrey

LORD CORNWALLIS, who surrendered at Yorktown Mr. John Howland Freeman

Our Beloved UNCLE SAM Mr. Ralph Stokell

Mistress BETSEY ROSS, seamstress of the first "Oid Glory" Mrs. Isabel Walker

Commodore JOHN PAUL JONES, first to hoist our flag Mr. John Callard

VETERANS of the CIVIL WAR

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C. L. Ridgway

John McNaught
J. E. McCarthy

Asa M. Capen
C. L. Turner

O. C. Pinkham
C. H. Barrett

Henry A. Thomas
John H. Colburn

ABRAHAM LINCOLN, Emancipator of the Slaves Mr. David Belcher
An AFRICAN SLAVE Anonymous

PART THREE

PROSPERITY Mrs. Christine Patterson

PATRIOTIC MARCH BALLET GROUP

Marion Crandall Mulloy
Dorothy Gaddis
Ethel Herman
Edith Campbell

Irene Hesenius
Madaline Fopiano
Marjorie Doane
Ella MacDonald

Roslyn Doane
Olive Pero
Genevieve Boyle
Beatrice Solari

Margaret Foran
Helen Moran
Hazel Finlayson
Grace Lowther

Grace Maloney
Evelyn Steele
Florence Cushing
Lucille Ball

THE HAWAIIAN BALLET GROUP

HAWAII Mrs. Alexander McWillie

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Madeline Anthony
Ruth Broderick
Nancy Bangs
Ethel Brooks
Carol Bowe

Anna Barter
Helen Carstensen
Grace Cheyne
Gertrude Clayton
Dorothea Clayton
Catherine Devlin
Edith Williams

Bernice Eldredge
Velma Glass
Marion Gilman
Lillian Gaffney
Nattie Howland
Natalie Howland
Doris Hinchcliffe

Hope Kinnecon
Edna Muldoon
Ruth Matthews
Grace Nickerson
Sadie Nickerson
Dorothy Nickerson
Daisy Whitman

Gertrude Overturf
Marian Phipps
Dorothea Schaffner
Bernice Smith
Edith Stewart
Gertrude Uman

COLONEL THEODORE ROOSEVELT Mr. Percy Hall
ADMIRAL GEORGE DEWEY Mr. Wallace C. Williams

VETERANS OF THE SPANISH WAR

RICHARD R. FLYNN, Commander.

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Joseph L. Anderson
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Eugene T. Cate
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Russell Younger

Frank W. Nay
William Ricker
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Charles H. Squires
Timothy J. Sullivan
Joseph Wood

"TWINK" ROWE'S ROSEBUDS in "Melting Pot" Episode

Katherine Robinson
Elizabeth Robinson

Dorothy Hart

Dorothy Ford
Louise Gildea

Gertrude Gray
Pauline Gillespie

SKIRT DANCERS in ANGELS of PEACE EPISODE

Miss Gladys Smith

Miss Ella May

Miss Barbara Spaulding

GROUP OF UNITED STATES FORCES

In the "Overseas" Episode.
Troops from U. S. Coast Artillery.

PART FOUR

LITTLE MOTHERS of the NATION

Bertha Beatty
Margaretta Beatty
Ruth Baker
Gertrude Booth
Frances Bucks
Ethel Brock
Constance Clancey
Helen Crooks

Gladys Egan
Helen Eldridge
May Garbutt
Louise Gidley
Esther Gilman
Martha Flaxman
Anna Ferber

Evangeline Jenkins
Pauline Jenkins
Phyllis Jenkins
Bernice Lavoie
Beatrice Libby
Ilione Littleton
Estelle Liberman

Edna Leonard
Freida Miller
Esther Matthews
Ruth Kent
Marjorie Nelson
Loprilina Parlof
Grace Robinson
Elizabeth Ricker

Marjorie Ricker
Jane Runcie
Phoebe Scott
Helen Sinatra
Gordon Simson
Mildred Hartt
Ethel Hartt
Marie Tilman

The SPIRIT of INTELLIGENT PATRIOTISM Miss Ella May

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US

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"For God and Country, we associate ourselves together for the following purposes:

"To uphold and defend the Constitution of the United States of America; to maintain law and order; to foster and perpetuate a one-hundred-per-cent Americanism; to preserve the memories and incidents of our association in the Great War; to inculcate a sense of individual obligation to the community, State and Nation; to combat the autocracy of both the classes and the masses; to make right the master of might; to promote peace and good-will on earth; to safeguard and transmit to posterity the principles of justice, freedom and democracy; to consecrate and sanctify our comradeship by our devotion to mutual helpfulness." The Legion has no aims, policies or activities not covered by this preamble.

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ELIGIBILITY FOR MEMBERSHIP:—

All persons shall be eligible to membership in this organization who were in the military or naval service of the United States during the period between April 6th, 1917, and November 11th, 1918, both dates inclusive, and all persons who served in the military or naval services of any of the governments associated with the United States during the World War, provided that they were citizens of the United States at the time of their enlistment and who are again citizens at the time of application, except those persons separated from the service under terms amounting to dishonorable discharge, and except also those persons who refused to perform their military duties on the ground of conscientious objection. Non-residents of this town or state otherwise eligible may be admitted to membership on the same basis as residents. For further information write, call or telephone

ARTHUR W. ROWE,

Chairman Membership Committee.

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