150th Anniversary Celebration
The Pageant of Machias Valley

[illustration]

August-5-6-7-1913
-at-2-30-P.M.
Virginia-Tanner-Director
The Pageant of Machias Valley

A PAGEANT OF THE LUMBER LANDS

THE CELEBRATION OF THE ONE HUNDRED AND FIFTIETH ANNIVERSARY OF THE FOUNDING OF MACHIAS

VIRGINIA TANNER, A.M., DIRECTOR OF THE PAGEANT

On the Banks of the Machias River, Machias, Maine
August 5, 6, 7, 1913

THE TOWNS OF MACHIAS VALLEY
Machias Machiasport
East Machias Marshfield
Whitneyville Jonesboro
# Committees of the Pageant

**Director of the Pageant**
- Virginia Tanner, Boston

**Musical Director**
- James A. Ecker

## Pageant Committee
- Alfred K. Ames
- Phineas H. Longfellow
- Lee W. Longfellow
- Cyrus W. Beverly
- Willis H. Allen

## Advertising
- Charles W. Dinsmore
- Edward E. Talbot
- Ernest Crane

## Decoration
- William D. Whitney
- Ralph Albee
- Miss Edwina Smith

## Entertainment
- Elmer E. Bowles
- Rev. John M. Bieler
- Ralph W. Chandler

## Finance
- Cyrus W. Beverly
- Daniel A. Curtis
- Thomas G. Albee

## Pageant Grounds
- Stillman E. Woodman
- Frank S. Ames

## Information
- Mrs. E. E. Talbot
- Miss Elsie Means

## Invitation
- Miss Emma Perry
- Edward B. Curtis

## Literary
- Clement B. Donworth
- Miss Lucy Peabody
- Miss Lucy Ames

## Cast
- Carl Bryant
- Hovey M. Wiswell

## Music
- James Hanscom
- Miss Bertha Longfellow
- Mrs. S. M. Rose
THE PAGEANT OF MACHIAS VALLEY

PROPERTIES
Village Improvement Society – Mrs. George H. Maclauchlan, President

TRANSPORTATION
William G. Means
Fred J. Geary

EAST MACHIAS
Fred Bogue
Fred Hovey
Ralph Smith

WASHINGTON ACADEMY
Miss Alice Pope

MACHIASPORT
Mrs. F. H. Sanborn
Mrs. F. B. Clark
Mrs. J. B. Cole

MARSHFIELD
Oscar Getchell
Miss Esther Bowker

LUMBERING EPISODE
Odbar D. Smith
Frank Harmon

PRESS
Alfred I. Babb

Miss Virginia Tanner and the committees wish to express their gratitude to all who have so ably helped them in preparing the pageant.

Especial thanks are due the Eastern Telephone & Telegraph Company who have kindly furnished free telephones; to George L. Schirmer, Boston, for permission to perform music from “Legends of the Red Men;” to the ladies who have so kindly assisted in making the costumes; to the men who have so generously given their time and services in countless ways; to the various people who have loaned their automobiles day after day; to Mr. David Chase for his work on the Margaretta.

The posters and cover were designed by Frank Chouteau Brown.

Pageant photographer Herbert Darley, Malden, Mass.
PROGRAM OF THE PAGEANT

PROLOGUE
Hymn—Sung by the Pageant Chorus

FIRST EPISODE
Gathering of the Wabaukes and the Trading Post at Machias—1633

DANCE INTERLUDE I.
The Planting of the Corn

SECOND EPISODE
The First Settlement of Machias—1763

DANCE INTERLUDE II.
The Revolution—1775

THIRD EPISODE
Talleyrand’s Visit to Machias

DANCE INTERLUDE III.

FOURTH EPISODE
The Lumber Camp

FINALE
THE MUSIC OF THE PAGEANT

Hymn…………………………Chorus…………………James A. Ecker
Composed for the Pageant

EPISODE I.
Selections from Legends of the Red Men {b Music of the Calumet} Loomis
Passamaquoddy Song of Greeting {b Prayer to Wakonda} Loomis
Passamaquoddy Dance Song Indian Melodies
The Chattering Squaw Loomis
Sailor’s Song……………………………Old French Air
Prayer to Manitou …………Chorus……………………Herbert

DANCE INTERLUDE I.
Waltz from Casse-Noisette Tierce-kowsky

EPISODE II.
Lullaby………………………………………Old English Song

DANCE INTERLUDE II.
Morgenstimmung from Peer Gynt Suite No. 1 Grieg
Arabesque No. 2 Debussy
Entr’ Acte……………………………………Delibes
Ase’s Tod from Peer Gynt Suite Grieg
Chorus……………………………………Gounod
Ballet Music from Reine De Saba Gounod

EPISODE III.
The Liberty Song……………………………Old Air
Hymn……………………………………………Chorus……………………James Lyon
Song of Thanksgiving…………………………Cowen

DANCE INTERLUDE III.
Minuet…………………………………………Beethoven
Gavotte…………………………………………Gluck
Rigaudon………………………………………Grieg

EPISODE IV.
Irish Jig

FINALE
American Fantasie Chorus, Band and Orchestra
Exit President’s March……………………………Herbert

EPISODE V.
Irish Jig

FINALE
American Fantasie……………………………Herbert
Chorus, Band and Orchestra
Exit President’s March……………………………Herbert
PROLOGUE

Keep who will the city’s alleys,
Take the smooth-shorn plain;
Give to us the cedar valleys,
Rocks and hills of Maine!
In our North-land, wild and woody,
Let us still have part;
Rugged nurse and Mother sturdy
Hold us to thy heart!

Lo, the day breaks! Old Katahdin’s
Pine trees show its fires,
While from those dim forest gardens
Rise their blackened spires.

Up, my comrades! Up and doing!
Manhood’s rugged play
Still renewing, bravely hewing
Through the world our way.

—Whittier.

Chorus sung by the Pageant Chorus.
Music written for the Pageant by James A. Ecker.

FIRST EPISODE

1633

GATHERING OF THE WABAUKES—TRADING POST AT MACHIAS
Played by the Passamaquoddy Indians and the people of Marshfield and Machiasport.

A tribe of Passamaquoddy Indians* are encamping on the Pageant Ground, near the traditional meeting place of the old Passamaquoddy tribes.

Smoke curls up from the hills across the river. An Indian call is heard from the hills on the other side. Immediately Indians cluster on the opposite shore gesticulating wildly. They bring down a birch bark canoe from the hidden shore and cross, one** of them boldly plunging in ahead and swimming. Indian women with their ponies travel down the trail. On the river, twenty canoes heaped high with fur, come swiftly down the current.

It is the gathering of the tribes.

*Played by a band of real Passamaquoddy Indians.
**Professional swimmer who does tricks swimming during the Indian scene.
The tallest of the three chiefs sings the Passamaquoddy song of greeting. The pipe* of peace is smoked.

One Indian starts the Dance song. All join and amidst the deep-throated notes and the rhythmic beating of the Indian drums, the men are soon dancing a wild Indian dance.

Passamaquoddy Song of Greeting.

[Two bars of music with words below]
He-ga, he-ga, he-ga, ne he He-ga, he-ga, ho-ga, ne he He-ga, he-ga, he-ga, ne he He-ga he-ga, he-ga ne he.

An ancient French boat song is heard from down the river—the Indians wait in breathless hush. La Tour and twenty of his men appear in a great French bateau, the flag of France in the bow, and six sailors bending over the oars. At first he seems to be passing. The Indian call—the boat stops and turns toward land. La Tour and part of his men land.

LA TOUR (coming forward) I greet you chief of the Passamaquoddy.

INDIAN CHIEF: White chief; long have we waited for thee—(He offers the pipe ceremoniously.)

LA TOUR: (after a hasty puff returns it, picks up the skins on the ground.) The fur!

CHIEF: All the summer have our young men treasured the pelts for thy coming.

He signals them to bring the skins. La Tour and his men pick and choose from the heap, and barter for them. They are packed and bound with thongs. The men carry them to the shore and they are about to embark, when Richard Vines and his men come down over the hill. They carry commodities in their sailors’ chests. La Tour turns by the river bank and watches the scene. Vines picks up the discarded skins, and opens his chest of goods for payment.

* A real Indian pipe cut from a piece of flint, found in Machias near an ancient Indian burial ground.
for me – La Tour – Governor of the land from Cape Sable to Cape Cod, that belongs to France. (Sailor raises the French banner a little theatrically.)

VINES: (losing his temper at the Frenchman’s insulting politeness, tries to seize the raised banner.) That for the lilies of France!

ENGLISH SAILORS: Take him with the banner! Down with the lilies of France! etc.

La Tour and his men set upon Vines, and after a rough fight make two of his men prisoners. They stand eyeing each other defiantly.

VINES: (giving in boorishly.) The pelts are—yours.

LA TOUR: (bows mockingly again, good humoredly, puts back his sword, and signals the release of the two men.) Enough! (Goes to the open chest.) What have you?

VINES: (shortly) Provisions.

LA TOUR: I’ll buy. (touching skins, Vines signals men to take out the bags, etc.) How much?

VINES: One more skin.

LA TOUR: I’ll give one for that meal.

VINES: Too little.

LA TOUR: A third less meal then.

VINES: Yours. (They weigh out and pay.)

LA TOUR: (crossing to the smaller chest) The spice. (He picks and chooses among the little bags of spice.)

VINES: (opening a bottle) Your health. (They drink.)

As the French are busily engaged in barter, Vines’ men steal many of La Tour’s skins. The French sailors take their purchases away. The English count their furs.

LA TOUR: (turning back at the shore commandingly.) Barter this merchandise, if you so please, my good friend Vines, but when that is done, betake yourself to your native Cape of the Cod Fish. Only so long as these last may you remain here.

La Tour follows his men to the boat landing, the sailors row in at his signal and he embarks. Vines leaves five men with the chests and skins and goes up the hill with the others. Two of La Tour’s men discover the lack of skins and return angrily. Vines’ men lose their heads and try to fire but miss. La Tour’s men retreat returning the fire. Two of the English fall dead. La Tour puts in to shore. They fight, and La Tour takes the men
LA TOUR: (walking towards the group, to Vines, the men follow with the packs of furs.) I have not the pleasure! (bows mockingly.)

VINES: (roughly) My name is Richard Vines, Esq. I and my associates have purchased from the Plymouth Council the exclusive right of trading with the Indians on the coast of Maine. (Touching the packs of fur.) The pelts.

LA TOUR: (Taking Vines’ hands off superciliously.) No! No! my friend! These pelts are not for the English! They are prisoners, as Vines returns.

VINES: You have broken your word! Return my men and goods!

LA TOUR: These are my furs, you pilfering English!

VINES: (Beside himself) Show your commission and authority for this deed!

LA TOUR: (waving his sword) This is my commission (putting it in sheath.) Time enough to show my authority when that fails!

He goes to the boat with the prisoners, the furs and the chests, and returns down the river. Vines and the English carry away their dead.

The Indians return to their canoes and up the hill trail, as the Pageant Chorus sings “The Prayer to Manitou.”

HISTORIC NOTES

“The Machias River was a place of Rendevous by the various tribes of Red men, who came in September of every year, from the east as far as St. John, and from the west as far as Penobscot, to associate in war dances and camp fires.” Drisko.

“In the year 1633, a trading post was established at some point in the vicinity of the present town for the purpose of trading with the Indians. The right to trade was purchased from the Plymouth Council although at this time the entire country from Cape Sable to Cape Cod was claimed by the French. The Post was in existence only a short time being broken up by the French Governor LaTour and the goods and strong waters were confiscated and sent to France.” – Rowlser.

DANCE INTERLUDE I.

The Planting of the Corn

A group of Indian girls remain on the Pageant ground during the Indian Prayer, their movements of supplication and entreaty
Then with rhythmic gesture of planting the corn, they move in a
dance dramatic with its alternate command and invocation.
At their bidding, girls dressed in the yellow and green of the
corn rustle with fantastic steps, bringing a fair harvest to the
brooding Indian women.

SECOND EPISODE
The First Settlement of Machias—1763
(Played by the people of Machias)
It is an August morning in 1763. The first settlers—Samuel
and Sylvanus Scott, Timothy, George and David Libby, Solomon
and John Stone, Daniel and Japhet Hill, Isaiah Foster, Westbrook
Berry, his wife and three children, Isaac Larabee, his wife and
three children, Daniel Fogg, Thomas Bucke, Jonathan Carlton,
Joel Bonney, millwright, and Wooden Foster, blacksmith,—gather
for the day’s work. The men are busy with the haying and the
various occupations of the saw mill, hewing the timber, building
a frame house, sawing logs, the blacksmith at his anvil, the mill-
wright with his tools,* etc. The first settlers came to Machias
for its timber and meadow grass. Mrs. Larrabee is spinning;
Mrs. Berry is crooning an old song to her little baby in the cradle:
the young children are playing a quaint game.

SYLVANUS SCOTT—No sight yet of Wallace's ship.
Mrs. Berry wipes her eyes, the men’s faces are anxious. They
are awaiting Captain Joseph Wallace's ship with the wives and
children from Scarborough.

GEORGE LIBBY—(kneels overcome by his emotion)
O God, grant that the ship from Scarborough, so long over-
due, has not foundered. Grant also, O Father, in thy mercy,
that those, our beloved wives and children, on that ship may be
spared to us. We humbly petition thee, O Lord.

THE SETTLERS—(in broken voices, as they rise from their
knees) Amen.

They turn to their work, the women frankly weeping. An
Indian girl runs down the trail, in wild excitement. The Settlers
look as she points and a glad cry, “They have come” arises, for
Captain Joseph Wallace and his passengers, the nine wives—

*Old tools are used, notably the anvil, or sledge, originally bought by
Wooden Foster, blacksmith.
The Pageant of Machias Valley

Sarah Scott, Susan Scott, Sarah Libby, Hannah Hill, etc., and their many children—have come at last. They come laden with household furnishings, brass kettles, pewter pots, warming pans—the innumerable things our ancestors must have carried by hand before our days of easy travel. A happy scene of welcome and of joy follows, until Libby's invitation “Come to our homes!” breaks in upon the excited chatter.

Dance Interlude II.

A Ballet of the Forest

From the depths of the forest, a group of boys dressed as eerie little creatures of the wood, creep forth, a long diagonal down the hill to the Pageant ground. As the music grows louder, they roll and tumble in grotesque gambol. When they see the Forest Maidens flit from tree to tree, far in amongst the trees, they climb the high firs which fringe the Pageant ground, to spy upon them.

The Forest Born—tall girls dressed in warm brown and wood pinks—steal from their trees, to dance in tremor or delight hither and thither as the music calls them. The River maidens, their hands moving in delicate semblance of the water ripples, come over the river bank to play with them.

Then appears the menacing figure of the Woodman, axe in hand, as he comes through the opening in the forest.

The Forest Maidens flee in a wild dance of terror, until exhausted, they fall at his feet, the wood creatures tumble from their trees and hide behind the tree trunks. The River maidens mourn with them the loss of their trees, as they circle in a dance of lament.

The Pageant Chorus breaks out in a paean of Victory “All Hail Progress.” The bright figure of Progress is coming, ever driving onward his chariot drawn by the workers and toilers of the lumber lands.

The wood creatures look up, and join his train, and many girls and children dance to them, bearing beauty and the shining wealth of life as gifts.

I. The Gnomes and Forest Maidens
II. Play of the River Maidens
III. Coming of the Woodman
IV. Dance of Lament
V. Entrance of Progress in his Chariot*
VI. Finale

*Built by W.C. Dinsmore.
THIRD EPISODE
The Revolution—1775
(Played by people of Machias Valley, East Machias and Jonesboro.)

A horseman rides from the road up on the hill, his horse white with foam. A crowd of Machias' townspeople call to him. He turns, reels in his saddle, and falls to the ground. As the men raise him, he pulls a packet from his coat.

A man in the crowd: A rider from Lexington.
Joseph Wheaton: unfolding the packet and taking out an official looking paper, reads: "Resolved that the following proclamation be signed by the president, printed and published throughout this colony." It is the proclamation of the Provincial Congress of Massachusetts. "When the army and navy breathed nothing but blood and slaughter, it became us as Christians to take some steps to preserve our own lives and properties. When the grenadiers and detachments of light infantry * * arrived at Lexington meeting house, they in a most barbarous and infamous manner, fired upon a small number of inhabitants, and cruelly murdered eight men. * * We are obliged to declare that we have now nothing to depend upon under God, to preserve America from slavery and destruction, but our own arms." (folding up the document)

George Libby: It is the bugle call to arms!
Jeremiah O'Brien: Cheers for the Minute men of Lexington.
Crowd: Hooray!
Col. Benj. Foster: I move that a Committee of safety be appointed. (He rushes about through the crowd singling out this man and that.)
Jeremiah O'Brien: I move we raise a Liberty Pole!
Crowd: Ay! Ay! A Liberty Pole! Cheers for the men of Lexington! Hooray! Dig the hole here, no here. (all talk and gesticulate, jostling each other. Part of the crowd start toward the wood. Noise of the axe is heard, and a tall pine crashes to the ground. Meantime the hole is being dug. The tree is dragged out, the branches cut off, all save a "tuft of verdure" at the top. Amidst shouts and cries of approval the Liberty Pole is set up.)
Crowd: Hooray! etc.

* From Journal of Third Provincial Congress of Massachusetts.
AN ARTISTIC DANCE DURING ONE OF THE INTERLUDES.

PAGEANT GROUNDS IN FRONT OF GRAND STAND, SYLVAN PARK
Jeremiah O'Brien: Cheers for the men who raised it!
Crowd: Hooray!
Jeremiah O'Brien: Liberty!
Crowd: Liberty forever! Hooray, down with the English!
Independence forever, etc.
A woman: The Liberty Song! (she collects a crowd about her, they begin the Liberty Song.)

LIBERTY SONG
Come join hand and hand, brave Americans all,
And rouse your bold hearts at fair Liberty's call.
No tyrannous act shall suppress your just claim
Or stain with dishonor America's name.
In Freedom we're born and in Freedom we'll live.
Our purses are ready, steady friends steady,
Not as slaves but as Free men, our money we'll give.
Then join hand in hand, brave Americans all,
By uniting we stand, by dividing we fall.
In so righteous a cause let us hope to succeed
For Heaven approves of each generous deed.
In Freedom—etc.
(At the end of the 1st verse they break into a wild dance.)

Entrance of Capt. James Moore of the British armed schooner Margaretta and four midshipmen.
Moore: What is the meaning of that Pole?
Jeremiah O'Brien: (coming forward from the crowd) That Pole Sir, means Liberty. It is raised with the approval of the Machias people.
Moore: With or without their approval, my orders are that it must come down.
Jeremiah O'Brien: (turning to the crowd) "Must come down!" (to Moore) Those words are easily enough said, my friend. Let's see you enforce them!
Moore: Am I to understand that resistance will be made? (Voice sings "In Freedom we're born, and in Freedom we'll live.") Will the people of Machias dare to disregard my order?
Jeremiah O'Brien: The people of Machias will dare anything to uphold their rights! (two or three men sing same tune again.)
Moore: It is useless to bandy words with you. (addresses the people.) People of Machias, my orders must be obeyed. Take down that Liberty Pole, or I shall fire upon the town.
Moore and his midshipmen go out.

(The crowd follow him, talking in low murmur.)

Foster: Gentlemen of the Committee of Safety, (part of the men crowd about him) you have heard the words of his Majesty's officer. He has ordered us to pull down the Liberty Pole of Machias. He has threatened to fire upon the town if we do not obey. (noise and confusion amongst crowd.) Will the meeting please come to order. (As the women and boys surge about him, he changes to the vernacular) Now, Sarah Libby, you take your boys out o' here and let this meeting proceed. (Sarah grabs her boys. Silence.) I put it to vote. All those in favor of taking down the Liberty Pole, say aye. (dead silence.) Those opposed to taking down the Liberty Pole say No.

Committee of safety: in a deep and mighty voice, which is taken up by the people solemnly, as they realize the gravity of their action. No.

Benjamin Foster: It is a vote. (there is a solemn hush)

David Gardner: The Quaker (slides up to the Chairman) Hast thou reflected, Benjamin Foster, that the British Commander will fire upon the town if the pole remains and mayhap will kill the women and children?

Benjamin Foster: Then, David Gardner, will you help cut down the Liberty Pole?

David Gardner: Cut it down? (very solemnly as he turns his face to the heavens) God! God! May I be visited with eternal damnation in the fiery pit of hell. (changing tone) Nay, not I, Benjamin Foster.

John O'Brien: Let us send to the settlements for men, powder and muskets. Tell them war has begun. (At his speech those that have horses hasten to untie them, and come to Col. Foster for instruction.)

Benjamin Foster: (Speaking to each one.) Pleasant River—Chandler's River—East River—

John O'Brien: Tell them we have pitiful lack of powder and bullets.

(Ichabod Jones enters and goes about from man to man arguing and trying to get them to sign a paper which he carries, some sign and some do not. Finally he comes to Foster.)

Benjamin Foster: Well Ichabod Jones, what is it now?

Ichabod Jones: I want you to sign this paper, giving me

Moore and his midshipmen go out.

(Foster: Gentlemen of the Committee of Safety, (part of the men crowd about him) you have heard the words of his Majesty's officer. He has ordered us to pull down the Liberty Pole of Machias. He has threatened to fire upon the town if we do not obey. (noise and confusion amongst crowd.) Will the meeting please come to order. (As the women and boys surge about him, he changes to the vernacular) Now, Sarah Libby, you take your boys out o' here and let this meeting proceed. (Sarah grabs her boys. Silence.) I put it to vote. All those in favor of taking down the Liberty Pole, say aye. (dead silence.) Those opposed to taking down the Liberty Pole say No.

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Benjamin Foster: Well Ichabod Jones, what is it now?

Ichabod Jones: I want you to sign this paper, giving me
permission to load my sloops, the Polly and Unity with lumber for Boston.

Benjamin Foster: I'll sign no papers with those who carry lumber to build British Forts.

Ichabod Jones: Then I'll keep back your consignment of provisions.

Jeremiah O'Brien: You little Tory-loving merchant man, get out of here.

Crowd: (jostle and run him off yelling) Sell our lumber to the British! Tory! Red coat! etc.

Most of the people follow them out.

Joseph Wheaton: Do you realize the gravity of our act. This is rebellion.

John O'Brien: That's where you are wrong. It is revolution.

Jeremiah O'Brien: Well let's make it Revolution. Let's take Moore and the whole troop of his midshipmen at church.

David Gardner: That would be desecration to the house of God.

Benjamin Foster: Let all who are ready to strike for Freedom follow me!

Exit.

Church, Sunday June 11

The sexton enters with the boys who make ready the church for Sunday service. The congregation assembles—some in old carriages and teams, and most of them afoot. There are the mother and father with their many children, the bashful lovers, the choir girls, the men who loiter at the church door, Capt. Moore and his sweetheart from Boston, his midshipmen, Jones, the O'Briens, etc., etc., in fact the very assemblage of different persons that came to church Sunday in June 1775.

Parson Lyon: Let us unite in singing the 19th Psalm, Psalm No. 19. (Reads the hymn)

(The chorister lines off hymn, blowing pitch-pipe for each line sung by the choir.)

*This scene historically took place in Morris O'Brien's house in the woods.
XIXth Psalm by Parson Lyons.

[words written between musical score]

My Sav-i-or and... my King... Thy beauties are di-vine Thy lips with blessings ov-er flow And ev'-ry grace is thine And ev-ry grace is Thine. Now make......... Thy glo-ry known, gird on Thy dread-ful sword, Gird on Thy dreadful sword And rise in ma-jes-ty, To speed the con-quest of the sword......the conquest of Thy sword.


PARSON LYON: An offering to the Lord will now be made. May he deliver us from our enemies! Deacon Libby will you pass the contribution box?

(Deacon Libby passes the box)*

*The box used in the Pageant is the original one used in the old church, on this memorable Sunday afternoon.
PARSON LYON: (starts his sermon) "I have come into this meeting a great many times and I saw that the devil was here. I wished to begin service, but I did not like to introduce the worship of God when the devil was in the people. I took up the Psalm Book and read, but I could see him skipping about from pew to pew. But the instant the chorister got up and blew the pitch-pipe he quit, and all was sobriety and decorum among the young people and children."

LONDON ATUS: (seeing men crossing the river on the logs, bearing guns, runs top speed through the church, over the pews shouting.) Lord-a-massy! Lord-a-massy!

(There is a turbulent scene in the church. The men pull their guns out, chase Moore and his men, who run to their boats. The children cry. The noise and excitement are intense.)

FOSTER: (As the boat disappears) They've got away this time boys!

JEREMIAH O'BRIEN: Let's take them, Margaretta and all!

WHEATON: How will we do it?

JEREMIAH O'BRIEN: We'll take Jones' sloop the Unity, get a crowd aboard her and capture the Margaretta. (All the men collect soberly about him, murmuring.)

Foster: I'll bet we can do it boys!

JEREMIAH O'BRIEN: (The men step aside as he calls the Unity crew.)

Richard Earle  Samuel Watts
John O'Brien  Jonathan Knight
William O'Brien  John Steele
Joseph O'Brien  John Merritt
Gideon O'Brien  Josiah Wheaton
James Coolbroth  Nathaniel Crediforth
John Berry  Josiah Libby
John McNeil  William Fenlason
James Coolbroth  Ezekiel Foster
Isaac Taft  Simon Brown
Joseph Cole  Samuel Whitney
Lieu. Edmund Stevens  Elias Hoyt
John Wheaton  Joseph Getchell*

JEREMIAH O'BRIEN: Anyone that doesn't want to come can get out now! (Three drop out.) Come on, fellows! Man in the crowd—Three cheers for our Captain—Jeremiah O'Brien!

Crowd: (As they go out) Hurrah!

*Old Sermon

Exeunt
The women come to the foreground half fearfully, lamenting their pewter pots and pitchers, which they must melt. Some of them bear heavy bags of shot, others lug unwieldy muskets, old fashioned powder cans, revolvers, etc.

The women of Machias are arming their men for battle.

Many of them from Machias collections and actually used in the fight between the Unity and the Margaretta.

There come through the woods from Jonesboro two girls. They carry with difficulty a pillow case packed with ammunition. The smaller of the two drops exhausted to the ground.

HANNAH WESTON: Courage Rebecca! A little further!

REBECCA WESTON: Oh Hannah! Will we ever reach Machias?

HANNAH: We are on the right road, I saw the blaze on the trail.

REBECCA: Go to the hill top and look off down that way.

Hannah plods sturdily to the hill top and looks off towards Machias. She sees the house tops not far off. Meantime, Rebecca, worn out with the night’s tramp, has almost fallen asleep, her head pillowed on the bag of ammunition.

HANNAH: (Coming down the hill eagerly.) Rebecca! Rebecca! (Shaking her) We are near Machias. Fray God we are not too late with the ammunition.

They pick up the bag again between them and go out toward the river bank with renewed strength.

The men go to the Unity, merchant ship from Boston, the property of Ichabod Jones, board her and make ready for action. Moore’s ship, the Margaretta, is coming down the river.

When opposite the Pageant grounds, the Unity overtakes her.

CAPT. MOORE: Sloop ahoy! Keep off, or I’ll fire!

JEREMIAH O’BRIEN: In America’s name, I demand your surrender.

CAPT. MOORE: Keep off, I say, or I'll fire.

Voice from the Unity—Fire away and be damned.

Cannon on the Margaretta is fired, killing McNeil on the Unity and wounding Coolbroth. Knight returns the fire; kills the helmsman of the English ship, leaving the Margaretta at the mercy of the Unity. The two boats come together. John O’Brien springs aboard. The vessels swing apart, leaving John on the Margaretta.

*Built by Mr. Willis Allen.

*Built by Mr. David Chase.
British boat. The English fire upon him. He jumps overboard, and swims to the Unity.

The Unity draws near the Margeretta again. The men lash the boats together.

**JEREMIAH O’BRIEN**: Board her, my men!

Captain Jeremiah O’Brien’s men on the Unity, armed with axes, scythes, pitchforks, and a few muskets, rush over the rail upon the Margeretta, and the fight is on. The shouts and the clash of implements mingle with the roar of musketry. Dense smoke rolls upward. Through it the lurid light of burning wood, brightens to prominence here and there the grimy and blood stained faces of the fighters.

So the ships pass on.

The women rush down to the landing to greet their men. A triumphal procession of Americans, victorious in the first naval encounter of the Revolution spurge across the ground. In the joyful scene, few notice the men carrying Captain Moore, mortally wounded, and the pathetic figure of his sweetheart, with her friend Miss Jones from Boston, weeping by his side. He rests for a moment on a red seaman’s chest. Then his men bear him away to the town, as the revelling crowd continue their celebration of victory.

**HISTORICAL NOTES**

The first naval action of the Revolutionary War, like the first battle on land, was the result of a spontaneous, popular, movement, originated, carried on, and consummated by the people, in their original, sovereign capacity, without orders from or accountability to any committee of Safety, Provincial Congress or other body or officer of their creation.

A letter to Otis July 4, 1768.

Dear Sir,

I inclose you a song for American freedom. I have long since renounced poetry. But as indifferent songs are frequently very powerful on certain occasions, I venture to invoke the deserted muses. I hope that my good intentions will procure pardon with those I wish to please, for the boldness of my numbers. —John Dickinson

*Joseph Getchell is reputed second man aboard.


*Original chest used in the Pageant.
Ichabod Jones was a British sympathizer, owner of the Unity, who hoped to buy lumber in Machias to build barracks for the British soldiers in Boston.

Lyon James, 1735-1794, of Newark, N. J., a close second to Francis Hopkinson for the title of first native American composer. Known to musical historians chiefly as compiler and editor of the psalm tune collection "Urania", 1761 or 1762, a book full of bibliographical puzzles and the most important and progressive of its kind and time published in America, to students of ecclesiastic history. James Lyons is known as the first Presbyterian minister in Nova Scotia, and to those of political history for his proposals to conquer Nova Scotia during the War of Revolution. -O. G. Sonneck

The little Church "erected only the previous year, was in an unfinished state, without pews,—rough boards having been temporarily arranged for seats. At one end of the room stood a rude pulpit."

So with one impulse they collected and put on board twenty fowling pieces, with three rounds of powder and ball, thirteen hayforks, a number of axes, a small bag of lead, a few pieces of pork and a barrel of water; the last thing being to mount an old wall-piece that they had found somewhere in the village, on bitts of the windlass. The crew consisted of about thirty-five athletic young fellows of the village and vicinity. —Foxhall A. Parker

DANCE INTERLUDE III.
Talleyrand’s Visit to Machias

The ground is set with pillars, heavy ropes of green hanging between them. Men servants clad in gala Colonial attire run hither and thither preparing the place for Talleyrand’s reception. Guests in their bepowdered wigs and satin dresses, arrive on saddles and pillions, *and on foot. Talleyrand himself with a gay company rides in a stage coach, **a second coach bringing the others. The ball opens with

A MINUET
danced by sets of older men and women. Two lackeys carry a

*House in which he stayed is still standing on Bruce street.
*Saddle formerly belonged to Judge Lincoln of Dennysville.
**Coach from East Machias that originally ran between Lubec and Bangor.
sedan chair.*** A black slave opens the door. Out steps a dancer, garbed in old French costume to dance for Talleyrand

A GAVOTTE
Virginia Tanner

She is presented to him, while the ball is wound up with a number of young people in

A RIGAUDON

HISTORIC NOTE

“A violent storm compelled me to stop at Machias, a seaport on the Maine coast, between Mt. Desert and St. Croix.”
—Talleyrand’s Mémoires.

FOURTH EPISODE
The Lumbering Camp
Played by the Lumbermen of Machias, Whitneyville and neighboring towns.

J. R. Sullivan and Odber Smith in charge.

The lumbermen are in camp, with the cook preparing lunch-eon.

On the river, in front of the tent, the log drivers are poling the logs down the river, carrying on the various feats of log rolling, work very matter of fact to them, but spectacular enough to the onlooker.

In the woods the men are chopping down the trees, hauling them out on a travois with oxen, peeling the bark, rolling the logs into the river, etc.

From the “bean-hole” the cook takes a great pot of steaming baked beans, sets it on the improvised table in front of the tent, piles up his biscuits and molasses doughnuts, takes a kettle of tea from the crane and then yells, “luncheon.” Echoing the cook’s call up and down the river, the men rush for the camp, the boys coming to shore on the floating logs, the batteaux picking up what men may be on the stray logs.

The camp fiddle plays an Irish jig, and four of the boys foot a regular “four and after” before the noon hour is over.

FINALE
The bustle and hubbub of the Lumber Camp has died away. All is still. A figure on horseback rides down the slope, bearing

the flag of the State of Maine in her hand. Six other figures—
symbols of the townships of Machias Valley, Machiasport, East
Machias, Marshfield, Whitneyville and Jonesboro, with Machias
in the forefront—ride with her.

The Grand Army men who fought to preserve the Union;
scholars and teachers of Washington Academy—the first Academy
in Maine; * bands of workers from the Machias Valley industries
—the fisheries, the lumber camps and the blueberry fields; men
and women of the Machias Valley, are marching toward us.

"The present is joining hands with the past to the glorifying
of a splendid future."

We are looking down the vista of years. There stands Vines,
evying his arch enemy La Tour whom he fought for ten years
through the law courts of France; there is the tribe of Passamaquoddy Indians, upon whose ancestral lands we are now treading;
and there the little band of sixteen settlers, their wives and children,
who first came to cut the timber and meadow hay of Machias.

There is the old hero Colonel Benjamin Foster of French and
Indian war fame, the younger more reckless fighter Jeremiah
O’Brien, his five brothers and the men who fought with scythes
and pitchforks and a handful of bullets aboard the Unity, and
the pretty young heroine, Hannah Weston, with her bag of melted pewter. Beside them are the graceful men and women of a
more leisurely year, frivolous and charming in their beruffling and
bewigging. All are brought before us for the moment.

Columbia, the tri-colored banner of America floating behind
her, runs to them and spells her message of aspiration and ideal-
ism to them in dance.

The orchestra, the band and the Pageant Chorus join in the
National airs of America.

Then the Machias’ men and women of other days—all the
dancers of the forest and river and cornfield wind over the rising
hillside higher and higher until lost to view.

The sun has sunk below the line of fir trees and the Pageant’s
story is told.

* As men of old by watchfires on the heights,
  Sent tidings through the land in time of need,
  So learning’s torch, our fathers set alight.
  On hilltop far and near, that men should heed
  The message which he sped.—Arlo Bates.

* (From poem written for the Centennial of Washington Academy, 1893.)
HISTORIC NOTES

Machias in the Civil War

The five towns, Marshfield, Whitneyville, Machias, East Machias, and Machiasport originally included in Machias, sent to the Civil War 671 men. Of these 28 received commissions, ranking from second lieutenant to major general.

At the beginning of the war, Machias alone sent 303 men although her quota was but 247. Of these 49 came from the thinly settled district of Kennebec, Charles Foss sending five sons and George Bryant sending four. How the men of Machias Valley bore themselves in battle is part of our national history.

Washington Academy.

Washington Academy was incorporated, in compliance with a petition of prominent citizens of the county, by the Massachusetts Legislature in 1792. After two years of experimental instruction, the definite opening of the Academy, pending the growth of its endowment, was deferred until Sept. 8, 1823, under the Reverend Solomon Adams, a graduate of Harvard and Andover, and a successful and inspiring preceptor.

After almost a century of noble work, Washington Academy is still maintaining its educational record.

THE CAST

FIRST EPISODE

The Trading Post at Machias—1633

Governor La Tour, .................................................... Merton Cole
Richard Vines, .............................................................. Harry P. Sawyer
Indian Chief, ............................................................... Henry Smith


RICHARD VINES’ MEN—Eben Guptill, Everett Marston, George Phinney, Harry Renshaw, Thaddeus Renshaw.


*Professional Swimmer.
THE PAGEANT OF MACHIAS VALLEY

INDIAN WOMEN — Esther Bowker, Hazel Bowker, Mabel Bowker, Lillian Bowker, Marion Bowker, Mrs. Lucinda Getchell, Mrs. Olive Getchell, Mrs. Ellis Stride.

PASSAMAQUODY INDIANS — Mary Soc Francis, Sophie Mitchell, Mr. and Mrs. Willie Neptin, Ben and Susan Neptin, Noel Joe Noel, Julia and Mary Solis, Bennett, Peter and Fannie Stanley.

DANCE - FIRST INTERLUDE
The Planting of the Corn

CORN MAIDENS — Alice Bailey, Winifred Beverly, Alice Clark, Eva Clark, Grace Hutchinson, Katherine Holway, Bertha Longfellow, Frances Longfellow, Lena Mulhern, Jeanie Sanborn, Faye Smith, Madeline Tobey.

INDIAN WOMEN — Ethel Albee, Dorothy Dwelley, Edith Gray, Mildred Gray, Virginia Gray, Evelyn Maloon, Margaret Pettigrew, Winona Pope, Helen Robbins, Blanche Wiswell, Helen Wiswell.

SECOND INTERLUDE
The Plating of the Corn

WIVES OF FIRST SETTLERS — Mrs. Lester Armstrong (Desc. of Isaac Larrabee), Miss Christie Bryant, Mrs. Warren Buzzell, Mrs. Herbert Gardner, Mrs. Arthur Hanscom, Miss Mildred Hanscom, Mrs. Robert Hanscom, Mrs. Herbert McEacharn, Mrs. Lorenzo Marston, Miss Addie McEacharn, Mrs. John Schoppee.


*Descendants of first settlers.

**Will use sledge of the real Wooden Foster.
† Des. from Westbrook Berry.
THE PAGEANT OF MACHIAS VALLEY

DANCE—SECOND INTERLUDE
Ballet of the Forest

I The Gnomes and Forest Maidens
II River Maidens
III Coming of the Woodman
IV Dance of Lament
V Entrance of Progress in his Chariot


FOREST MAIDENS—Clara Bailey, Lillian Berry, Ida Brown, Faye Bryant, Grace Crane, Ruth Crane, Florence Crockrer, Josephine Curtis Mary Curtis, Minerva Demmons, Elizabeth Foster, Lillian Gates, Helen G Paginator, Minnetta Henry, Evelyn Higgins, Frances Hoar, Lois Holway, Agnes Hoyt, Mary Ingalls, Rhoda Ingalls, Carolyn Leighton, Evelyn Lindsay, Lucy Lindsay, Laura Mansfield, Florence Marsh, Adelaide McDonald, Lillian Mclnally, Amy McKenzie, Gladys Myrick, Genevieve O'Donnell, Katherine O'Donnell, Grace O'Donnell, Gertrude Parsons, Emma Perry, Martha Sargent, Alice Vose, Martha Whelan, Doris Wiswell.

RIVER MAIDENS—Alice Bailey, Winifred Beverly, Alice Clark, Eva Clark, Ruth Clark, Lillian Colson, Florence Gardner, Katherine Holway, Grace Hutchinson, Bertha Longfellow, Frances Longfellow, Carol McLaughlin, Hazel Maller, Florence Mulhern, Lena Mulhern, Doris Nash, Marion Rogers, Jeanie Sanborn, Adelaide Sargent, Faye Smith, Madeline Tobey, Harry McReavy, Progress.

CHILDREN—Hazel Armstrong, Marguerite Armstrong, Frances Babb, Ada Bangs, Mary Burnham, Marguerite Beverly, Blanche Clark, Frances Crocker, Dorothy Dinsmore, Mary Farris, Rose Farris, Katherine Gibson Stella Dinsmore, Thelma Hanscom, Doris Harmon, Madeline Leighton, Katherine McDonald, Annie Magee, Susan Magee, Charlotte Maguire Ethel Mahoney, Rose Mahoney, Doris Maller, Katherine Maller, Blanche Morang, Elizabeth Morang, Mary Mugnai, Frances Perkins, Rebecca Perry, Elizabeth Powers, Phyllis Pyne, Freda Roberts, Verma Roberts, Sarah Thurston, Nellie Williams, Sarah Wiswell.
THIRD EPISODE—Scene I.

THE REVOLUTION.

Joseph Wheaton..............................................Rev. Alfred N. Blackford
Lexington Rider..............................................Herbert Palmer
Col. Benjamin Foster......................................Benjamin Foster Kilby
Jeremiah O’Brien..............................................Burleigh Thompson
John O’Brien.................................................Frank Thompson
David Gardner (Quaker).…………………………..Carl M. Hutchinson
Capt. Moore.....................................................William Means
Merchant Jones.................................................Frank Wakefield
Moore’s Sweetheart ..........................................Alice Bailey
Miss Jones.......................................................Marjorie Fuller
Hannah Weston.................................................Ruth Marston
Rebecca Weston...............................................Ella Watts

BRITISH OFFICERS—Richard Bryant, Malcolm Maclauchlan, Neil Maclauchlan, Morrill Puff, Percy Puffer, Carl Smith.

First Settlers with their Wives and Children.

MARGARETTA MIDSHIPMEN—Richard Bryant, Ralph Foss, Malcolm Maclauchlan, Percy Puffer, Colby Reynolds.

CROWD AROUND LIBERTY POLE—Mrs. Susan McCabe, Miss Kathleen McFadden, Mr. and Mrs. Herbert McEacharn, Miss Adelaide McEacharn, John McEacharn, Mr. and Mrs. Edward McGuire, Harold McCrae, Eugene Morang, Charles O’Donnell, Lewis O’Donnell, Phillip O’Donnell, Harold C. Ormsby, Mr. and Mrs. Thomas Parnell, Mrs. Edward Puffer and children, Daniel Reynolds, Philip Reynolds, Mrs. Florence Roberts, Ignatius Sargent, Mrs. John Schoppee, Carl Smith, Forest Spencer, Mr. and Mrs. Edward Everett Stoddard, Charles Allen, Mr. and Mrs. L. A. Allen, Mrs. Solomon Allen, Mr. and Mrs. Anson Armstrong and child, W. H. Bradford, Mrs. Hettie Buckman, Mr. and Mrs. Warren Buzzell, Mrs. Leslie Cates, Mrs. Mary E. Cates, Mr. and Mrs. Warren Buzzell, Mrs. Leslie Cates, Mrs. Mary E. Cates, Mrs. Emily Crocker, Mrs. Martha Crocker, Mrs. Addie Dillon, Miss Rose Gaffney, Adin Johnson, Miss Alice Geary, Mr. and Mrs. Herbert Gardner, Mr. and Mrs. G. H. Harper, Miss Janet Hill, Mr. and Mrs. Samuel Hill, Edgar Hennessy, Mrs. Frank Huntley, Mrs. Julia Hurley, Percy Johnson, Mr. and Mrs. G. H. Keniston, Mrs. Evie Kilton, Mr. and Mrs. Arthur Mallar and children, Gordon McCabe, Miss Kate Talbot, Mrs. Relief Thaxter, Charles Thurston, Mrs. Elwilda McCabe, Mrs. Addie McCabe, Ezekiel Vose, William Vane, Mrs. Silas Ward, Mrs. Caroline Preble, Albert Hat, Clinton Albee, Harlie Henry, Earl Ormsby. This list includes the crews of Unityaud Margaretta.


SCENE II.

Parson James Lyons.........................................Arthur Bowker
Deacon Libby..................................................Enoch Hanscom
Sexton..............................................................Calvin Ober
Huntingman....................................................Herbert Hanscom
London Atus..................................................Fred Davis

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BOY SCOUTS—James Deering, George Dwelley, Leland Foster, Thomas Gardner, Carl Huntley, Fred Ingalls, Manley Jostings, Frank Mattatall, Harold Parsons, Ralph Pope, Donald Small, Harold Small.

THIRD INTERLUDE.

Talleyrand’s Visit to Machias.

Some Old Dances.


Harry Thaxter and Charles O’Donnell, Sedan chair bearers; Clarence Beverly, attendant.


FOURTH EPISODE.

The Lumber Camp.

The Lumbermen in camp. Cutting, peeling and hauling logs. A log drive on the river. Running the logs, etc.

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The Cook.................................................Albert Hoyt

Camp Orchestra......................................Robert Hillgrove

THE CREW—George Albee, Charles Blyther, John Carney, Charles Hardy, Ernest Handy, Samuel Handy, Frank Harmon, Clem Hennessy,

State of Maine............................................................Sarah Shaw
Machias......................................................................Lucy Ames
East Machias..............................................................Evelyn Maloon
Machiasport..............................................................Helen Sanborn
Marshfield...............................................................Amy Ingalls
Jonesboro.................................................................Mina Drisko
Whitneyville............................................................Mrs. Wm. Ackley


Many others, whose names were received too late to be published, are taking part in the Pageant.

WASHINGTON ACADEMY GROUP

Genius of Education, Vera B. Robinson.

