

WESTON HISTORICAL SOCIETY BULLETIN

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Fall 2016



The First Parish Friendly Society Part II



Bill Partridge

PROFILES OF JERICHO



Jeanne Cousins



Brent Dickson



Wilhe Frank



Lou Haffermehl

Compliments of Friends

Ann Gravem, who starred as Pamela in the original musical Jericho (1959), sketched these caricatures during rehearsals. Brenton H. Dickson III wrote the book, music, and lyrics for Jericho; William O. Partridge served as director; Willem F. Frank was musical director; Jeanne Cousins did the choreography; and Louis Haffermehl was the rehearsal pianist. Additional "profiles" from the program book appear on page 12.



Sketches by Ann Gravem from the Jericho program book (1959) Unless otherwise noted, all images in this Bulletin are from the Friendly Society collection at the Weston Historical Society.

Introduction

The First Parish Friendly Society was established in 1885 by members of the First Parish Unitarian Church to encourage friendly relations among members and to help raise money for a new church. Part I of this history can be found in the Spring 2016 issue of *The Weston Historical Society Bulletin*. (See back cover for information on obtaining copies.)



“The Friendly” is now 131 years old. The 1990s name change to Weston Friendly Society for the Performing Arts reflects the society’s long-time status as a non-sectarian group with no connection to First Parish other than historical roots. Like all organizations, it has evolved along with the community. Weston is a very different town today than it was in 1885, in 1950, or even a decade ago. Changes in transportation, the role of women, and the availability of television and other home entertainment have influenced all volunteer organizations.

The Spring 2016 issue covered the history of the society through 1950. In its first decades, members organized a wide variety of entertainments including theatricals, fancy dress parties, literary discussions, lectures, debates, games, and musicales. In 1915, with diminishing attendance at programs other than dances and dramatics, the focus shifted to dances and socials (which peaked in popularity in the decades after World War II) along with productions of comic operettas, modern Broadway musicals, and, of particular note, original musicals.

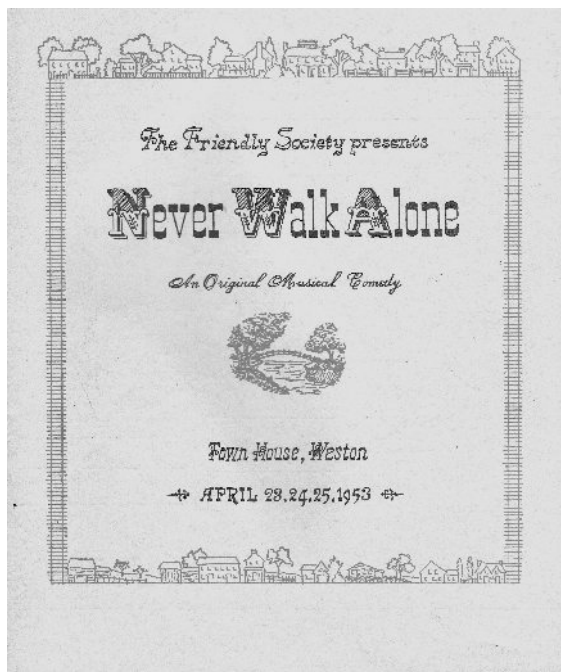
During the Depression, a new tradition of producing original musicals evolved from the desire to save money on royalties. Between 1937 and 1971, the Friendly Society produced ten originals written entirely by members and sometimes chosen from three or four original submissions. Many have Weston themes and, occasionally, real-life Weston characters. With some interruptions, they were produced every three years and are a remarkable testament to the talented creators and large volunteer production committees.

The first four originals, *Many Happy Returns* (1937), *So Deep* (1940), *Personal*

Service (1947) and *Escape on the Cape* (1950), are covered in Part I. All four were largely the work of the writing team of Henry Whiteley Patterson (1897 – 1969) and Francis Whiting Hatch (1897 – 1975). The two businessmen had been undergraduates together at Harvard College in the late 1910s and shared a love of amateur theater. Patterson and Hatch continued their Friendly involvement with *Never Walk Alone* (1953) and were followed by the talented writing teams described in this issue.

Original Musicals Continue

Never Walk Alone was the fifth of the ten original musicals written by Friendly Society members and performed during the years 1937 to 1971. As with the first four originals, the book was written by Henry W. Patterson. Francis W. Hatch wrote 12 of the 18 songs. The play also featured music and lyrics by four talented musicians/song writers who went on to create subsequent Friendly musicals: Selene Harmon Howe, Margaret “Peg” Durant, Brenton H. Dickson III, and Alice Valkenburgh. With a cast and stage crew of 85, *Never Walk Alone* was the largest production up to that time. The 8.5” X 11” program book had 56 pages.



#5

Never Walk Alone

April 23, 24, 25, 1953
Weston Town Hall

Book by Henry W. Patterson;
Music and Lyrics by Francis W.
Hatch, Alice Valkenburgh,
Brenton H. Dickson III, Se-
lena Harmon Howe, and Mar-
garet “Peg” Durant.

Directed by William O. Par-
tridge.

Orchestrations and orchestra
direction by Willem F. Frank.

Caricatures in the program book were the work of Jeanette Comeau.

Proceeds to Waltham Hospital.

Weston Historical Society has the script, some sheet music, and orchestrations.



Photos from Never Walk Alone (1953). (Bottom) The “Friday Afternoon Dancing Class” photo was printed in the program book for Down to Earth and identified as follows: (l-r) Ellie Bishop, Randy Byrne, “G” Winsor, Jerry Valkenburgh, Chris Gallagher, Penny Sears, Towny Wolfe, and Barbie Crockett.



In Never Walk Alone (1953), Jane Patterson Paine and Francis W. Hatch Jr. brought down the house with their rendition of "Henry Thoreau."

Never Walk Alone is set in 1861, and most of the action takes place in the general store of Ephraim Hancock in Concord, Massachusetts. A glowing review in the *Waltham News Tribune* described the scenery:

The stage setting was authentic with articles of the period in the store and the door open to show a street in Concord as it was at that time, and in one scene, the banks of the Concord River with a bridge, trees and flowers. (1)

Featured performers included Francis W. Hatch Jr. and Jane Patterson Paine, grown children of the play's creators. According to the review, the pair brought down the house with their rendition of "Henry Thoreau." An excerpt from the lyrics is printed below. Other cast members included Sally Crawford, Frederick Strong, Vincent Melone, Albert Tomkins, and Miriam O'Brien. The play ended with a triple wedding.

*Henry Thoreau, Harvard man, found a philosophy of life
Lived in a cabin with a frying pan, Felt no need for a wife.
Love in nature bursts around him, Henry still was unimpressed
Woman's fetters never bound him, Life! minus petticoats was best.*

Chorus

*Henry Thoreau never fell for a blonde
Henry Thoreau fell in love with a pond
He preferred the rustle of the wild wood to the rustle of a bustle round
the place.*

*Something must have slipped in his childhood,
He never knew a tender embrace.
Walden called him, he was quick to respond;
On the banks he lived in happy despond;
For this strange misogynist, living in a Concord mist.
Never, never, never, never, never got kissed.
Birds and trees and bees his only bond.
Henry Thoreau fell in love with a pond.*

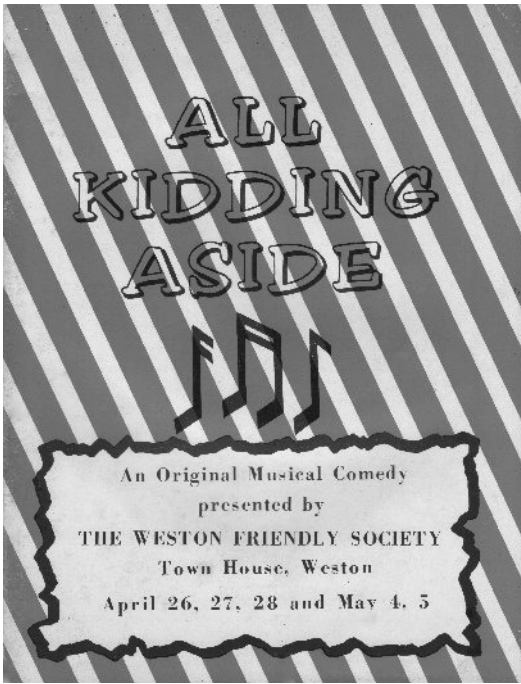
New Talents Emerge

In 1956, *All Kidding Aside* featured a new team of writers, some with experience in previous productions. The original musical was primarily a collaboration of three women: Polly Garland (book), Selene Harmon Howe (music), and Margaret “Peg” Durant and Polly Garland (lyrics).

Selene Harmon Howe (1919 - 2015) grew up in Wellesley Hills and attended Smith College Music School. She served as music director at the Park School in Brookline and performed as a pianist and choral director throughout her life. In the 1950s, while living in Weston, she directed, accompanied, and wrote arrangements for the Kitchen Canaries, an ensemble of Weston women who rehearsed during the day while their children were at school. They donned yellow dresses with aprons for performances throughout the state. Howe’s daughter, long-time Weston resident and realtor Betsy Kaden, described her this way: “She had so much energy. It was like a firecracker walking into the room. She could do anything on the piano and she could do it by ear.” Kaden acted in Friendly Society productions in the 1970s and 1980s. (2)



In the 1950s, Selene Harmon Howe organized and directed the Kitchen Canaries singing group. (L-r) Erdna Rodgers, ____, Mary Crawford, Ellie Raleigh, Selene Howe (holding birdcage), Penny Buzzard, ____, Alice Valkenburg, Pug Morse, Peg Durant, and Marjorie Patter Gimber. (Courtesy Betsy Kaden)



#6

All Kidding Aside

*April 26, 27, 28, May 4, 5, 1956
Weston Town Hall*

*Book by Polly Garland,
Music by Selene Harmon Howe,
Lyrics by Polly Garland and
Margaret "Peg" Durant.*

*Additional music and lyrics by
David H. Bradley, Francis W.
Hatch, Alice Mallett, Alice Val-
kenburgh, and Helen Wheeler*

*Directed by Wm. O. Partridge.
Proceeds to Waltham Hospital.*

*Weston Historical Society has
script; also some sheet music
and orchestrations.*



In the first scene of All Kidding Aside (1956), the lead character leaves his small town of Upper Falls for the excitement of the city of Weston.



(Above) Dancing chorus from *All Kidding Aside* (1956). (L-r) _____, Bruce Dougherty, Neva Baine, Anthony Morse, _____, Sam Payson, Jean Dougherty or Barbara Bradley, John Paine, _____, and Doug Hammond. The 1956 play was set 15 years into the future.



(Above) "Mothers' March" from Act I of *All Kidding Aside* (1956). The play reflected concerns about changing values in the post-war era.

(Right) Music for *All Kidding Aside* was written by Selene Harmon Howe.

All Kidding Aside was set in Weston in 1971, 15 years into the future. The description of the cast in the original script called for the inclusion of three well-known Weston personalities: Herbie Lyons, the Hood milkman; Henry Lingley, the trash man; and Police Chief J. Sumner Viles “if possible.” Chief Viles declined to play himself, and John Lord took on the role. The play reflected societal concern about the decline of morality and the influence of drugs.

In the first scene, the male lead character Tom (William Saunders), described in the cast notes as a “young, conceited country bumpkin” is at the train station leaving his whistle-stop town of Upper Falls for the city of Weston, which in the play was a place with “moving picture palaces, and bars, and . . . grilles (sic).” His sweetheart Lily (Sally Noonan) tries to dissuade him from going but he replies: “Well, ma mind’s made up! I gotta see somethin’ more excitin’ than a barn fire afore I settle down.”

Lily follows Tom to Weston and they meet again at the Jet Joint, described as a dairy bar and teen-age hangout with a recessed booth and counter with attached stools. The Joint is under threat from the Mothers for Morals League: “They’ve been just waiting for a good cause to come along, they’re so upset about what’s happening to Weston.” The mothers are worried about their children getting into drugs: “We will not sit idly by, while this fair town becomes a Sodom or Gomorrah.” The Mothers for Morals League descends on the Jet Joint carrying posters: “Down with Delinquency” and “No More Marijuana.” Later, when the mothers are persuaded to lay off the Jet Joint, the high school gang breaks into a chorus of “The Jet Joint Jive.”

Eddie, the male lead, was played by David Bradley. Vincent Melone played the “Damon Runyan gangster” and Sylvia Stockmayer the “large, self-righteous do-gooder.” Two present-day Weston residents had roles: Halcott Grant as one of the “high school gang” and Una Fleischmann as a dancing girl.

Vocal Score. Jet Joint Jive.

The image shows a handwritten musical score for the song "Jet Joint Jive". It consists of four staves, each representing a different vocal part: Soprano & Alto (S. & A.), Tenor, and Bass. The music is written in 4/4 time with a key signature of one sharp (F#). The lyrics are: "Dig the jet joint jive — keep the beat a-live". The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and slurs. The handwriting is in black ink on aged paper.

Brenton H. Dickson

Three years later, in 1959, Brenton H. Dickson III (1903 – 1988) wrote the book, music, and lyrics for *Jericho*. In the program advertisement for his home heating oil business, Tom Scott comments on the play and the Friendly tradition of the original musical:

Music smacks here and there of Rodgers and Hart, doesn't it; and it's down right amazing how it accents the book set right here in Weston in the alchemy of fantasy (Wow)!

But seriously, can you tell me of another town anywhere that had done anything approaching it, even once—and here in our town it's a tradition—a tradition to join together every three years and create a production like “*Jericho*” and each one seems better than the last.

How can it happen? What is it that sets Weston apart in this respect? Is it a knack for showmanship? Is it something in the air? . . .

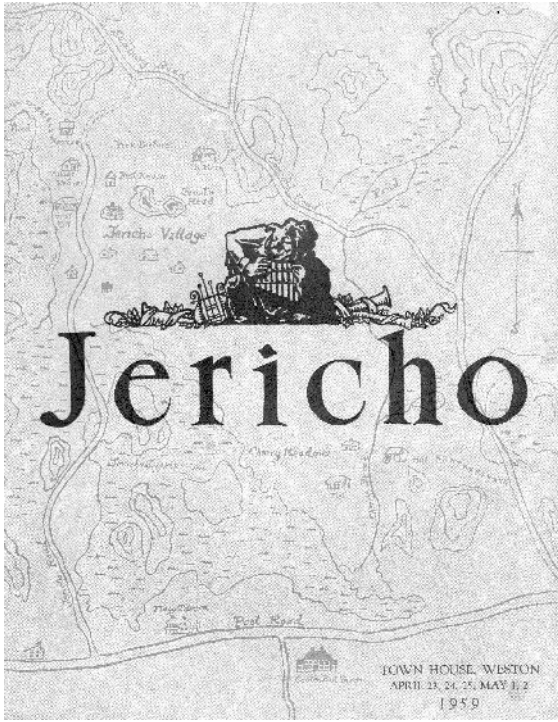
Take your pick—but for me, I think that there's a special spirit in Weston that appeals to people with talent—they visit people in Weston with talent and pretty soon they come back and find a home and move in. Now the continuous repetition of this kind of thing over the years has built a town of talented people. (3)

Brent Dickson was certainly a man of talent. He grew up in Weston, the son of a well-to-do Boston businessman, and attended Noble and Greenough School and Harvard College, Class of 1927. For the Friendly Society, Dickson wrote the book, lyrics, and music for *Jericho* (1959) and collaborated on *On the Fence* (1962), *Down to Earth* (1965), and *Dump* (1971)

Dickson loved local history. In 1963, for the town's 250th anniversary, he wrote *Once Upon a Pung* (1963), a book of amusing anecdotes about growing up in Weston. For the U.S. Bicentennial, he collaborated with Homer Lucas on *One Town in the American Revolution* (1976); and the following year he published *Random Recollections* (1977) about his



Rehearsing for the 1963 FS Variety Show for the town's 250th Anniversary are Tom Scott on piano, Brent Dickson, and Wilmot Whitney Sr.



#7
Jericho

*April 23, 24, 25; May 1, 2, 1959
Weston Town Hall.*

*Book, music, and lyrics by
Brenton H. Dickson III.*

*Additional music and lyrics by
Francis W. Hatch, Selene Har-
mon Howe, Alice Valkenburgh,
and Polly Garland.*

*Director: William O. Partridge;
Musical Director: Willem F.
Frank; Choreographer: Jeanne
Cousins.*

*Proceeds to Waltham Hospital
and The David A. Perry Memo-
rial Fund. Weston Historical
Society has some sheet music.*

extended family. Dickson was also a talented watercolorist, enthusiastic yachtsman, and active skier.

The creative team from *All Kidding Aside!* Francis W. Hatch, Selene Howe, Alice Valkenburgh, and Polly Garland — contributed additional music and lyrics. Most of the action takes place in a swampy region by that name, located in Weston north of the Boston & Maine tracks between Cherry Brook and Tower Hill. The land had recently become part of the Weston Town Forest.

Scenes in *Jericho* alternate between the swamp, the village, and the “Gold Pagoda.” The play begins with a Weston Forest and Trail walk in the Jericho area of the town forest. A girl named Pamela (Ann Gravem) hurts her ankle and is left sitting on a log until the walkers return. She begins to wonder how Jericho might have looked when it was a thriving community. Pamela falls asleep and dreams she is the daughter of Ephraim Feeder, who keeps the public house. In her dream she has extraordinary powers to foresee the future, so the townspeople avoid her. When local boy and eligible bachelor Will Wilkins (Ted Phillips) returns to his hometown one day, he searches for Pamela, his childhood sweetheart. When he doubts her supernatural powers, she puts them both in a trance and they enter the

20th century to find themselves in a “snappy New York night club” called the Gold Pagoda. On their return to Jericho, Pamela is arrested on charges of witchcraft and sent to Salem for trial. After some complications and another trip to the Gold Pagoda, Will rescues Pamela from the guards. At this point she wakes up and we are back in Jericho Forest where we started. The romance angle is taken care of when we discover that Will is, in real life, her husband.

The following is the refrain from the title song:

*Jericho! a mass of vegetation
Jericho! devoid of population
Very little to show, it's Jericho!*

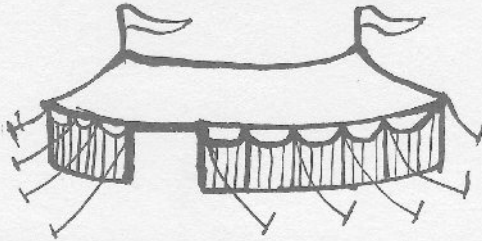
*Jericho! a missing page of history
Jericho! enshrouded in a mystery
But yet, there's one thing we know
It's Jericho!*



*Sketches by
Ann Gravem,
from the Jeri-
cho program
book.*

THE WESTON FRIENDLY SOCIETY

INVITES YOU TO



THE FRIENDLY RINGLING DANCE

FRIDAY, JANUARY 19, 1962

The chairs of the 1962 Ringling Dance were Mr. and Mrs. George Lovejoy. Ruby Newman and his orchestra played "Under the Big Top" at Weston Town Hall.

Friendlies in a Party Mood

Friendly Society social events resumed after the war. Al Speare, chairman of the 1947 New Year's Eve dance, reported attendance of 300. By far the largest expense was for the six-piece Ken Reeves Orchestra, which charged \$320 to play from 9:30 pm to 2:00 am. Miss Alice Jones, who in 1885 was one of the 13 founders of the Friendly Society, was still helping to sell tickets. Speare's report concluded: "From the comments heard since the dance, we believe it filled a Town need and should be made an annual event." (4)

By the mid-1950s Friendly Society membership totaled more than 800. The annual New Year's dance on January 4, 1957, at Weston Town Hall attracted a capacity crowd of 290, and many members had to be turned away. Twenty tables were set up in the "upstairs hall" (the auditorium), with a six-piece orchestra, and eight tables in the "lower hall" with a three-piece orchestra.

The holiday dance on January 9, 1959, had a travel theme: "Let's Go on a Holiday Cruise with the Friendly Society." Town Hall was decorated with travel posters and "exotic" orchid table centerpieces. The chairman's report noted that it was "virtually impossible for the dance to be a flop with the basic ingredients of the friendly Friendly members in party mood." Still, he raised two major problems, the first being the question "to charge or not to charge."

It has long been traditional for the winter or holiday dance to be free— included in the dues—and there are those who passionately defend this view. There are those who are equally convinced that with changing times and skyrocketing prices a reasonable fee would be both sensible, acceptable and also much fairer to the growing numbers who cannot be accommodated. (5)

The second problem was the space limit of 290 and the fact that partygoers did not like to be seated downstairs. The 1959 committee originally planned to use only the upstairs but “faced with many hysterical hostesses, we opened the downstairs, hired three additional musicians, and put in seven more tables.” The total cost was \$875. Such was the demand that a “Report on Reservations” noted that in the future “the invitations should state not only the date but further a definite time after which reservations can be taken.” (6)

On January 22, 1960, 340 persons attended the “June in January” ball, for which they were charged \$4 per couple. Fifty large ashtrays were purchased for the occasion. That May, the Friendly held a costume dance where members were directed to “Come as your Favorite Superstition.” For the 1962 “Friendly Ringling Dance,” the making of the decorations was described as follows:

. . . slide pictures were taken of circus figures and circus animals which were projected on large pieces of cardboard and traced. These were cut out with a skill-saw and painted in the original colors. . . They consisted of approximately six life-size clowns, eight circus wagons with animals, and four slide-show tents. (7)

Wooden rings hanging from the ceiling and strung with crepe paper gave the effect of the circus tent.

For the “Snow Flake Frolic” on January 17, 1964, 286 seats were sold at \$5 per couple. Because of the large number of members who wished to attend, the 1967 dinner dance was held at the Maugus Club in Wellesley Hills, with Halcott and Cornelia Grant as chairpersons. For the “Red Carpet Ball” in January 1968, the Friendly returned to Town Hall for a dance, without the dinner, for 217 people. In 1971, the Friendly Society held a New Years Eve black tie dinner dance at Meadowbrook School, with a charge of \$22.50 a couple.

Bill Gallagher III, whose father served as president of the Friendly Society in the early 1970s, recalled the organization in the 1960s and 1970s as “an inclusive, upbeat community —very social.” Members had to call months in advance to reserve a pops-style table at one of the theatrical performances in the Town Hall auditorium. People arranged tables, and it was a huge social event. Many Friendly members had family ties to Weston and a commitment to town affairs. Young people and newcomers “couldn’t wait to get involved.” (8)



75th Anniversary participants (l-r): Beryl Field, Elizabeth Kenney, Connie Pooler, Dick Crouch, Anna Hall, Alice Perry, Helen Wheeler, Alice Fraser, Natalie Coburn, Rebecca McKenna, Marion Coburn, Pete Rowan, Philip Coburn.

1960: Celebrating 75 Years

At the time of its 75th anniversary in 1960, the Friendly Society had 950 members. “The Diamond Jubilee” celebration in April was “an evening of ramblings, reminiscences, and revivals” arranged by Polly Garland and Henry W. Patterson, with musical direction and arrangements by Selene Harmon Howe and G. Wright Briggs. Included were recreations of early activities such as the “Shall Women Vote” debate, charades, and a minstrel show, followed by scenes from the major musicals beginning with *The Red Mill* and continuing through *Jericho*.

Descendants of some of the original 13 founders portrayed their ancestors. Philip F. Coburn appeared as his father, Wm. H. Coburn; Mrs. David A. Perry was Miss Hattie Perry; and Anna Hall relived the role of her aunt, Anna Coburn Hastings. The scenery recreated the look of the town when the Old Town Hall and Cutting’s general store stood across from the Josiah Smith Tavern. The nearly 100 performers ranged in age from 5 to 85 and included many past presidents. Long-time Friendly showman Francis W. Hatch contributed an original song for the musical, entitled “It’s a Very Happy Birthday.” (9)

1963: Weston's 250th Anniversary

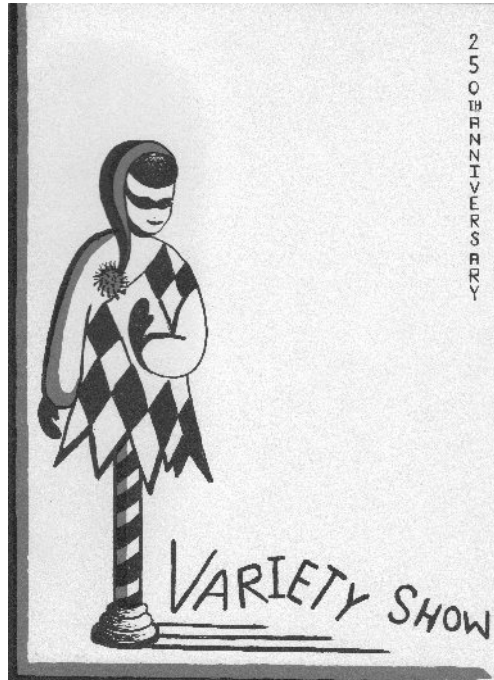
For the town's 250th anniversary in 1963, the Friendly Society sponsored and organized the *Variety Show*, with songs from the original musicals along with performances by Weston musical groups including the Bell Haven Bell Ringers from First Baptist Church, the amateur jazz band known as the Chamber Music Society of Lower Newton Street, the Kitchen Canaries, and the Westonairens ("Weston's male answer to the Kitchen Canaries.") Selene Harmon Howe and Mrs. David G. Colt provided musical accompaniment for songs from *Many Happy Returns*, *Never Walk Alone*, and *All Kidding Aside*.



For the town's 250th anniversary, the Friendly Society organized a variety show that included local singing and instrumental groups.



Dancing chorus members for the Friendly Society's 250th Anniversary Variety Show (1963), (unknown order): Mrs. Albert Stohlman, Mrs. David Bradley, Mrs. Thomas Barrows, Mrs. Earl Harvey, Mrs. J. Bruce Dougherty, Mrs. Bruce Parker.



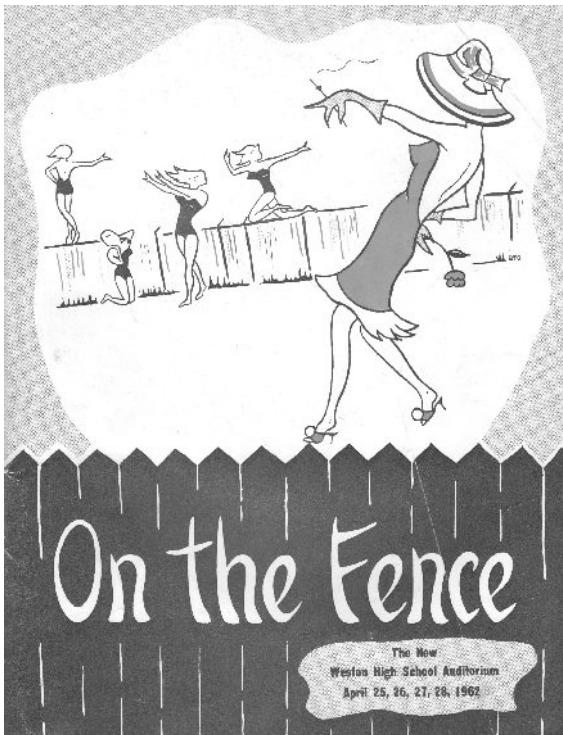
On the Fence (1962) and Down to Earth (1965)

Also during the 1960s, the society produced two more original musicals, *On the Fence* in 1962 and *Down to Earth* in 1965, both with music and lyrics by Brent Dickson. A Friendly Society member letter described the competition leading up to *On the Fence*:

Three complete musicals, books and scores, plus various individual songs and ideas were submitted [in 1961]. Both quantity and quality made this a most difficult choice, but M M (sic) William P Coues, Chairmen, and their Committees have selected "On the Fence." (10)

Henry Patterson was later to write that "Counting cast and the various committees, more than 250 Friendly members had a hand in producing *On the Fence* . . . (11) The program book was 100 pages long.

On the Fence was described as having ". . . gay, rhythmic tunes, intriguing lyrics, unusual sets—portraying a dress designer who has many glamorous models, and somehow they relocate to a quiet suburban town. The plot then produces a wax mannequin who steals the show." The cast included 19 lead roles along with singing and dancing choruses.



#8

On the Fence

April 25, 26, 28, 1962
The new Weston High School auditorium.

Music and lyrics by Brenton H. Dickson III.

Book by Robert Clawson and William G. Williams Jr.

Director: Whitney Haley;
Musical Director: Don Russell;
Choreographer: Jeanne Cousins.

Proceeds to Waltham Hospital and The David A. Perry Memorial Fund.



1962 Rehearsal - "ON THE FENCE"



Chairmen

Left to right: Jane Cannistraro, Pete Coues, Millie Coues, Vic Noel, Edie Noel

On the Fence (1962). Top and bottom photos are from the program book; center photo is from Down to Earth program book in 1965.

#9

Down to Earth

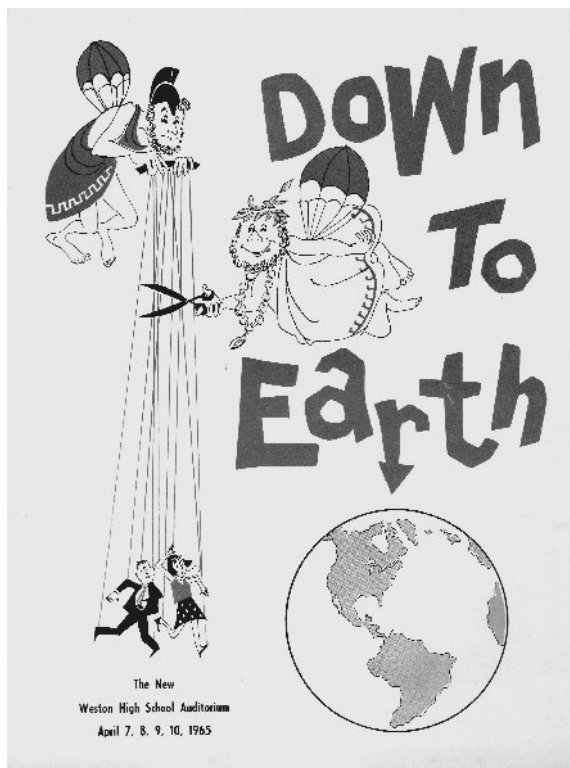
*April 7,8,9,10, 1965
Weston High School auditorium.*

*Music and Lyrics by Brenton
H. Dickson III.*

*Book by William G. Williams
Jr.*

*Director: Whitney Haley;
Musical Director: Nelson
Hall; Choreographer: David
Figg; Choral Rehearsal Di-
rector: Selene Harmon
Howe.*

*Proceeds to Waltham Hospi-
tal and the David A. Perry
Memorial Fund.*



*Down to Earth (1965) rehearsal. (Rear) Ed Waldron (Front, l-r) Morgan
Hussey, Sally Tibbett, Dave Bradley. (Photo from program book)*

Down to Earth was Brenton Dickson's third musical, and the second for William G. Williams Jr. The premise involves a wager between two Greek Gods, Urbo and Nectarine, who come "down to earth" to try to prove that mortals can't solve their own problems.

In his review in the *Waltham News Tribune*, critic Walter T. Cahill wrote:

This show is a professional production all the way . . . I thought Dickson had a certain flair when I saw "On the Fence," a few years back. In this show he has a new maturity that is evident in the entire production . . . This is really a fun show. It is fun to watch, and obviously, if enthusiasm is a measure, fun to do. (12)

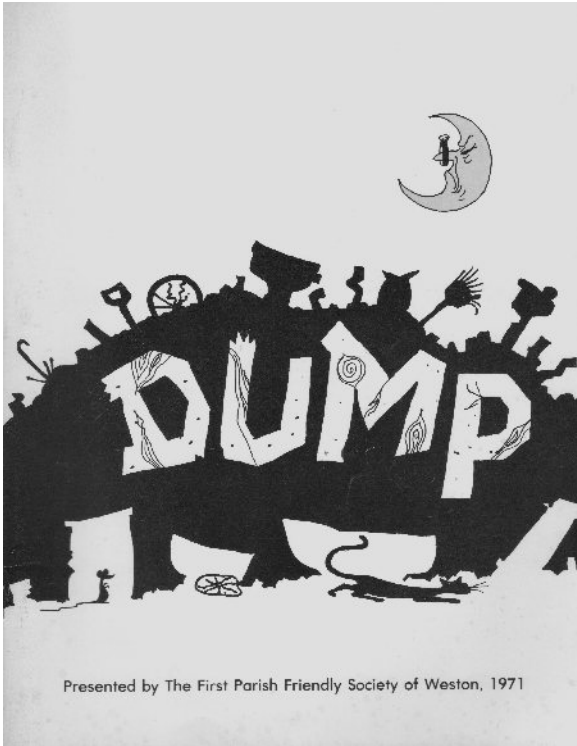


At "DOWN TO EARTH" Rehearsal
At piano: Mary Griffin, Left to Right: (rear) Brad Bond,
Peg Durant, Gibby King.

"The Old Order Changeth"

In 1968, the tradition of producing an original musical every three years was broken. Instead, the major musical was *Little Mary Sunshine*, directed by Whitney Haley. The musical by Rick Besoyan premiered off Broadway in 1959 and parodies old-fashioned operettas and musicals. Again, net proceeds were donated to Waltham Hospital and the David A. Perry Memorial Fund.

In the program, Henry W. Patterson wrote a short piece entitled "Where is the Writing Talent of Yesteryear?" He contrasted 1968 with previous years, when "For every 'Original' accepted there were three other shows submitted, every one complete—book, music, and lyrics." Patterson lamented: " 'The old order changeth, yielding place to new,' and perhaps Weston's 'old' creative talent has more or less retired. But we know that there is a lot of new talent lurking unseen. Let's uncover it!" (13)



#10

Dump

*May 5, 6, 7, 8, 1971
Weston High School auditorium.*

Book by John S. Hodges.

*Music by Bette Crowell and
Brenton H. Dickson III; lyrics
by Bette Crowell, Brenton
H. Dickson III, and John
Hodges.*

*Direction and staging by
Robert Gunther; Orchestra
directed by Ralph Jenkins.*

*Proceeds to Waltham Hospi-
tal and the David A. Perry
Memorial Fund.*

Dump: The 10th and Last Original Musical

Henry Patterson died in April 1969, but his plea had the desired effect. Two years later, the Friendly Society produced *Dump*, its 10th and last original musical. In the program, society president Norman C. Lowell wrote:

If Harry were here today, we are sure that he would be delighted that his question has been answered with the presentation of this year's "original," which is the culmination of some "new" creative talent (Bette Crowell and John Hodges) ably supported by some "old" creative talent (Brent Dickson). Now that the tradition has been reestablished, let's hope that more of our members, especially the newer ones, will supply the material to keep it going. (14)

Dump continued the tradition of incorporating Weston content into the show. In this case, a dispute over the right to use the dump pitted North Side men and women against those from the South Side, until two teenagers from opposite sides of town fell in love.

The opening number of *Dump* was appropriately titled “Take it or Leave it.” The lyrics were printed in the program and are quoted below:

*Here we are at the dump.
It's the crossroads of Little America.
People here at the dump
Come from every walk of life.*

*Take a look at this dump
It's the crossroads of Little America?*

*And I heard at the dump
You could meet your future wife.*

*When you're here at the dump
You will notice a feeling of brotherhood.
As we say at the dump,
“People get more than they give,”
oh
Everyone's friendly: they don't put on airs.
You could be a Democrat—nobody cares
cause
Everyone's equal who meets at the dump.*

(Skipped verse)

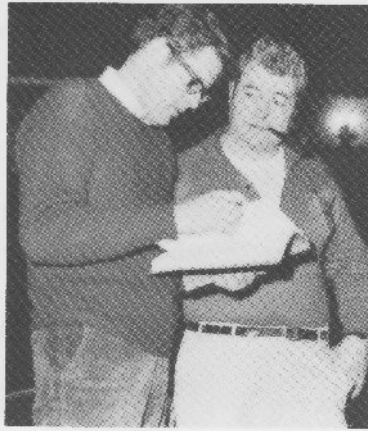
*We come to gossip and
We come to hear
What each of our neighbors has done
Who's getting married and who's breaking up
And which one is having more fun!*

*We come to hunt. Yes, we come to search
For treasures that money can't buy
Bicycle gears and ole rabbit ears
That somebody else kissed goodbye*

*Oh
Take it or leave, it's the name of the game.
Rich man or poor man, they're really the same and
Sooner or later. They'll meet at the dump.*



Hal Grant



Dave Harmon, Gibby King

Dump was the last of the ten original Friendly Society musicals. Cast members included Dave Harmon, Gibby King, and Hal Grant. (Standing l-r) Don Russell, musical director; Jeanne Cousens, choreographer; Whitney Haley, director; and Bill Saunders, cast member. Seated: James Houlihan, vocal arranger and rehearsal pianist.

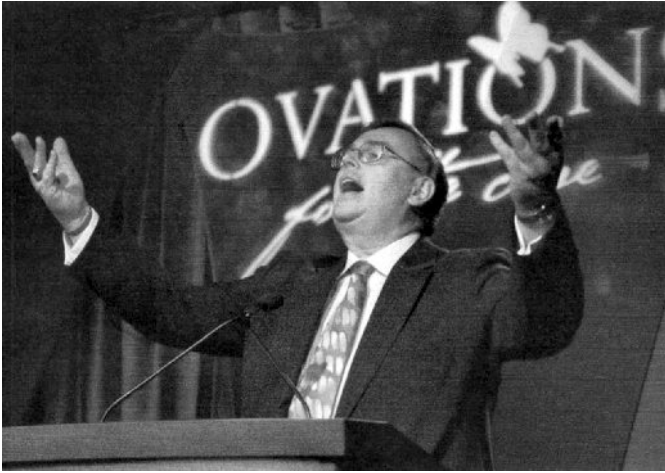


Hal Grant, who played Yellow Feathers in *Little Mary Sunshine* and Gene in *Dump* recalled these productions with fondness:

All of our friends were involved so we got involved too. It was the thing to be involved with, especially the original musicals. They had a little different flavor. The demographics were very different then. Most of the women were at home and there was not so much TV. (15)

Dave Harmon, who played the role of Crivens, recalled that the original musical played three nights in the 600+ seat Weston High School auditorium – to packed houses. As part of his role, Harmon drove off the stage on a real motorbike.

Despite its great success, *Dump* was the last of the original musicals. Writing a full-length musical was a huge undertaking, and talented young writers and musicians had more opportunities and fewer connections to Weston. One account cited world problems and the pressures and distractions of television.



Between 1973 and 2004, John Barclay directed 20 Friendly productions. Barclay was described as an “actor’s director . . . itching to be on the stage,” with very specific ideas about what the stage, lighting design, and costumes should be to reflect his vision. (Betsy Soulé as quoted in 2007 obituary by Steven Bagley)



1973: Barclay Brings Broadway to Weston

“By all accounts, John Barclay was a larger-than-life guy.” With these words, Steven Bagley began his obituary of Barclay in the *Weston Town Crier* in 2007, headlined “Legendary theater director will be missed.” Bagley continued: “His absence will be as palpable as his presence, as his legacy is felt throughout the local theater and musical community.” (16)

John Barclay held two degrees from Boston College, where he majored in music. He began his association with the Weston schools in 1961 as a student teacher. He taught English, speech, and theater at Weston High School, where he directed musicals and also the works of Shakespeare, Sheridan, Ibsen, Albee, and others. Barclay worked with the Friendly Society from 1973 to 1985 and from 1996 to 2005 and also served as Executive Director of the Weston Drama Workshop for many years. In the spring and summer of 1971, he spent more than six months directing for the Oxford Playhouse Company in England, where his productions toured the United Kingdom.

Guy Dillaway, who worked with Barclay on many shows, called him “the best director the Friendly Society ever had.” According to Dillaway, “He knew what he wanted and how to get there. He had a good eye for color and knew **how to**

put a show together.” Dave Harmon noted: “He drew people to the shows. People knew that if it was his production it was going to be good.” Friendly Society producer Betsy Soulé worked with Barclay on 10 shows and said of him: “He cared a hundred and fifty percent about the Friendly Society and the Weston Drama Workshop.” Betsy Kaden said of him: “He brought out the best in everyone. He had a sense of humor, and a little temper too. Everything ran like clockwork.”

Barclay often quoted the following remark to people who complained about not getting the lead role and were cast in the ensemble or served on the crew: “There are no small parts on the stage, only small-minded players.” (17) His son Bill said of his legacy: “He made everyone experience the grandeur of musical theater in Weston. . . . [It was] about helping people realize the potential they had.” (18)

John Barclay’s first Friendly show, in 1973, was *The Boyfriend*, described as an “elegantly produced melocomic farce” set in the Roaring 20s. This was the first time theater in the round was used at Weston Town Hall. Seating was cabaret style, which Barclay favored for subsequent shows as well. For this and later shows, Barclay rented costumes from the Boston firm of Hooker & Howe, considered THE place for theatrical costuming.



The Boyfriend (1973) was the first of many Friendly Society musicals directed by John Barclay. Four school girls looking for romance were played by (l-r) Bevie Lord, Pat Pierson, Heidi Eberhardt, and Betsy Kaden.

The 67-member cast, beautiful costumes, dramatic lighting, great music, and outstanding performances, combined with John Barclay's direction, energized the society:

The Friendly Society has crossed some undefined hurdle and can now more clearly plan its future—a situation which may have been catalyzed by the play itself. New members, many of them relatively youthful, have filled our ranks . . . (19)

Elsewhere in the same newsletter, under the heading "Taking the Mystery Out of Joining the Friendly," the board put out the welcome mat: ". . . contrary to rumors, [the Friendly] isn't a secret organization. It's open to those who are willing to participate in and work for Society activities."

After *The Boyfriend* in 1973, Barclay directed *Where's Charley* (1974), *Blithe Spirit* (1975), *Ben Franklin in Paris* (1976), *How to Succeed in Business Without Really Trying* (1977), *Lorelei* (1978), *My Fair Lady* (1980), *The Unsinkable Molly Brown* (1981), *Fiorello!* (1982), *Irene* (1983), *Hello, Dolly!* (1984), and *Kismet* (1985). After a ten-year gap, he returned to direct *My Fair Lady* for a second time (1996) *The Wizard of Oz* (1997), *Hello, Dolly!* (1998), *The Music Man* (1999), *Oklahoma* (2002), *Meet Me in St. Louis* (2003), *Cinderella* (2004), and *Beauty and the Beast* (2005).

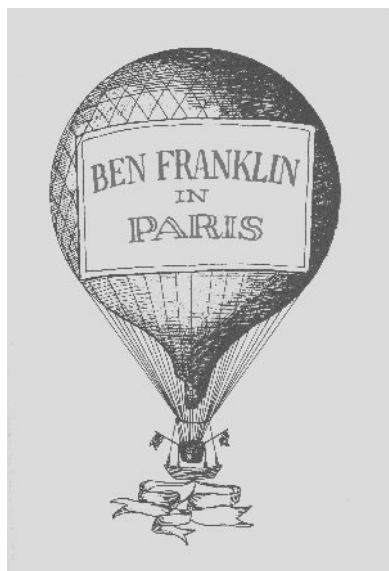


Photo from the 1984 production of *Hello, Dolly!* (Front row l-r) Flora Booth, Scott Smith, Bob Stubbs, Santina Smith as Dolly, Ted Armistead, Margie Quinlan, Robin Rhodes, Gasper Marsala. (Back l-r) ____, Sally Wilbur; ____, ____, Dave Harmon, Alexandra Grant, Merrill Mack, Holly Welch Sullivan, Jon Reilly, and Kathy Hardin. Director John Barclay rented costumes from the celebrated Boston firm of Hooker & Howe.

1976: *Ben Franklin in Paris*

One of the largest and most remarkable of the Barclay productions was *Ben Franklin in Paris*, produced for the U.S. Bicentennial in 1976 in cooperation with the Weston Drama Workshop. The extravaganza featured lavish and colorful period garb for the 32-member cast and 20 chorus members. The sets, which included huge lighted murals on either side of the audience, were said to “beautifully capture the essence of Paris.” In his review, *Town Crier* reporter Dale Kutnick wrote:

The most memorable scenes are those wherein a large number of the cast appears onstage, either as dancers, passersby, or event observers. When this troupe, bedecked in fine garments, begins to move, the stage becomes a pageant, a dazzling collage of colors that is supported by a throng of voices, the audience is literally inundated with energy. (20)



Guy Dillaway was chair of the production committee. He built a stage 20 feet off the floor and projecting into the middle of the auditorium. Dillaway also made



Dibby Morrison, Hillary Smart, and Scott Tucker in the 1976 production of Ben Franklin in Paris.

the giant hot air balloon that served as a visual focal point. Ben Franklin had gone to France and flown in such a balloon. After several attempts using a variety of materials, Dillaway made the 10-foot-diameter balloon out of wood strapping and paper mâché. It hung from the ceiling and had to be stored there because it was too big to take out the door. The balloon was sturdy enough to put the actors in the basket and pull them up off the stage, but the actors declined the opportunity.(21) Net proceeds from *Ben Franklin* totaled almost \$6,500.



For the U.S. Bicentennial in 1976, the Friendly Society produced Ben Franklin in Paris in cooperation with Weston Drama Workshop. The extravaganza featured a 32-member cast and 20-member chorus. The focal point of the set was a 10-foot diameter balloon. (Above, l-r) Ed Newell, Robert Coburn, Scott Tucker, and Fred Fairfield as Ben Franklin.



Guy Dillaway (right) and his son Lance appeared on stage together in the 1988 production of *My Fair Lady*, with Guy playing Alfred Doolittle and Lance a busker. In this photo, taken at rehearsal, they sing "Get Me to the Church on Time."

Three Generation Families: The Dillaways

Ben Franklin in Paris was not the first show to test the ingenuity of Guy Dillaway, who was involved in nearly every Friendly show for half a century. Dillaway moved to Weston in 1962 and opened a dental office on Colpitts Road in 1964. The following year, the musical *Down to Earth* was short of men for the men's

dancing chorus. Dillaway was enlisted. He has performed, built sets, organized props, worked back stage, designed sound systems, produced plays, and served many terms as board member and president. For years he was known as the keeper of the keys, unlocking Town Hall for every rehearsal and performance.

Working on Friendly productions became a family affair spanning three generations. Guy's wife, Barbara, made her stage debut in 1968. She has worked on costumes and sets and served as ticket manager and co-producer. Their sons Gregg and Lance participated in different capacities, beginning with sets. Lance played the trumpet in the orchestra and, in 1980, debuted on stage alongside his father in *My Fair Lady*. He has gone on to appear in over 40 shows and received an EMACT award for his multiple roles in the second Friendly production of *My Fair Lady*, in 1996.

Lance's wife, Beverly Mason Dillaway, has worked as stage manager, head of publicity, front of house, treasurer, and board member for more than 12 years. Their daughter Becky's stage debut at age eight as a munchkin in *The Wizard of Oz* (1997) was followed by roles in *Fiddler on the Roof* (1999), *The King and I* (2006) and *White Christmas* (2013). She choreographed *The Music Man* (2011) and *Gypsy* (2013) and currently serves as board president. Becky and her sister

Molly both appeared with their father, Lance, and grandfather, Guy, in *Meet Me in St. Louis* (2003) and the *125th Anniversary Gala* (2010). Molly was also cast in *Annie* (2006) with Lauren Astley (see memorial fund page 40). Gregg's son Brian has appeared in many Friendly theatricals. (22)

The Welch-Sullivan Family

For another three-generation family, the Welch-Sullivans, involvement began in 1976 with Hillard and Joyce Welch, cast members in *Ben Franklin in Paris*. Their daughter Hollis Welch Sullivan, who goes by the nickname "Holly," started by working backstage in *Ben Franklin* and, on graduation, received the Friendly Society's scholarship award for a graduating Weston High School senior most involved in theater. She attended Smith College, made her Friendly Society acting debut in *Irene* (1983), co-directed *Vintage Years* (1985), and continued her involvement in dozens of productions. She has served as a board member, board vice-president, music director for *Once Upon a Mattress* (1990) and *State Fair* (2015), and director for *The King and I* (2006), *Annie* (2006), and *Company* (2016). Her sisters, Wendy and Sherry Welch, performed at the Friendly as well.

Holly's son Daniel made his debut at age 10 in *The Music Man* (1989) and has been acting, directing, choreographing, and costuming ever since. He directed *Gypsy* (2013), *White Christmas* (2013), *Meet Me in St. Louis* (2014), *State Fair* (2015), and *Bye Bye Birdie* (2015). He currently serves as artistic director of the Friendly Society, a post that had been vacant since the death of John Barclay. Holly's husband, John, a professional contractor, has been extensively involved with set construction, assisted by their younger son, Jaime.

The Sullivan daughters, Bridget and Nora, began their theater careers as Siamese princesses in their mother's 2006 production of *The King and I*. More recently, Bridget has worked alongside her brother, stage managing and running the sound board. Nora has stage managed and assisted with sets, props, and crew. Nora played Ursula in Daniel's production of *Bye Bye Birdie* (2015). (23)



Nora and Daniel Sullivan are the third generation of their family to be active with the Friendly Society. Daniel directed the 2015 production of Bye Bye Birdie and Nora is pictured in costume for her role as Ursula.

Late 1970s and 1980s: Encouraging Friendly Relations

In 1978, the Friendly Society again reexamined its mission. The “Purpose Committee” sent out a questionnaire and reported the following back to the board:

... the over-all mood was the Friendly not become just a “general fundraiser” and that it stick to the purpose as stated in the by-laws, “to encourage social relations among members and friends. (24)

In the following years, in addition to the annual musical, the Friendly Society sponsored a Monte Carlo Party, dinner dances, picnics, and a Hawaiian luau complete with grass skirts, flowered shirts, Mai Tai’s, and a roasting pig. The second annual square dance in 1984 included dancers ranging from 3 to 70, with eight full squares going all the time. Wine tasting parties were held each year for new and prospective members.

The board revived the newsletter as a way to communicate with members. The April 1981 issue states: “The plays continue to be the best vehicle for the Friendly to further its goal of promoting social relationships between members and their friends, as some 300 to 400 people were involved in the production [of *The Unsinkable Molly Brown*] in one way or another.” In the same issue, the following comment reflects the challenge of putting on these elaborate productions:

We can all be proud of the Friendly production with much of the credit going to our director, John Barclay. We are building an audience that is willing to support the activity and we must continue to provide a good play.

The Board very seriously discussed the issue of scaling down the scope of the theatrical effort, but a less professional activity would not raise the funds to support itself; we must either continue good productions that are self supporting and provide funds for the charities we support or forfeit

THE FIRST PARISH FRIENDLY SOCIETY
WESTON, MASSACHUSETTS

Date: March 28, 1978

To the Secretary:
I hereby apply for membership in the First Parish Friendly Society of Weston.
I have read the By-laws attached hereto, am eligible and give my assent to them.

Name(s) Robert & Joan Payton Wilson
Address 32 Longmeadow St.
Telephone No. 393-5192
(Please print)

(Members of the same family are requested to submit a joint application)

The following members of The First Parish Friendly Society of Weston nominate the above applicant(s).

Marlene Blum
Liane Ryan
Julie Harmon

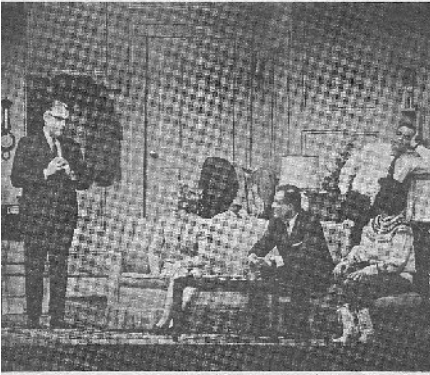
Please complete the other side of application.

Membership applications in the 1970s and 1980s still required three member signatures, as in this 1978 application for Joan and Bob Wilson. On the back side, when asked why she wished to be a member, Joan wrote: “being new in town I would like to become more involved in Weston community affairs.”

The "Friendly" Chat

Published by

The First Parish Friendly Society of Weston



While Mary Griffin, Jim Wilcock and Anita Gangiolo seem occupied with Bob Ayers, Tony Morse due to a mistaken dose of sleeping pills dozes away peacefully. Scene is from Act III of "Mary Mary" by Jean Kerr.

"Mary Mary" played to full houses both performances. At times it was difficult to decide just who was enjoying the play more, the actors or the audience. The casting was perfect as each actor seemed so at ease in his part. The set was elegant and rivaled the original.

A very festive cast party, arranged by Dottie Newell, was held at Bob and Jean Weaver's. "Friendly bowls" were presented to the chairmen - Sally Tibbot, and Jean and Bob for their terrific production. A gift also was presented to Whitney Haley as director, and a pewter

Over the years, the Friendly Society sent out newsletters to members, including this example, probably from the 1950s.

the opportunity to reach so many "Friendly" people. (25)

Reaching Outside for Talent

Board minutes reflect continuing discussions about using Weston actors vs. recruiting "outside" talent. For many years, the board chose the plays, chose a volunteer director—either a Weston resident or someone teaching in town — and put out a general casting call. Most of the cast lived in town, in part because during the pre-war, war, and immediate post-war period, there were not many cars and people stayed closer to home. The Friendly Society was a "town organization." Local volunteers helped with all aspects of the show.

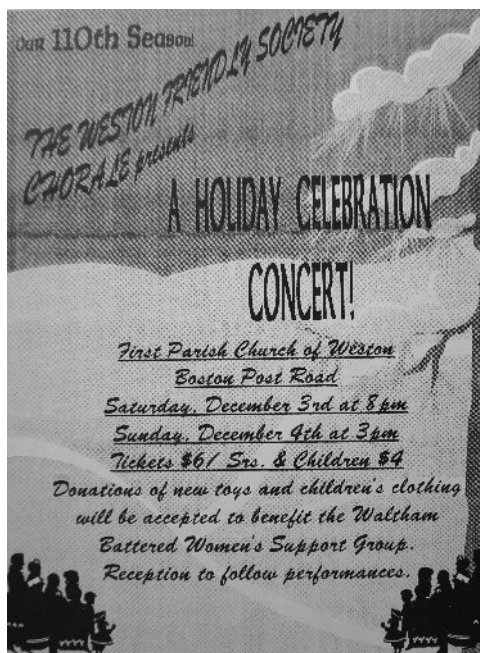
Gradually that started to change. Weston residents became more involved outside their community, and aspiring actors came from outside Weston to try out for parts. Fewer people had time to do the

administrative work, which is now done partly by paid staff. Some of the community ties were lost.

At the 1981 annual meeting, Florence Howe suggested that more Friendly members should be cast in shows, rather than "outsiders." The outgoing president, Jerry Dyer, explained that large productions required "stars." He noted that membership dues went to support activities such as dances, new member wine tastings, and picnics. The plays, on the other hand, needed to be self-supporting. As part of this discussion, Guy Dillaway noted that the "rule" of casting was that first priority was given to society members, second priority to Weston residents, and third priority to outsiders. Others observed that plays used to be "originals," written by members, to which the response was that if an original play is wanted, someone has to speak up and write it. (26)

In 1982, *Fiorello!*, directed by John Barclay, was judged a “grand success” for the professional quality of the show. This was followed by another Barclay production on “Weston’s Broadway,” the musical *Irene* (1983). In 1984, *Hello, Dolly!* was John Barclay’s 11th Friendly Society production. A note in the program states:

Our cast this year represents a wide geographic area from metropolitan Boston to the surrounding suburbs and includes a diversity of professional backgrounds and interests. A number of our cast members are graduates of the Weston Public School system and its fine music and drama programs. Many are also alumni of the Weston Drama Workshop, Inc. Some have also worked in professional theater. (27)



The Weston Friendly Chorale was organized in 1984 and performed periodically for the next two decades. (Poster c. 1995)

Hello, Dolly! (1984) ranked with the 1980 *My Fair Lady* in terms of attendance, with a 86% sellout over the run of the show. Five nights of the seven sold out, and donations were made to Waltham Hospital, the Dana Carter Scholarship Fund, and Weston Community Children’s Association (WCCA) for the new children’s playground being built in the town center.

Also in 1984, the Weston Friendly Chorale was organized under the musical direction of Scott Tucker. The Chorale debuted on May 11 and performed periodically for the next two decades under Tucker and later directors Todd C. Gordon and Holly Welch Sullivan.

In 1985, the Friendly Society celebrated its 100th anniversary with an original production *Vintage Years*, directed by Bette Crowell and Holly Welch Sullivan. The book by Crowell, Welch, and Steve Rollins drew inspiration from the original Friendly musicals and incorporated songs from the past as well those written for the anniversary.

1990s: A Name Change

In the late 20th and early 21st century, productions of Broadway-style musical comedies continued under various directors. Todd Gordon directed *The Pajama Game* (1986), *The Boys from Syracuse* (1987), *My Fair Lady* (1988), *The Fantasticks* (1988), and *The Music Man* (1989). According to the February 22, 1989 board minutes, 82% average of seats were filled over six nights of *The Music Man*. The play had 60 sponsors and 88 program advertisements, somewhat short of the 100+ goal. The Friendly was in a tight financial situation due to losses from *The Fantasticks* the previous year. The Friendly Chorale was not income producing and had expenses such as rental fees, music purchase, and director stipend. The board decided to raise dues to \$10 per person. They also discussed the value of smaller intimate cast shows, which do not generate income even if sold out, as opposed to larger cast/chorale productions, which are better for fund-raising and attract more members and public attention. (28).

On the flyer for *Jerry's Girls* in 1991, the Friendly Society stated its identity as a non-sectarian "self-supporting, non-profit performing arts organization which promotes community service and fellowship through support of local charitable causes," open to adults 18 and over. In 1992 – 93, the organization changed its name from First Parish Friendly Society to Weston Friendly Society of the Per-



Bette Crowell (center) starred in the 1991 production of Follies and many other Friendly shows. She also served as president from 1987 to 1990.



1992 cast and crew of *Camelot* (Top row, l-r) Sarah Dillaway, Judi Ann Mavon, Shirley Michael, Ben Stevens, Ned Sennott, Flora Booth, Peter Condakes, Guy Dillaway, Janice Elinoff, Lance Dillaway, Susan Allain (in front of L. Dillaway), William Springer, Gregory Condakes, Sally Herrick, Craig Howard, Judy Maggs, Dan Martin. (Bottom Row l-r) Jerry Weene, music director; Philippa Budding Condakes; Russell Greene, director; Betsy Soulé, and Jack Agnew. Not pictured, Robert Slack, Bette Crowell, Michael Allain, James Mullane, and Lisa Johnson.

forming Arts, reflecting its long-time status as a non-sectarian group with no connection to the First Parish Church in Weston other than historical roots. At the same time, the Weston Friendly Society received its own non-profit status as a 501(c)(3) organization. Another change in the 1990s was the increased variety of institutions benefiting from Friendly performances. A partial list is included at the end of this article.

The Friendly Society in the 21st Century

In January 2001, Town Hall was closed for extensive renovations and construction of an addition. The Friendly relocated to Weston High School for *Oliver* (Fall 2001) and *The Sound of Music* (Fall 2002). The following spring, in connection with the reopening of Weston Town Hall, the society presented *Oklahoma!*, directed by John Barclay.

In 2002, the Friendly Society established the Condakes Memorial Scholarship for the Weston Drama Workshop, to be awarded by the Weston Drama Workshop



Behind the Scenes. (Above) At work on the set for Hello, Dolly! in 1998 are (l-r) M. J. Bechtel, Will McFarland, Greg Paul, Lee Ward, Sue McFarland, and _____. Bechtel worked on props for many years, and the McFarlands built and painted sets for two decades in the 1990s and early 2000s. (Below) Lee Ward was the Friendly's "set designer extraordinaire."



based on merit and need. It was named in memory of Evangeline and John P. Condakes, lifetime Weston residents and generous patrons of the Friendly Society and Weston Drama Workshop. Their four adult children, Peter, Steve, Joanne, and Gregory, and six of their eight grandchildren were involved in both organizations. The John G. Barclay Memorial Scholarship Fund, also currently managed by Weston Drama Workshop, was established in 2007 in memory of the legendary director, who died in May of that year.

The fall 2013 production of *White Christmas*, directed by Daniel F. Sullivan, won the 2014 Moss Hart Award from the New England Theatre

Conference (NETC). The award seeks to encourage artistic growth and the highest standards of excellence in theatre. The fall 2014 production of *Meet Me in St. Louis*, again directed by Daniel Sullivan, was the first production to make use of a new metal “thrust stage” replacing an earlier wooden version constructed in the 1970s. To allow for other functions in the Town Hall auditorium, the thrust stage must be removable; and the new version can be dismantled and stored more easily.

The current production of *A Christmas Carol* (2016) continues the tradition of family friendly shows that appeal to audiences of all ages.

by Pamela W. Fox

The Weston Historical Society would like to thank the board of the Weston Friendly Society for the Performing Arts and its president, Rebecca Dillaway, for the gift of Friendly Society records, including photographs, programs, posters, documents, memorabilia, and ceramic tiles. The collection also includes some scripts, song lyrics, sheet music, and orchestrations from the original musicals, along with several vinyl records. The historical society is honored to be the custodian of these records.

Footnotes

(1) The [Waltham] News Tribune, April 27, 1953. (2) Obituary in Boston Globe “Selene Harmon Howe, 95, longtime Hampshire House pianist” by Melissa Hanson, May 11, 2015, and information provided by Howe’s daughter, Betsy Kaden. (3) “Tom Scott’s Corner” in Jericho program, p. 3. (4) January 22, 1948, letter, Friendly Society Files, WHS. (5) “Report of the Chairman” on Holiday Dance of January 9, 1959, FS files, WHS. (6) January 12, 1959 “Report on Reservations—Holiday Dance,” FS files, WHS. (7) March 30, 1962 “Report” FS files, WHS. (8) Pam Fox interview with Bill and Chris Gallagher, February 17, 2016. At age 6, Chris played a schoolboy in *Never Walk Alone* (1953). (9) “Friendly Society Members Will Play Founders’ Rolls,” *Weston Town Crier*, April 29, 1969. (10) November 27, 1961, communication to members, FS files, WHS. (11) 1965 program book for *Down to Earth*, p. 3. (12) *Waltham News Tribune*, April 8, 1965. (13) *Little Mary Sunshine* program book, p. 7. (14) *Dump* program book, p. 7. (15) Pam Fox interview with Hal Grant, January 2016. (16) “Legendary Theater Director will be Missed,” by Steven Bagley, *Weston Town Crier*, June 7, 2007. Barclay died on May 27 at the age of 66. (17) Quote provided by Beverly Mason Dillaway (18) “Legendary Theater Director . . .” op.cit. (19) “The Friendly Chat,” November 1973, FS files, WHS. (20) *Wayland-Weston Town Crier*, February 5, 1976, p. 23. (21) Pam Fox interview with Guy Dillaway, January 2016. (22) *Weston Town Crier*, March 10, 2015, and information provided by Beverly Dillaway. (23) *Weston Town Crier*, March 10, 2015, and information provided by Hollis “Holly” Sullivan. (24) FS Board minutes, Nov 16, 1978, FS files, WHS. (25) April 1981 issue of FS newsletter, FS files, WHS. (26) FS Board minutes, October 18, 1981, FS files, WHS. (27) *Hello, Dolly!* program, 1984. (28) FS Board minutes, February 22, 1989, FS files, WHS.

Friendly Society Presidents

| | | | |
|-----------|--------------------------------|-----------|-------------------------------|
| 1885 - 86 | Horace S. Sears | 1947 | John M. <u>Ladensack, Jr.</u> |
| 1887 - 88 | Arthur L. Coburn | 1948 - 49 | Richard H. Field |
| 1889 - 90 | Henry L. Brown | 1951 - 52 | Robert W. Little |
| 1891- 92 | Charles C. Kenney | 1953 - 54 | William T. Wolf |
| 1893 - 94 | Charles A. Freeman | 1955 - 56 | John M. Lord |
| 1895 - 96 | Albert H. Hews | 1957 - 58 | George F. <u>Amadon</u> |
| 1897 - 98 | Grant M. Palmer | 1959 - 60 | John H. Bishop |
| 1899 - 90 | Albert H. <u>Sibley</u> | 1961 - 62 | Wm B. Saunders |
| 1902 | Charles O. Richardson | 1964 - 66 | Robert Parsons |
| 1908 - 09 | Samuel C. Bennett | 1967 - 68 | Hilary Smart |
| 1910 - 11 | Amos S. Crane | 1969 - 70 | John H. Durant |
| 1912 - 13 | Edward Fiske | 1971 - 72 | Norman C. Lowell |
| 1914 - 15 | Harry L. Bailey | 1973 - 74 | William Gallagher Jr. |
| 1916 - 17 | William O. Kenney | 1975 - 76 | John S. Hodges |
| 1918 - 19 | Robert H. Clark | 1977 - 78 | Sheila Dow |
| 1920 - 21 | Brenton H. Dickson, Jr. | 1979 - 80 | Gerald Dyer |
| 1922 - 23 | Edward R. <u>Peirce</u> | 1981 - 82 | Jay Martin |
| 1924 - 25 | Robert <u>Winsor, Jr.</u> | 1983 - 86 | Guy <u>Dillaway</u> |
| 1926 - 27 | Owen C. Howe | 1987 - 90 | Bette Crowell |
| 1928 - 29 | Louis B. Wellington | 1991 - 92 | Peter <u>Condakes</u> |
| 1930 | William O. Kenney | 1993 - 94 | Betsy <u>Soulé</u> |
| 1931 | William R. Dewey, Jr. | 1995 | David <u>Doneski</u> |
| 1932 | Edmund Billings | 1996 - 97 | Craig Howard |
| 1933 - 34 | Francis Pooler | 1998 - 99 | Michael Abrahams |
| 1935 - 36 | <u>Granton H. Dowse</u> | 2000 - 07 | Betsy <u>Soulé</u> |
| 1937 - 38 | Everett A. <u>Brotchie</u> | 2008 - 09 | Betsy <u>Soulé</u> |
| 1939 - 40 | Henry W. Patterson | 2010 | Dick <u>Leonardt</u> |
| 1941 | Herbert Crouch | 2011 - 14 | Guy <u>Dillaway</u> |
| 1945 - 46 | Mrs. Reginald B. <u>Elwell</u> | 2015 - 16 | Rebecca <u>Dillaway</u> |

This list of presidents was compiled from Friendly Society programs. We welcome additions and corrections.

Charitable Recipients

Waltham Hospital
David A. Perry Memorial Fund
Dana W. Carter Memorial Scholarship Fund
Weston Education Enrichment Fund (WEEFC)
Weston Community Children's Association (WCCA)
New England Home for Little Wanderers
Weston Town Hall stage curtain
Weston Cub Scout Pack 222, designed for boys with special needs from many surrounding communities
Battered Women's Support Group (1993)
Hospice West, Inc, (1993)
The Pediatric Crohn's and Colitis Association (1993)
Waltham Public Library children's room (2010)
The Marilyn Rodman Theater for Kids (2015)
The Ellie Fund, providing support services for breast cancer patients (2012-13)
Dress for Success Boston (2012-13)

The Evangeline & John P. Condakes Memorial Scholarship and The John Barclay Memorial Scholarship, to support Weston Drama Workshop as well as the Weston Friendly Drama Awards for a graduating girl and boy from Weston High School.

The Lauren Dunne Astley Memorial Foundation, in memory of Lauren Astley, a Wayland High School freshman who played Annie in the 2006 Weston Friendly Society production. *Annie* cast members fondly recall that "with her combination of fresh innocence and maturity along with her easy laugh and capacity to form deep connections, rehearsals were filled with joy and fun."



Music by Charles Strouse

Lyrics by Martin Chamin

Book by Thomas Meehan

Weston Town Hall

Partial List of Friendly Society Productions

Pre-1914 plays not listed.

* indicates original musicals

| | | | |
|------|--|------|--|
| 1914 | <i>The Nautical Knot</i> - first musical | 1993 | <i>Mame</i> |
| 1919 | <i>The Red Mill</i> | | <i>Side by Side</i> by Sondheim |
| 1920 | <i>The Lucky One</i> | 1994 | <i>Annie Get Your Gun</i> |
| 1922 | <i>Going Up</i> | | <i>Singin' in the Rain</i> |
| 1925 | <i>Sweethearts</i> | 1995 | <i>Gypsy</i> |
| 1928 | <i>Mlle. Modiste</i> | | <i>Brigadoon</i> |
| 1931 | <i>Hit the Deck</i> | 1996 | <i>South Pacific</i> |
| 1934 | <i>Pirates of Penzance</i> | | <i>My Fair Lady</i> |
| 1937 | <i>Many Happy Returns*</i> | 1997 | <i>She Loves Me</i> |
| 1940 | <i>So Deep*</i> | | <i>Love Letters</i> |
| 1946 | <i>The Show-Off</i> | | <i>The Wizard of Oz</i> |
| 1947 | <i>Personal Service*</i> | 1998 | <i>How to Succeed in Business</i> |
| 1950 | <i>Escape on the Cape*</i> | | <i>Grand Night for Singing</i> |
| 1953 | <i>Never Walk Alone*</i> | | <i>Hello, Dolly!</i> |
| 1956 | <i>All Kidding Aside*</i> | 1999 | <i>Fiddler on the Roof</i> |
| 1959 | <i>Jericho*</i> | | <i>The Music Man</i> |
| 1960 | <i>Janus</i> | 2000 | <i>The Secret Garden</i> |
| 1962 | <i>On the Fence*</i> | | <i>Don't Dress for Dinner</i> |
| 1965 | <i>Down to Earth*</i> | 2001 | <i>Oliver!</i> |
| 1968 | <i>Little Mary Sunshine</i> | 2002 | <i>The Sound of Music</i> |
| 1969 | <i>The Best of Friendlies</i> | | <i>Oklahoma!</i> |
| 1970 | <i>Don't Drink the Water</i> | 2003 | <i>Cabaret</i> |
| 1971 | <i>Dump*</i> | | <i>Meet Me in St. Louis</i> |
| 1973 | <i>The Boy Friend</i> | 2004 | <i>A Funny Thing...Forum</i> |
| 1974 | <i>Where's Charley?</i> | | <i>Cinderella</i> |
| 1975 | <i>Blithe Spirit</i> | 2005 | <i>Mame</i> |
| 1976 | <i>Ben Franklin in Paris</i> | | <i>Beauty and the Beast</i> |
| 1977 | <i>How to Succeed in Business</i> | 2006 | <i>The King and I</i> |
| 1978 | <i>Lorelei</i> | | <i>Annie</i> |
| 1980 | <i>My Fair Lady</i> | 2007 | <i>Kiss Me, Kate</i> |
| 1981 | <i>The Unsinkable Molly Brown</i> | | <i>The Wizard of Oz</i> |
| 1982 | <i>Fiorello!</i> | 2008 | <i>Brigadoon</i> |
| 1983 | <i>Irene</i> | | <i>Joseph. . . Dreamcoat</i> |
| 1984 | <i>Hello, Dolly!</i> | 2009 | <i>Once Upon a Mattress</i> |
| 1985 | <i>Kismet</i> | | <i>Anne of Green Gables</i> |
| | <i>Vintage Years</i> | 2010 | <i>Carousel</i> |
| 1986 | <i>The Pajama Game</i> | | <i>125th Anniversary Gala</i> |
| 1987 | <i>The Boys from Syracuse</i> | | <i>Seussical!</i> |
| 1988 | <i>My Fair Lady</i> | 2011 | <i>Thoroughly Modern Millie</i> |
| | <i>The Fantasticks</i> | | <i>The Music Man</i> |
| 1989 | <i>The Music Man</i> | 2012 | <i>Singin' in the Rain</i> |
| | <i>Perfectly Frank</i> | | <i>Annie Get Your Gun</i> |
| 1990 | <i>Once Upon a Mattress</i> | 2013 | <i>Gypsy</i> |
| 1991 | <i>Follies</i> | | <i>White Christmas</i> |
| | <i>Guys & Dolls</i> | 2014 | <i>Meet Me in St. Louis</i> |
| | <i>Jerry's Girls</i> | 2015 | <i>State Fair</i> |
| 1992 | <i>Camelot</i> | | <i>Bye Bye Birdie</i> |
| | <i>The King and I</i> | 2016 | <i>Company</i> |
| | | | <i>A Christmas Carol</i> |

One Hundred Years Ago: Weston in 1916

January 7. In the legislature, Wednesday, Representative Benjamin Loring Young of Weston proposed that New Year's Day be made a legal holiday. . . .

January 14. The winter carnival held last Saturday night at Mrs. Austin White's residence on Lexington street was both a financial and a social success. Skating and tobogganing, dancing, and card-playing were enjoyed by those present. Between four and five hundred were there and all the proceeds are to be given to the relief of the French wounded.

January 21. Chief of Police P. J. McAuliffe received a visit from burglars Tuesday night and . . . he discovered that four coon-skin coats were stolen from his house. . . . The chief has proven himself a good sleuth in the past and now he has the ability to demonstrate his ability. . . for his own interests. . . . The Chief deals in fur coats and the coats which were stolen were part of a surplus stock which he had in his house. The thieves also paid a visit to the home of A. Lincoln Filene, the Boston merchant, and stole a fur coat and fur trimmings. Chief McAuliffe sent out a circular containing a description of the stolen property. . . . A box containing two new fur coats was received by Mr. McAuliffe last night . . . [and the next day he] received the following letter:

My dear P. J. I am a better detective than you are and am sending you today your fur coat and Irene's [sic], which I have succeeded in recovering from the thief. With best wishes,

Affectionately yours, Robert Winsor



Police Chief Patrick J. McAuliffe.

February 4. The plans for the new town hall, drawn by Wadsworth and Bigelow of Boston are on exhibition in the public library.

February 11. Through the generosity of two citizens, Robert Winsor and Horace Sears, each member of the High School has been provided with a copy of one of the standard magazines. Members of the Senior, Junior, and Post-graduate classes have their choice of the Scientific American, the Literary Digest, the World's Work and Good Housekeeping. . . .

April 7. A spirited contest for the postmastership of Weston is on. . . following the resignation in February of George W. Cutting, who, with his father, had filled the position

since the inauguration of the postal system in Weston in 1859. . . . Notwithstanding his excellent record and that of his father, he [G.W. Cutting Jr] was unable to get a six months' leave of absence and had to resign to accompany a sick relative to San Diego, Cal. . . . The town at large, however, desires to see Mr. Cutting reinstated.

April 7. Mrs. Charles H. Fiske, Jr. attended a bridge party and cake sale in Brookline. . . . in aid of an anti-suffrage campaign fund. . . .

May 5. Citizens of Weston will be glad to know that jitney service has once more been started here. It is to be hoped that the townspeople will take advantage of this convenience so that it may be continued throughout the season.

May 26. The local authorities are determined to put a stop to the reckless driving of autos and motorcycles in this town. Residents of Central avenue [now Boston Post Road] complain of the noise during the night. Drivers open their cutouts and tear through the Town at such a rate of speed that the residents say sleep is next to impossible. . . .

June 9. The committee appointed . . . to prepare a celebration for July 4th met at the home of Charles A. Freeman. . . . [Events discussed included a morning parade, baseball game, band concert, and large fireworks display.] The famous Bingville Band has been reorganized and after a three-year rest will don their humorous costumes and again be a conspicuous feature in the parade. The Hill Crest [sic] drum corps with their khaki uniforms have volunteered their services. A large American flag, measuring fifteen feet by twenty-five feet, will be carried in a horizontal position by twenty young ladies dressed in white. The committee asks all automobilists who have not returned their reply cards to kindly do so. . . . The parade is still open to any. . . . Bicycles and horse drawn vehicles are accepted. Young men are wanted to enter the "Horribles" feature.

[Prizes were reported on July 7. Hillcrest Farm won first in the Artistic category for their Peace float. Nothing more was said about the "Horribles feature."]

June 9. E. J. Shaylor of South Avenue announces that his peony gardens will be open to the public from June 12th to June 20th. Mr. Shaylor is a specialist in the raising of fine peonies and his annual peony show is something everyone should see.

August 4. . . . the entire Conant road neighborhood is under guard as a result of Dr. F. Van Nuys' discovery that Adolfo Feranti, who has been ill nine days, was suffering from infantile paralysis. . . . Everyone in the district was put under quarantine. . . .

August 4. Early visitors of G. W. Cutting & Son's on Wednesday morning would have seen that business was surely rushing, for a large band of gypsies, on their

way up Central Avenue in interesting although somewhat dirty teams, invaded the store. On the principal of "Safety First" these thirty or so gypsies were placed in the Post Office while their needs were tended to over the closed gate.

August 25. Albert Shepard is the champion economy homesteader of the neighborhood and his home cost him just \$18. Shepard has watched the road and the rails at the Silver Hill crossing in Weston for many years. Nine years ago he decided he wanted a home of his own.

He set to work and since then he has built a one-room bungalow for himself and Mrs. Shepard and reared a family of three children within it. He has built a one-room bungalow [sic] for his hens and chickens and raised many a family of fowl for himself and for market.

Shepard cut most of the wood and worked up most of the lumber from the felled trees himself, in building his one-room home.

Shepard also has a market garden close to his little gate tender's house by the crossing. After a train rushes by he can jump the fence and hoe a little if he wants to. Most of the work is done after hours. On this patch near the tracks he has raised an average of \$40 worth of peas and beans for market every year for several years.

Albert Shepard, Jr. is 8 years old now and Anna is a year younger. Then there is a little baby, the youngster of the family. They are having a great time living there together in their \$18 home.

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