

The Community Players of Concord



1973-1974 SEASON

I DO! I DO!

February 8, 9, 1974

WELCOME TO
THE COMMUNITY PLAYERS OF CONCORD, NEW HAMPSHIRE
1973-1974 SEASON

A GLIMPSE BEHIND THE SCENES

Inspiration for the formation of a community theatre group originated in the production of "The Goose Hangs High" by the Woman's College club on November 18, 1926. So successful was this performance that leaders in the city began to entertain the notion that Concord should and could have its own organized little theatre group. The idea simmered for a while, reaching a full head of steam early the next fall.

The first meeting of Concord's community theatre group was held September 15, 1927, at the home of Mrs. Carl B. Bare, wife of the minister of the South Congregational Church at that time. Dr. Harry O. Barnes presided, and was elected its first president. A slate of officers was chosen, including Ruel E. Tucker, Concord High School submaster, as vice president; Miss Pauline Remick as secretary; and Miss Lillian Yeaton as treasurer. Directors were J. Claire Peaslee, Mrs. Bare, and Herbert W. Rainie.

Since that first meeting in 1927, more than a thousand people have appeared in more than a hundred and fifty Community Players' productions. Some have appeared in forty or more; others have braved the boards only once; some prefer the anonymity of the darkened area backstage.

Nor have all lived so very near Concord. It is not unusual for a cast to have many out-of-towners, but one young lady commuted from Plymouth (N.H.) for a chorus part in "Oklahoma!" and missed only one rehearsal.

Consider what goes into a Community Players' production. The President and Board of Directors appoint a Play Reading Chairman who, in turn, selects his committee. This committee reads plays that have been recommended by directors and members, holds meetings and discussions, and turns over to the Board a list of suggested selections.

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Stewart Nelson
John B. Nelson
Robert Wiita

Allan E. Upton
Richard D. Hill CPCU

Timothy W. Woodman
Jack Nelson
Jeremiah P. Gearan

Once chosen, the director studies his play and holds tryouts for it. These tryouts are always open to the public: anyone can try for and be cast in a part. (It is not necessary to be a member of the Players.) Suppose you are cast. The director schedules rehearsals and you are on your way. For a three-act play, five weeks or more are used, rehearsals being scheduled for three or four nights each week. A musical rehearses for at least eight weeks.

During this rehearsal period, the Scenic Designer has a crew building the set; the Prop Committee is chasing mooseheads or wheel chairs or an authentic left-handed Buddha gong; the Make-Up people figure their needs and check supplies; the Costume Committee takes measurements and sizes.

Hours and hours are spent blocking, working, changing and setting. A frantic attempt to learn the lines, handle the props, remember the business, polish the timing, increase the tempo, work with the costumes, set the dances, put the lyrics across — all at once — helps you forget the saws and hammers in the background.

Finally the lines are down (most of them), and the set is up (most of it). Props have to get only three more items. But all the costumes have been okayed — except for the ingenue's ball gown for the fourth scene in Act Two. And after all there are two more rehearsals. The director has stopped making jokes and wears an expression that can only be described as "set." Ticket sales could be better, but a big box office sale is expected. And everyone is confident the leading lady's bout with laryngitis will be won by curtain time. From here on you exist on sheer fear alone.

Then, suddenly, someone is yelling "ten minutes!" and the show is on. This is the reason for all the work and time and worry. Your hands are cold and clammy; you wait in the wings breathless; you can't remember your first word.

There's your cue, and someone is on stage saying your lines. You realize, in a dreamy sort of way, that it's you. Then you feel it — the strange, magic, undefinable thrill of "doing the show." It has been awful in a wonderful sort of way; wonderful in an awful sort of way. But you'll do it again.

Continued

You'll go through the hours and work and worry again and again, because the performance makes it all worthwhile.

What sort of person can go through all this and call it fun? All kinds; many kinds. Salesman, lawyer, housewife, teacher, merchant, student, city official, typist, bookkeeper, nurse and minister may join hands for the curtain call. Doctors, beauticians, waitresses, barbers, accountants may build the sets, pull the curtain, design the lighting, tie off the flats.

From an original charter membership of 13, the Players have grown to a membership of over a hundred. From the initial meeting

in Mrs. Bare's living room they have traveled to Brandeis; from Brandeis to Nebraska (for the New England Theatre Conference and National Festival of American Community Theatres, respectively). They have rehearsed in classrooms, storerooms, living rooms, as well as on a bona fide stage. Perhaps some day soon the long-time dream of a theatre of their own will become a reality. But wherever they are, members of the Players are united by their shared love of the theatre; it is a love they can only hope will be requited by the audience — without which, after all, no production can ever become alive.

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RCA  **Whirlpool**

I DO! I DO!

Directed by: Winifred E. Lethbridge
Robert T. Goodwin
Hector Emond
Accompanist: Alice O. Lavoy
Percussion: Mike Philbrick

CAST

She (Agnes)	Helen Sykes
He (Michael)	Francis X. Gardner

MUSICAL NUMBERS

Act I

Prologue

All the Dearly Beloved	
Together, Forever	Both
I Do, I Do	
Goodnight	Both
I Love My Wife	He
Something Has Happened	She
My Cup Runneth Over	Both
Love Isn't Everything	Both
Nobody's Perfect	Both
It's A Well Known Fact	He
Flaming Agnes	She
The Honeymoon Is Over	Both
Finale, Act I	

Act II

Where Are the Snows?	Both
When the Kids Get Married	Both
The Father of the Bride	He
What Is A Woman?	She
Someone Needs Me	She
Roll Up The Ribbons	Both
This House	Both

SCENES

The Time

The story covers fifty years of marriage,
Beginning at the turn of the century.

The Place

PRODUCTION STAFF

Production Manager	Robert F. Lethbridge
Stage Manager	Barbara Coleman
Scenic Design	Douglas Strickler
Assisted by:	Carol Dunlap
Set Construction	Ronald Locke
Assisted by:	Robert Bruemmer
	Chris Dow
	Robert Lethbridge
	Steven Serika
Set Dressed by	Joan Cunningham
	Robert Burns
Assisted by:	Norene Buczynski
	Dorothy Corbett
Lighting	Bruce Ritchie
	Bruce Lavoy
Sound and Special Effects	Robert Stuart
	Danny Kiley
Properties	Debbie Boisvert
Assisted by:	Robin Baker
	Dana Coleburn
	Pat Cunningham
	Ruth Lethbridge
Costumes	Anne Olson
	Carol Kyne
Assisted by:	Charles Vickery
Publicity	Camie Morison
	Mary Trider
Program	Marlene Soderstrom
Tickets	Anita Band
Photography	George E. Teal
Assisted by:	David M. Teal
House Managers	Kathleen LaBonte
	Joan B. Ekstrom
Assisted by:	Jinny Dwelley
	Dorothy Serika
Ushers	Paul Brogan
and	Norene Buczynski
Usherettes	Jane Burns
	David Coeyman
	Elaine Coeyman
	John Conlon
	Robert Lethbridge
	Mary Morrison
	Randy Morrison
	Timothy Shurtleff
	Mary Trider
	Jeff Woodman

ACKNOWLEDGMENTS

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New Hampshire Highway Hotel
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Mr. and Mrs. William Jordon, Jr.,
Canterbury
Mrs. Joan Jay
Mrs. Richard Hill

I DO! I DO!

THE STORY OF A MARRIAGE

Agnes and Michael are young, in love, and about to leave for their church wedding. They sing of memories and fears and offer a toast to their future. After the ceremony, they rhapsodize on the meaning of marriage.

Time passes... Michael becomes a writer and a nervous, expectant father. Agnes turns to her domestic chores and motherhood. They both realize how very much they are now dependent on each other, and in love.

As in most marriages, domestic and emotional crisis arise... tempers flare, and the bickering comes to a head. It is obvious that the "honeymoon is over"!

In time, Agnes and Michael learn to accept, and conquer their differences. In Act II we find them dreaming aloud about the future. The "kids" get married, but Michael is not happy the day of his daughter's wedding and after the ceremony, Agnes goes into a tailspin of depression. Michael refutes her expressions of emptiness and they both agree that it is time to accept their approaching old age and appreciate their good fortune.

So, gracefully, they become "their age". They close their trunks and prepare to leave their precious house and bed to the new, young owners — leaving behind many happy memories, and good wishes.