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Souvenir Program

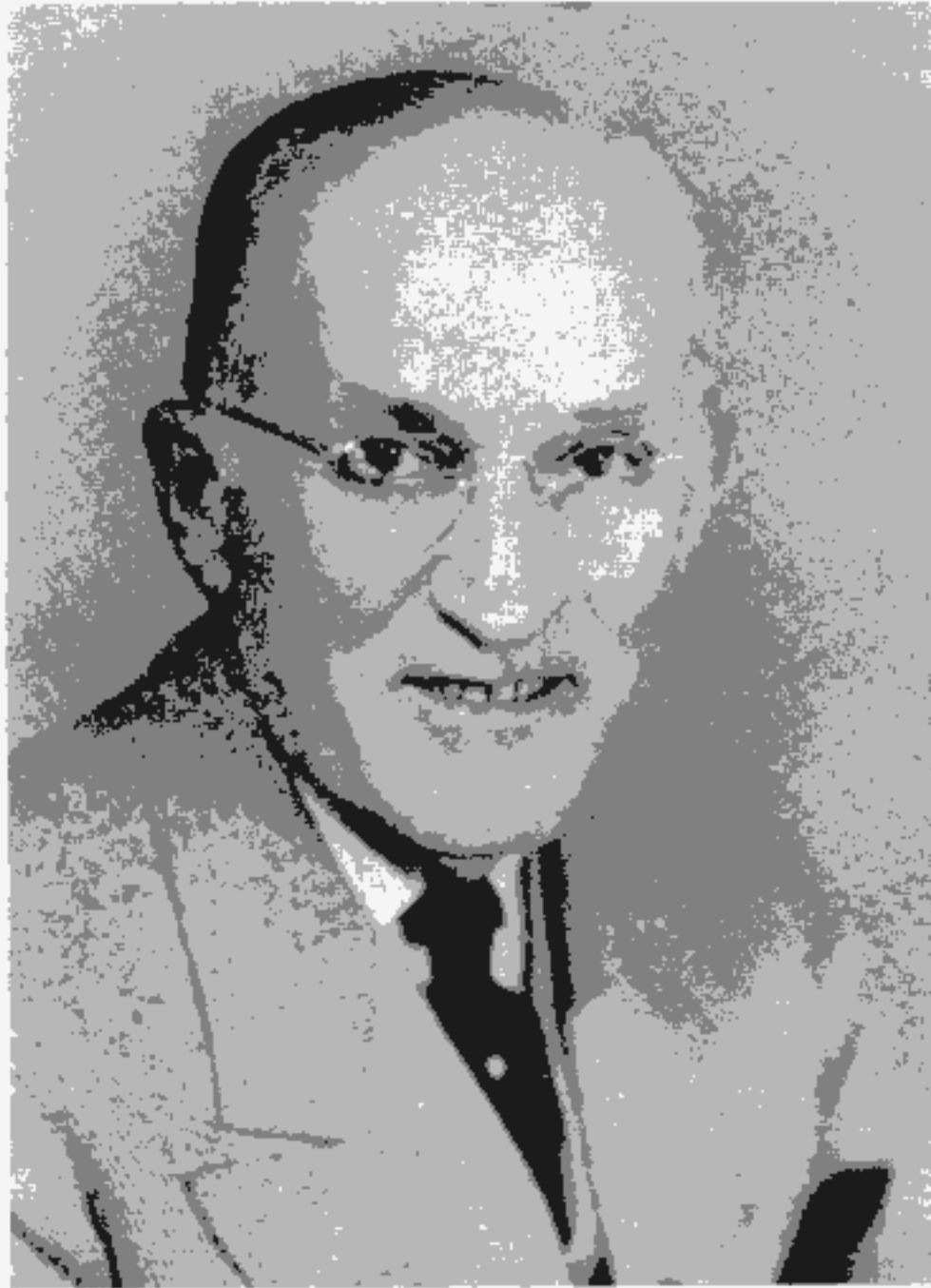
SHOUT
FREEDOM
presented by



MECKLENBURG
Historical
SOCIETY
INC

Charlotte, N. C.

May 20th - June 3rd



Clarence O. Kuester

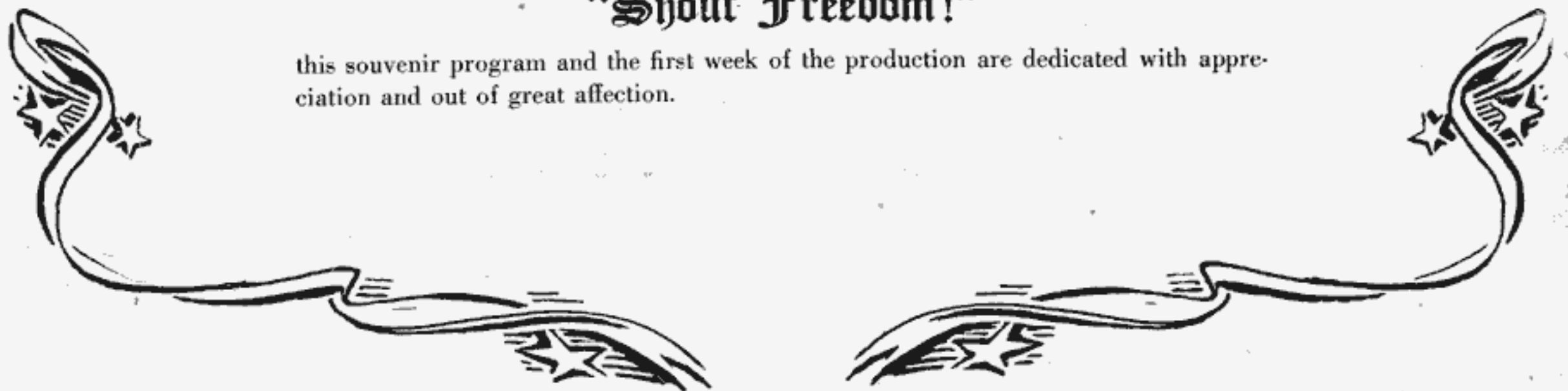
June 5, 1876—March 12, 1948

VICE-PRESIDENT
MECKLENBURG HISTORICAL SOCIETY, INC.

To the memory of the late Executive Vice-President of the Charlotte Chamber of Commerce, native Mecklenburger and long a devoted and enthusiastic promoter of all movements for the betterment of his community, state, and nation, and one of the leading spirits in the early promotion of

“Shout Freedom!”

this souvenir program and the first week of the production are dedicated with appreciation and out of great affection.





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GEORGE M. IVEY
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JOE L. BLYTHE
President



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Executive Director



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Trustee



CHAS. C. DUDLEY
Secretary

The Mecklenburg Historical Society, Inc., was organized and chartered under the laws of North Carolina to sponsor the production of "Shout Freedom!" and to promote interest in the proper appreciation of the history of this section. The men shown here are the officers and directors of the society, along with the co-chairmen of the finance committees of the supporting Charlotte Merchants Association and the combined Charlotte civic and patriotic groups.



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MRS. W. J. COOK, JR.
Office Staff



MRS. J. A. DAVANT
Script

The handling of the multitude of business details incident to production of "Shout Freedom!" was done by the business office under the direction of Bob Allen, business manager. Publicity was directed by Dick Wathen and the construction of the sets, designed by Kenneth W. Whitsett, the staff artist and technical director, was carried out under the personal supervision of Joe L. Blythe, Jr.



JOE L. BLYTHE, JR.
Construction Supervisor



DICK WATHEN
Publicity Director

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We are your fathers and mothers, O sons and daughters
Of Mecklenburg and the teeming regions roundabout;
Tonight we come to you,
Not as thin apparitions from mold'ring graves in lonely churchyards,
Or the long plowed fields that were yesterday's skirmish grounds,
Or beneath the pavements and deep foundations of your cities
Do we rise up to haunt you, O our children!

But out of the pages of many books,
And upon the lips of those our children
Who have cherished us and revered our memories
And recounted unto their children our deeds
That but for them would long have been forgot,
And down from the uplifted high battlements of our heaven,
We come to you, O sons and daughters of our ancient Mecklenburg.

In pride and great confidence we pay you visit this night,
Believing, yea, knowing, that you hold fast in your hearts
Those principles for which we worked and fought and prayed and died,
Proud that from our loins have sprung
The sort of men and women we were in our time,
Knowing that you too in your present day
Have given your all, and gladly, in our cause.

In our joy that you have kept our spark alive,
Yea, have coaxed it into a cleansing heartening flame
That has renewed a whole world's hope to live,
We return to bid you never cease the struggle,
But fan our fires into blazes so intense
That they will burn away all earth's ills and foul desires
And light the way forever unto a new and noble brotherhood.

—LeGette Blythe



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Why Shout



"Shout
Freedom"

In writing "Shout Freedom!" the author hoped to accomplish two principle purposes. First, he wished to commemorate—by dramatizing one of the most stirring periods in their story—the lives of those remarkable patriots of the western Carolinas in the beginning days of the nation.

They were people of greatness. They had come into the wilderness seeking homes. Few of them were rich. Many were very poor. They brought little besides their children—or high hopes of them—their cow, a few rude tools, the family Bible, here and there a volume of Shakespeare. Some were learned, perhaps not a preponderant proportion. Some were illiterate, perhaps only a small percentage.

They came not to the new country seeking gold in its red hills, nor had they left their old homes as prodigals driven forth because they were no longer an honor to their communities and families. They came, with few exceptions, to set up homes where they would be free—free to work and worship and live in accordance with the patterns of their own desires. And this freedom they would have, or die in the losing.

They were the salt of the earth.

First, then, the author of "Shout Freedom!" wanted to honor these men and women, these children of a long ago day in ancient Mecklenburg.

But he had also a purpose that he considered more important.

He hoped that by presenting them and their way of life—their idealism, their courage, their eager willingness to die, if need be, to preserve the freedom they cherished above their lives, their solid support of those things upon which our country was established and has grown great through the years—he hoped that by seeking to make these things more understandable through the medium of the drama, to show how they were won only after great sacrifice, he might in a small way contribute to the continuing fight to maintain the American way—the best way till now that any people has ever devised for the living of man among his fellows.

That was the primary reason for writing and staging "Shout Freedom!"

The Mecklenburg of that day was not the restricted county of that name today. It was a domain that extended from the western limits of Anson, from which it was cut in 1762, to the far reaches of the west, even to the Mississippi river, some historians insist. The Mecklenburgers of the play were those who lived in this larger territory, including particularly citizens of the present Mecklenburg, Cabarrus, Union, Lincoln, and Gaston counties.

The period of the play, with the exception of a few minutes given to the early settlement, extends from the visit of Governor William Tryon to Charlottetown in August, 1768, to the late fall of 1781, when news came to Mecklenburg of the victory at Yorktown.

The action is divided into two main parts. The first act develops the fight for freedom from Great Britain through the use of ideas as weapons. It is the battle of argument, convention, discussion, declaration. It ends with the arrival from Philadelphia of the courier bearing the news of the signing of the national Declaration of Independence, the successor by some fourteen months of the Mecklenburg declaration of May 20, 1775.

The second act is devoted to the actual fight for freedom, the battling with guns and swords and cannon, the bloody struggle to make good the two declarations. In Mecklenburg the climax of this phase was the driving of Cornwallis from Charlottetown, as the climax of the first phase had been the promulgation of the Mecklenburg declaration.

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Freedom

With the exception of a short intermission between the two acts, the action of the play is continuous, although the scenes shift frequently. This is effected by means of a narrator, who is employed to join the changing times and places into a single dramatized narrative picturing the stirring life of that Revolutionary period.

Act I has six scenes. They include, in order, early Charlottetown, the straggling village that sat at the intersection of too narrow, muddy in wet weather, dusty in dry, roads, whose crossing was marked by a small log courthouse. It was in August, 1768, that the vain and pompous Willian Tryon, Governor of the Province of North Carolina, paid Charlottetown a visit. He came to enlist the aid of Mecklenburg militiamen in his battle with the growing movement in the eastern counties known as the Regulation. Mecklenburg, in turn, wished to honor the Governor for political reasons. Charlottetown, for one thing, had not received its charter of incorporation. So Charlottetown, though not particularly enthusiastic, named her principal street Tryon and welcomed His Excellency with the best reception she could devise.

Later scenes reveal the burning of the powder that was being sent by wagons from Charles Town in South Carolina to be used against the Regulators, an incident that brought immortal fame to a group of young men now known in history as the Cabarrus Black Boys—because they blackened their faces as a disguise—and occurred at Phifer's Mill near the present Concord; the mounting cloud of war, as emphasized by discussions at Alexandriana, the home nine miles north of Charlottetown of John McKnitt Alexander, secretary of the convention that was to promulgate the Mecklenburg declaration of independence; the struggles of the Regulators on the Alamance; the convention in Charlottetown of May 19 and 20, 1775, and the issuing in the declaration—the first in America—of the challenge to British tyranny; and the joy of the people as they cut themselves free of the mother country and launched upon a new and perilous adventure.

The second act opens with the visit to Philadelphia of Captain James Jack, who has borne the news of Mecklenburg's determined action to the Continental Congress. Captain Jack is discussing with North Carolina's representatives the decision of Mecklenburg to take its stand for freedom, but he is told that the Congress is still seeking to adjust with Great Britain the desperate affairs of the colonies, and that the action of Mecklenburg, though courageous, is a step too advanced.

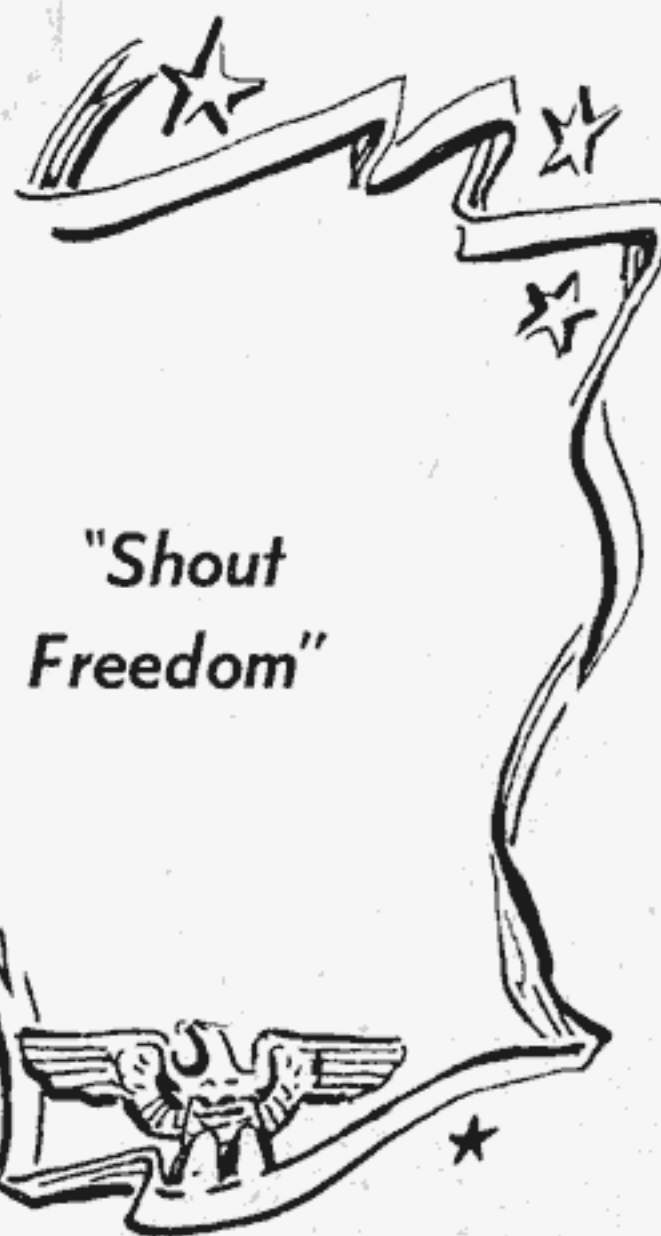
The remainder of the act traces the later signing on July 4, 1776, of the national declaration and the news relayed to Mecklenburg that the other colonies have followed the leadership of this backwoods settlement in declaring themselves free of the Crown, and of the developing fight to make certain that freedom they have declared. Many of the ten scenes in this act—all held together into a single narrative by the words of the narrator—take place in little Charlottetown in the vicinity of the courthouse and Jack's Tavern, which for the purposes of the play has been moved to the intersection of Tryon and Trade streets from its actual location on the south side of the second block of West Trade Street.

The action includes however, a scene at Alexandriana, and a flash picture of the Battle of King's Mountain, where Ferguson was killed and his army thoroughly defeated to mark the turning point in the Revolution. And the act ends with the announcement in Charlottetown of the defeat of Cornwallis at Yorktown, and the great joy of Mecklenburgers as they sing and "Shout Freedom!"

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**"Shout
Freedom"**



(Photograph by Hoole)

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LeGette Blythe

The author of "Shout Freedom!" is a Mecklenburger and proud of it. His forebears came to this county in the early 1740s and the land upon which they settled in northwestern Mecklenburg is still in the family. Three of his father's ancestors were signers of the Mecklenburg declaration and his mother, a native of Anson, mother county of Mecklenburg, was always an enthusiastic defender of the declaration.

As a child in the school at Huntersville he won a prize for an essay on the Mecklenburg declaration and he has been defending it with enthusiasm as long as he can remember. And the more he studies North Carolina history the more convinced he is that the preponderance of the evidence supports the contention that in old Charlottetown on May 20, 1775, the American colonies first raised an organized voice in defiance of British tyranny.

Mr. Blythe was a member of the first Carolina Playmakers at the University of North Carolina and as a classmate of Paul Green, Thomas Wolfe, and others who have achieved distinction in letters was a student of the late beloved "Proff" Frederick H. Koch, founder of The Carolina Playmakers, and also of the late Dr. Edwin Greenlaw, professor of creative writing. While at the University his first play, "The Chatham Rabbit," a fraternity house comedy, was produced by The Playmakers.

Since his graduation in 1921 he has taught one year and the remaining years have been devoted to newspaper work on New York papers, The Charlotte News, and The Charlotte Observer, and to spare-time writing. He has published numerous short stories, articles, and book reviews in national magazines, and two books, in addition to "Shout Freedom!" They are "Marshal Ney: A Dual Life," published also in Great Britain and Germany, and "Alexandriana," the latter a novel of the Revolution in the South from which he drew in the main the material for "Shout Freedom!"

His next novel, "Bold Galilean," a story of the time of Christ, will be published this fall by the University of North Carolina Press, and he is also under contract for another work to be published by the Chapel Hill publishers.

Mrs. Blythe is the former Miss Esther Farmer of Halifax County, Va. They have three children, Bill, Sam, and Lovelace, and live in Huntersville.

Telephone 8191

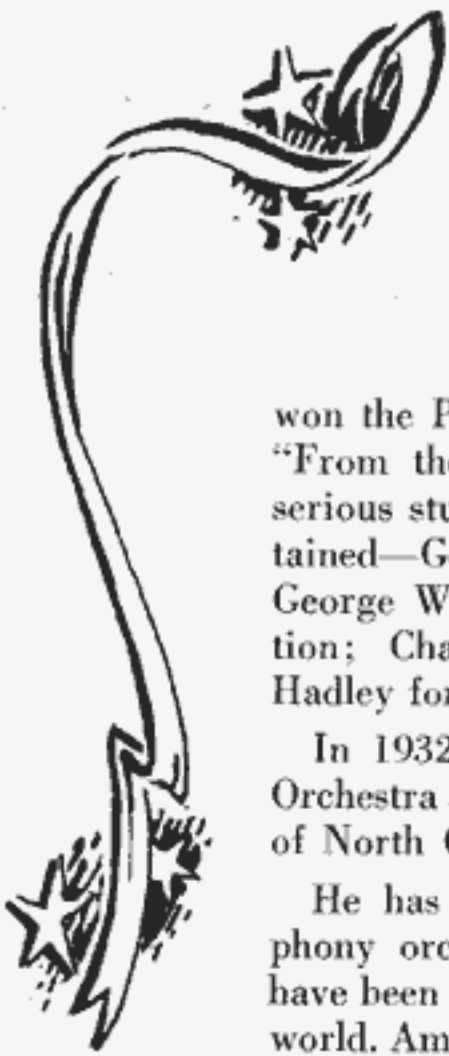
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A native of Wake County, North Carolina, Lamar Stringfield, composer of the music for "Shout Freedom!" has long been identified with the more serious music based on his native folklore. He

won the Pulitzer Prize in 1928 for his symphonic suite, "From the Southern Mountains". His teachers, in the serious study of music, were the finest that could be obtained—George Barrere for the flute; Percy Goetschius, George Wedge and Franklin W. Robinson for composition; Chalmers Clifton, Frank Damrosch and Henry Hadley for conducting.

In 1932 he organized the North Carolina Symphony Orchestra and the Institute of Folk Music at the University of North Carolina.

He has appeared as conductor with the major symphony orchestras of the country, and his compositions have been played by leading organizations throughout the world. Among his writings for the theatre have been music for four of Paul Green's plays, including the famous "The Lost Colony".

Mr. Stringfield is now living in Charlotte where he is occupied in his Laboratory-Studio with creative writings and the construction of a new design of his special instrument, the flute.



(Photograph by Hoole)

Lamar Stringfield



Thomas B. Humble

Thomas B. Humble, who has been the Director of the Little Theatre of Charlotte for the past twenty years studied in Madrid and Paris before completing his education at the University of Notre Dame in this country. Mr. Humble is a member of the National Theatre Conference, and former President of the Little Theatre Conference of the Southeast.





KENNETH W. WHITSETT

Kenneth W. Whitsett, technical director and staff artist of the "Shout Freedom!" organization, is a native Mecklenburger who since earliest childhood has been deeply interested in the history of his early forebears, many of whom are portrayed in the play.

Mecklenburg history has long been his hobby and the elaborate water colors he has done of Mecklenburg historical scenes and characters, the drawing of costumes for the many characters in the play, the planning and supervision of the construction of the sets, and the art work in connection with the production of the souvenir program have been done with an especial enthusiasm because of his tremendous interest in the subject.

Mr. Whitsett is president of the Pictorial Engraving Company of Charlotte.



ROY A. PALMER

Roy A. Palmer, chief illuminating engineer and merchandising manager of the Duke Power Company and one of the best known men in the field of illumination in the United States, had charge of planning and executing the lighting arrangements for "Shout Freedom!"

Mr. Palmer has long been active in civic affairs of Charlotte and is a former president of the Chamber of Commerce. He holds membership in numerous professional societies and associations, as well as civic and social organizations. He is the author of many articles published in leading trade journals and popular magazines, and has lectured on various phases of illumination before local, state, and national groups.



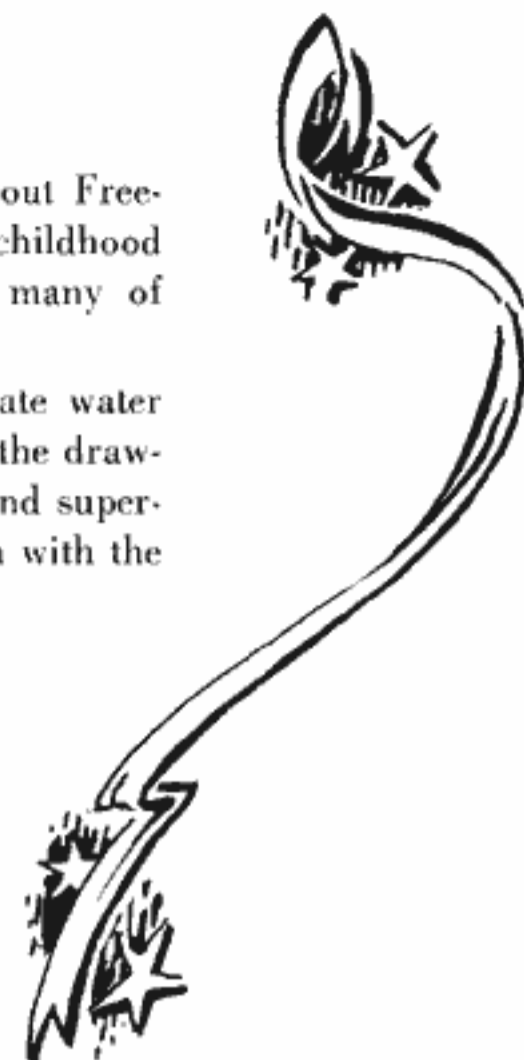
MISS MARTHA AKERS

Miss Martha Akers, Make-Up Chairman, has been Make-Up Chairman of the Little Theatre Make-Up Department for several years, and is a member of the Board of Directors of the Little Theatre. Miss Akers has had wide experience in school and theatre activities,



ROGER B. HOFFMAN

Mr. Hoffman, Stage Manager is former Technical Director of the Raleigh Little Theatre, and for the past year has been actively connected with The Charlotte Little Theatre.



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Prologue

THE VOICE OF THE NARRATOR:

This evening, ladies and gentlemen, we who live within the bounds of those present counties that composed early Mecklenburg, and our guests who honor us with their presence, have met here to see come alive, we trust with a new and thrilling interest, those first pages of our yet continuing story. We wish to commemorate the principles and the accomplishments of our forefathers who in these early



years took their stand for freedom and won it. We would honor them.

But more importantly, ladies and gentlemen, in these critical and challenging days of world unrest, when we cry out for sustenance and faith and courage, we would look back to those early patriots for a charting anew of our course; by them we would be re-established, happily and with immovable firmness, in the faith of America.

- Continued on Page 22



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LeGette Blythe's

**SHOUT
FREEDOM**

A Symphonic Drama In Two Acts

With

Music Composed and Conducted By
Lamar Stringfield

Settings By Kenneth Whitsett

Staged and Directed By
Thomas B. Humble

May 20th - June 3rd, 1948
(Except Sundays)

Southern States Fair Grounds
Charlotte, N. C.

NORMAN CORDON
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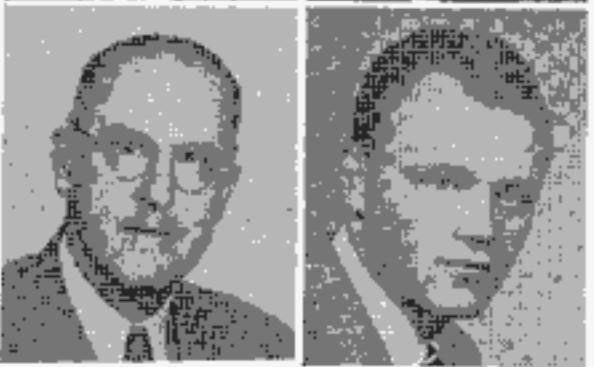
JAMES A. BASINGER
JEFF PLACE



JOE GIVEN
RUDY THOMPSON



ROBERT H. LONG
JOHN TRIMBLE



JANE PARKS McDOWELL



Cast Of Characters

(In order of appearance)

Narrator	Norman Cordon
Colonel Moses Alexander	H. G. Broome, Jr.
Captain James Jack	James C. Digh, Jr.
David	Donald McLain
Jethro	James A. Basinger
Governor William Tryon	Fred Vinroot
Mr. McNeill	Alford L. Sweatt
Elizabeth McNeill	Carolyn Jones
Her Friend	Cynthia Cook
Ezra	Rudolph Thompson, Jr.
Abraham Alexander	Carl Fisher
Ephraim Brevard	Charles Farrell
Charity Jack Dysart	Sue DeArmon McNeely
Hezekiah Alexander	Aaron Boggs
Violet Wilson Davidson	Mrs. Jack Newton
Cynthia Jack	Beth Wilmer
Isabella Davidson	Nancy McIntyre
Dan Caldwell	David Alexander
Humphrey Hunter	L. G. McLaughlin
William Bain Alexander	Bobby Wellons
Hannah Knox	Beulah Baker
Mary Brevard	Myrtle Craver
Benjamin Patton	F. B. Ranson, Jr.
Jane Morrison	Virginia Kiser
Susan Polk	Marilyn Wilhelm
Elizabeth Alexander	Ann McCall
Mary Wilson	Mary Ann McKeel
William Polk	Jim Nance
Barbara Caldwell	Ann Baucom
Richard Blythe	David Smyth
Sleepy Man	Peter Hazelton
The Wagoner	Jack Newton
Andy	Peter Hazelton
Jeanie Alexander	Doris McGuinn
John McKnitt Alexander	James M. Eaves
James Few	James C. Digh, Jr.
Waightstill Avery	H. G. Broome, Jr.





Shout Freedom
too, from many a chore electricity does today that our bold signers laboriously did by hand. But first—

Shout Praise
for the spirit to risk and venture. By it the signers won freedom. By nothing else can the way they won survive.

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Duncan Ochiltree	Harold A. Eskew
Rev. Hezekiah J. Balch	Joe Given
The Stranger	Peter Hazelton
Colonel Thomas Polk	Jeff Place
Richard Caswell	Price Gwynn, III
William Hooper	Peter Hazelton
Horseman	Alford L. Sweatt
Uncle Pat Jack	H. T. Orr
General Horatio Gates	H. G. Broome, Jr.
Colonel William R. Davie	Jeff Place
Major Joe Graham	Ted Daly
Andy Jackson	Bob Blythe
Colonel Hanger	Robert H. Long
British Officer	James C. Digh, Jr.
Cornwallis	Fred Vinroot
Second British Officer	Alford L. Sweatt
Colonel Banastre Tarleton	Robert H. Long
Sergeant MacDonald	John Trimble
The Rider	Peter Hazelton
Major Patrick Ferguson	Alford L. Sweatt
Jane Parks McDowell	Jane Parks McDowell

PIONEERS

David Alexander	Charlotte Hardee
Buddy Marshall	Grady Broome
Jack Newton	Ralph Long
David Smyth	Doris Jean Keziah
Claire Segrave	Mrs. Norman Smyth
Phillip Segrave	Lura Carnes

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Welton Lowry	Herbert Sanderson
Harry Locklear	Simeon Cummings
Stanton Locklear	Henry Smith
Anson Locklear	Harvie Canady
Golda Locklear	Vernon Thompson

OUTRIDERS

L. L. McClendon	Joe Lee
James Love	Brice McLaughlin

— Continued on Page 20



DORIS McGUINN
JAMES M. EAVES



JAMES C. DIGH, JR.
DONALD McLAIN



FRED VINROOT
ALFORD L. SWEATT



PETER HAZELTON
DR. HAROLD ESKEW



PRICE GWYNN, III
JACK NEWTON



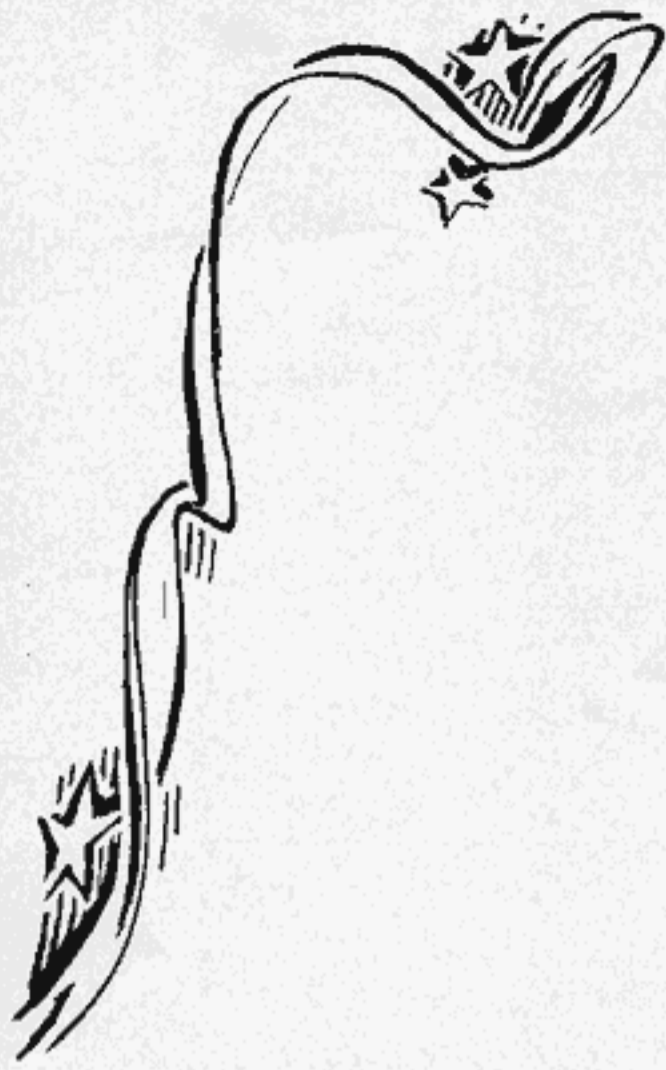
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The Scenes

Time: The 1750s, and the period of 1768-1781.
Place: Mecklenburg (the original county); Char-
lottetown, near Phifer's Mill in the present
Cabarrus county, Alamance, Alexandriana,
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ACT I

- Scene 1: Charlottetown of the 1760s.
- Scene 2: Charlottetown in August, 1768.
- Scene 3: The Cabarrus Black Boys near Phifer's Mill, late at night, 1771.
- Scene 4: Alexandriana. On the Alamance. Jack's Tavern in Charlottetown.
- Scene 5: Tryon Street in Charlottetown, 1775.
- Scene 6: Tryon Street in Charlottetown on May 20, 1775.

INTERMISSION

15 Minutes

ACT II

Scene 1: The Inn of the Golden Pheasant, Philadelphia, late June, 1775.

Scene 2: Charlottetown, in front of Jack's Tavern, late July, 1776.

Scene 3: Jack's Tavern, 1778.

Scene 4: Alexandriana, 1779.

Scene 5: In front of Jack's Tavern, late at night.

Scene 6: Charlottetown, September 26, 1780.

Scene 7: Charlottetown. In front of Court House and Jack's Tavern, 1780.

Scene 8: In front of Jack's Tavern, late at night, 1780.

Scene 9: King's Mountain. Tryon Street in Charlottetown, October, 1780.

Scene 10: In front of the Court House and Jack's Tavern, Charlottetown, 1781.

Scene 11: Charlottetown. — Finale.

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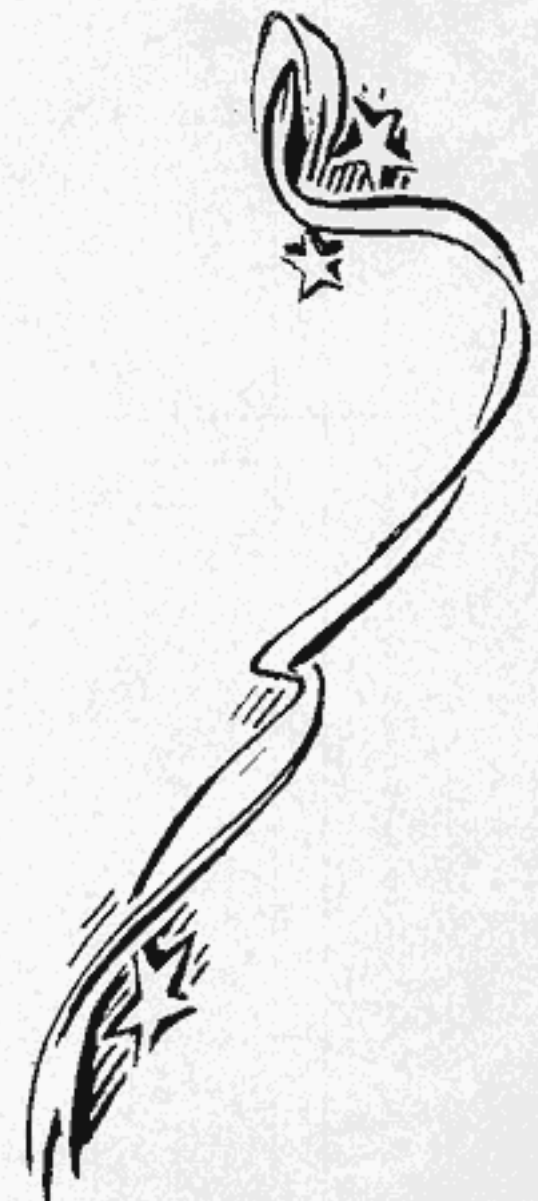
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Cast of Characters

MILITIAMEN

Aaron Boggs
Dane Knell
F. B. Ranson, Jr.
Al Moffett

Robert Bliss
Charles Farrell
Carl Fisher
Ed Gullledge

DRAGOONS

Joe Lee
Bill Helms
David Hambrick
Joe Culbreth
Joe Hamrick
Robert Bragg
L. L. McClendon
Bobby Barcliff
Jim McCallum

James Love
Larry McGraw
Robert G. Long
Kelly Summerville
Gene Mitchell
Bill Plott
Ted Daly
Brice McLaughlin
Ike McLaughlin

INFANTRYMEN

Eugene Todd
Bobby Caldwell
Carl Chapman
Hal Harrill
Ralph Turner
Worth Wilson

Max Glasco
Carl McRorie
Andy Turner
Billy Parrish
Charles Hendrix
Jim Nance

FASHIONABLE BELLES

Nita Faires
Jane James

Sarah Orr

VILLAGERS AND COUNTRY PEOPLE

Ed Chastain
Mrs. Frank Garrett
Gene Wyatt
Juanita Collins
Lee Riley

Mrs. Hal Carnes
Larry McGraw
Ann Baucom
Mrs. Lillie B. Smith
Mrs. J. Lee Foley



Mrs. Price Gwynn, III
 George Gibson
 Nell Stephens
 Billy Barcliff
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The Narrator . . .

For they were great people, those Americans of the long lost years. Hearing again their story, let us discover anew the courage with which they challenged, willingly and recklessly, yes, and not a little gleefully, we suspect, the furies of a bold enemy's might.

They were men with marrow in their bones and steel in their sinews, and they walked with a spring in their stride, and valor rode upon their square



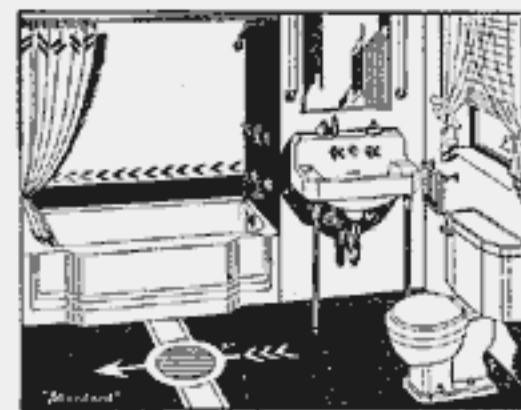
shoulders, and sometimes they tossed their heads proudly. And often a song burst from their hearts, and laughter sat upon their lips.

Mecklenburg in those days was an undeveloped empire that stretched from Anson, the mother county from which it had been cut off, to the uncharted, trackless reaches of the west. Here was the home of the Catawbas, who hunted the forests, fished the

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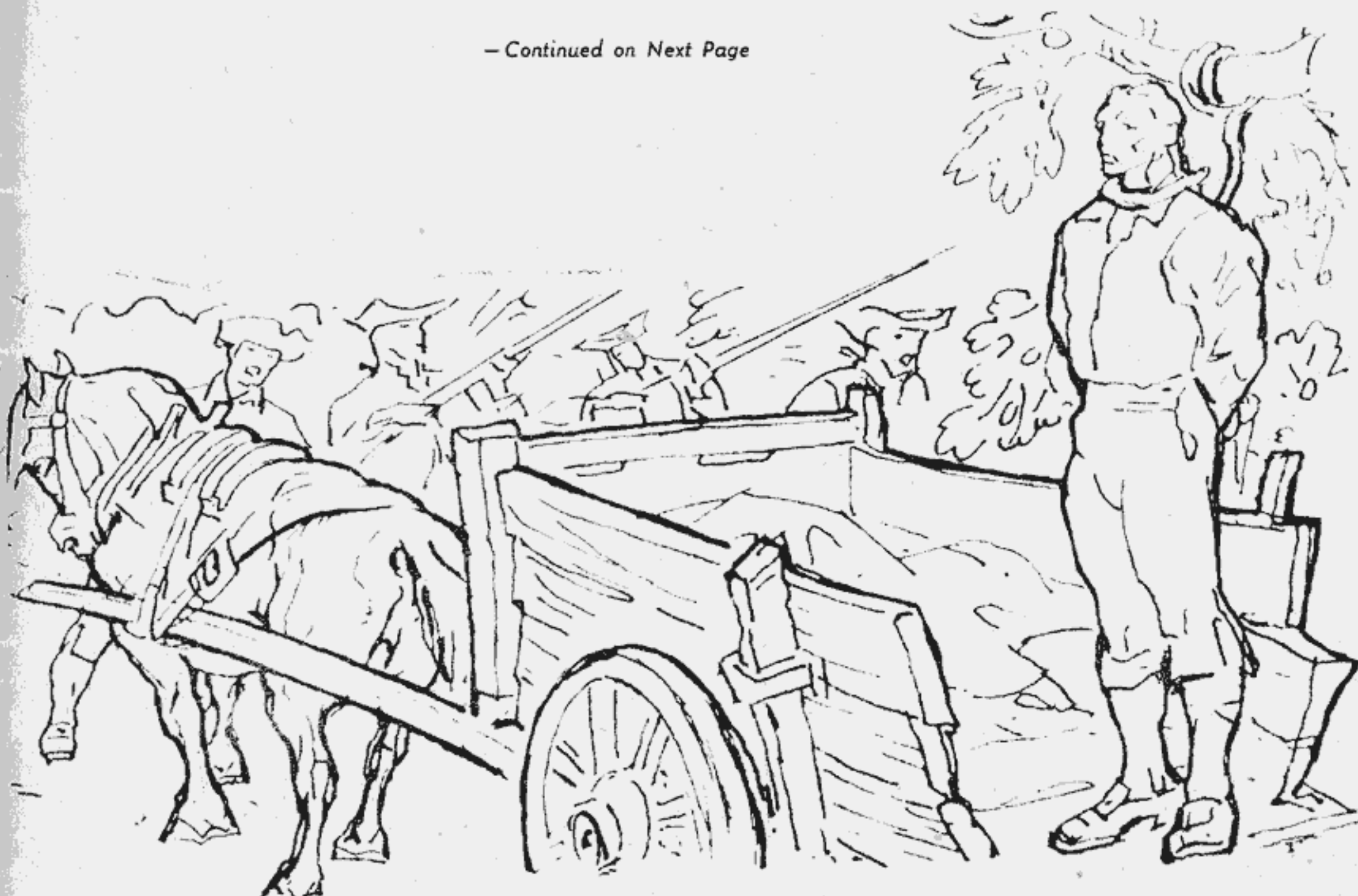
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The Narrator...

streams, pushed their rude canoes over the clear waters of the great river to which they gave their name.

Then came the white men. Southward from Pennsylvania and Maryland, through the great valley of Virginia, trudged staunch Presbyterians with their families, bringing few possessions except stout hearts and great pride and unyielding courage and simple, strong faith.



Westward from the coastal belt and upward from Charleston and the South Carolina Low Country came other settlers, Englishmen, bringing their Anglican faith, and French Huguenots and their light hearts, and stolid Germans and their Lutheran tenets, and here and there Swiss from the settlements on the coast, hardy souls pushing their way into the back country, seeking a better chance for themselves and their children, looking for an un-

—Continued on Next Page

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The Narrator . . .

disturbed free place in which to live and work and
worship, and love and play, and live their own lives,
and worship their own God, searching out freedom,
always looking for freedom.

So they came to Mecklenburg in the middle years
of the eighteenth century, and here they raised their
stout log houses of peeled yellow pine trunks or
oak or hickory or ash, and here they chopped out
clearings, and planted crops and reaped their har-



vest, and reared their children, new citizens of a new land; here they raised churches to Almighty God and sang their psalms and hymns and sat reverently through long and furious sermons, and worked out their allotted years and died and were buried. And sometimes in the back country, tragedy struck silently and swiftly.

And so the years passed and at the crossing of two straggling red roads at the crest of a small rise

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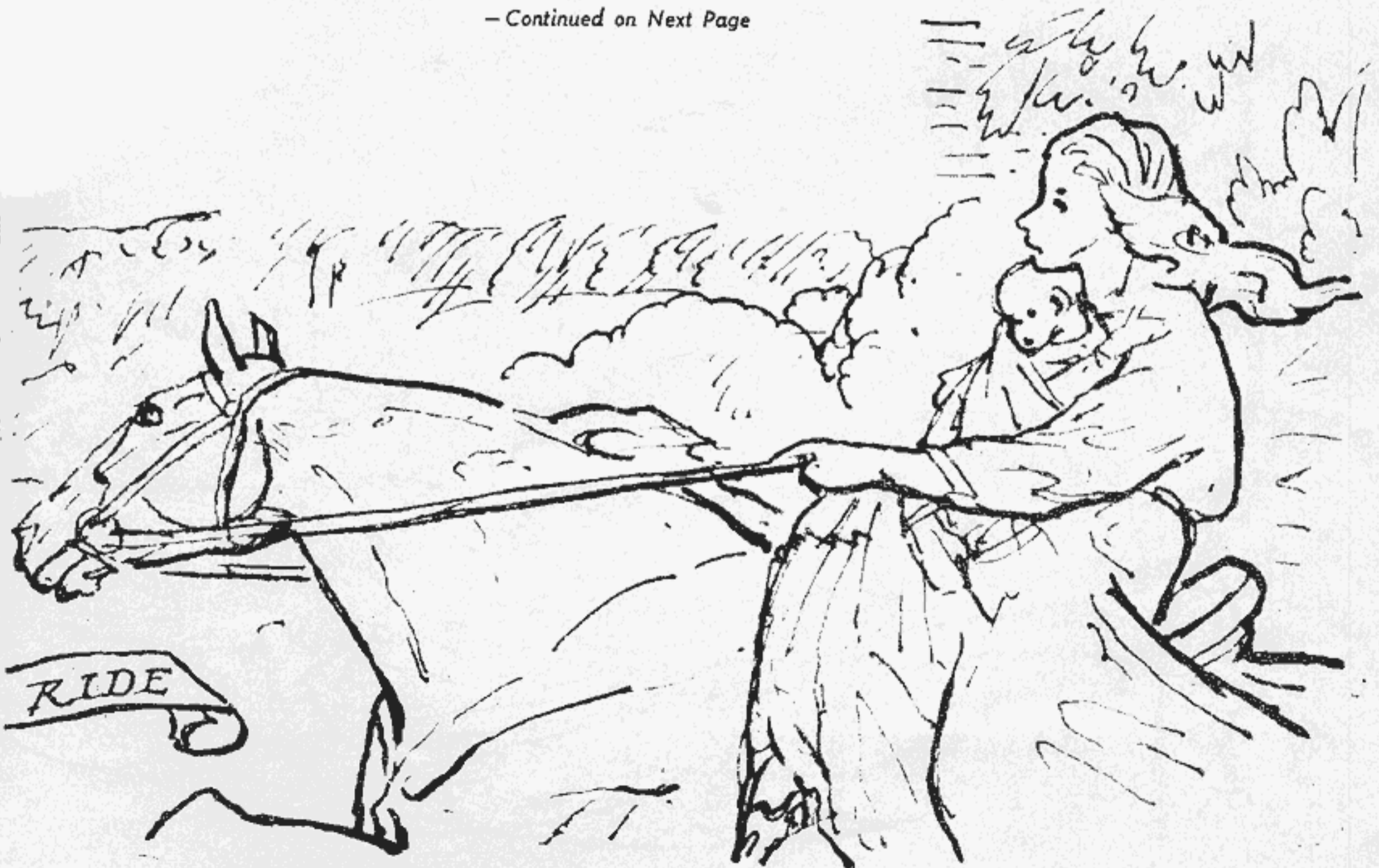
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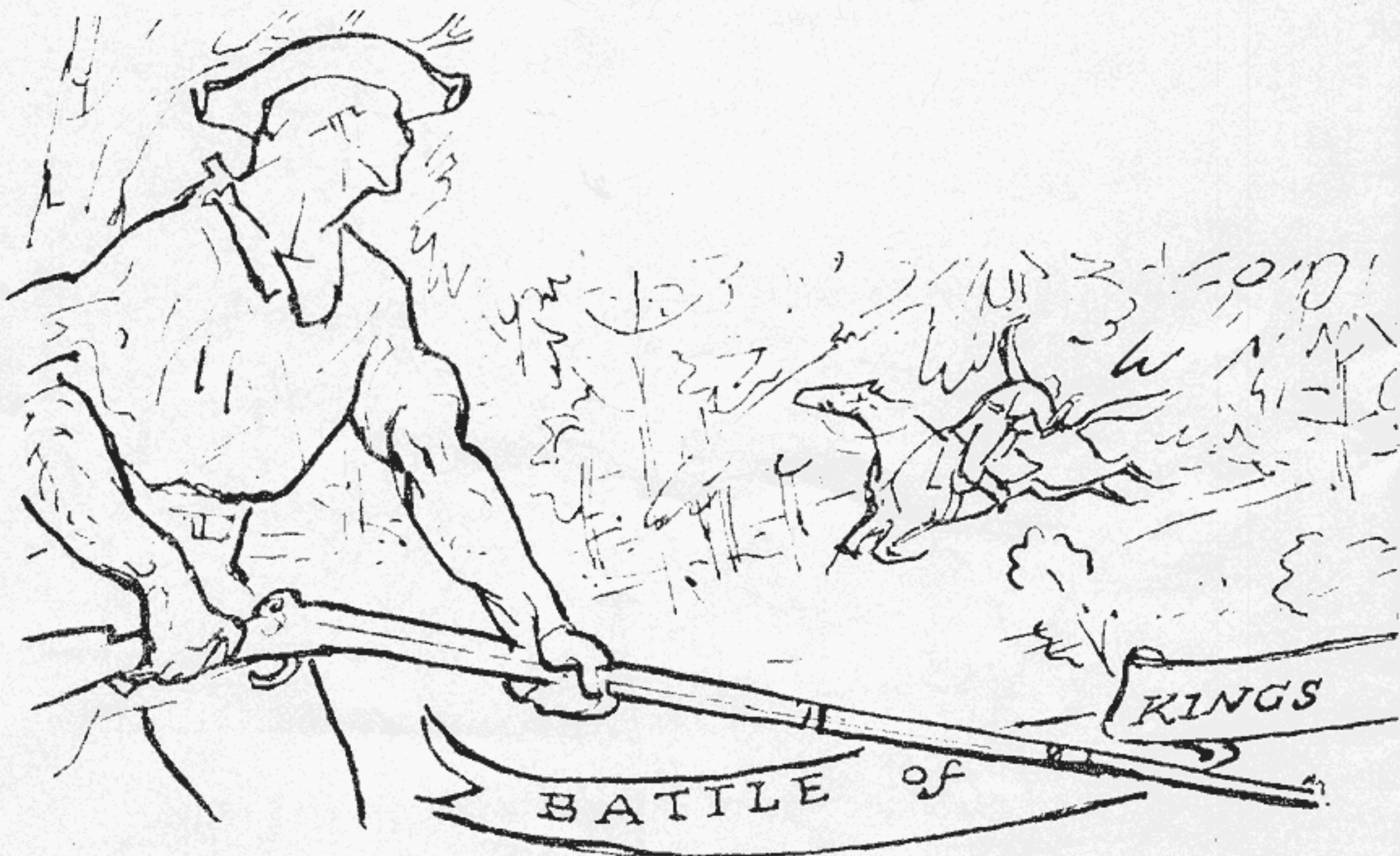
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The Narrator . . .

a tiny settlement developed. And the red clay land was laid out in lots, and log houses arose, and a tavern, and then another. And the village grew, and certain brave and clever souls, proud of their village and likewise cannily thinking to the future, chose for its name that of the young Queen of King George III, a blonde German princess from the province of Mecklenburg, for which they had already named their new county. They even ventured



—bold men—to hope that it would become the county town, and to give substance to their hopes they built in the intersection of the red roads a log court house, set high upon pillars, and stocks, and some—vain men—even suggested that in years to come the new town might rival Salisbury, fifty miles to the northeast. And so was born, almost two centuries ago—Charlottetown.

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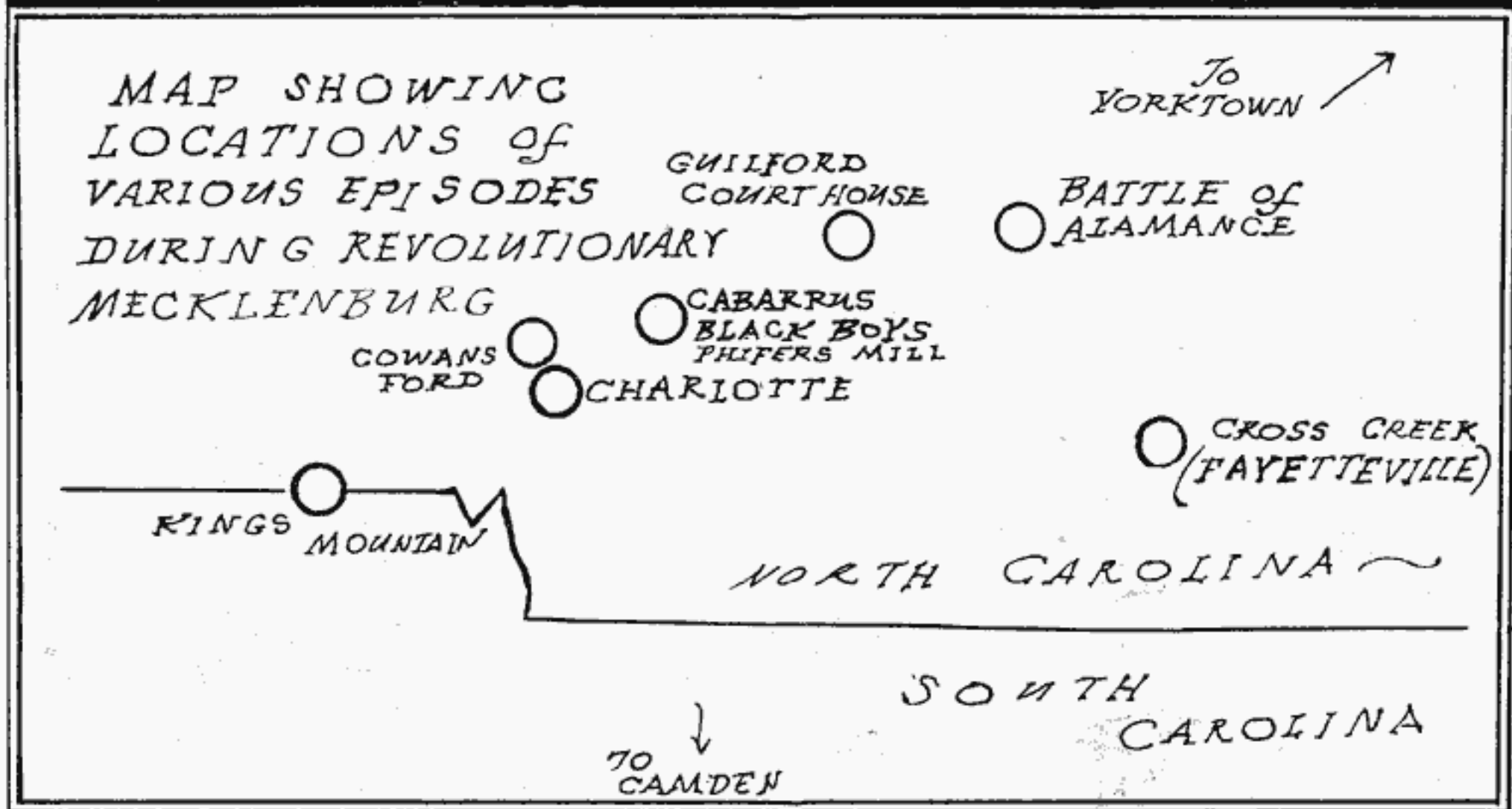
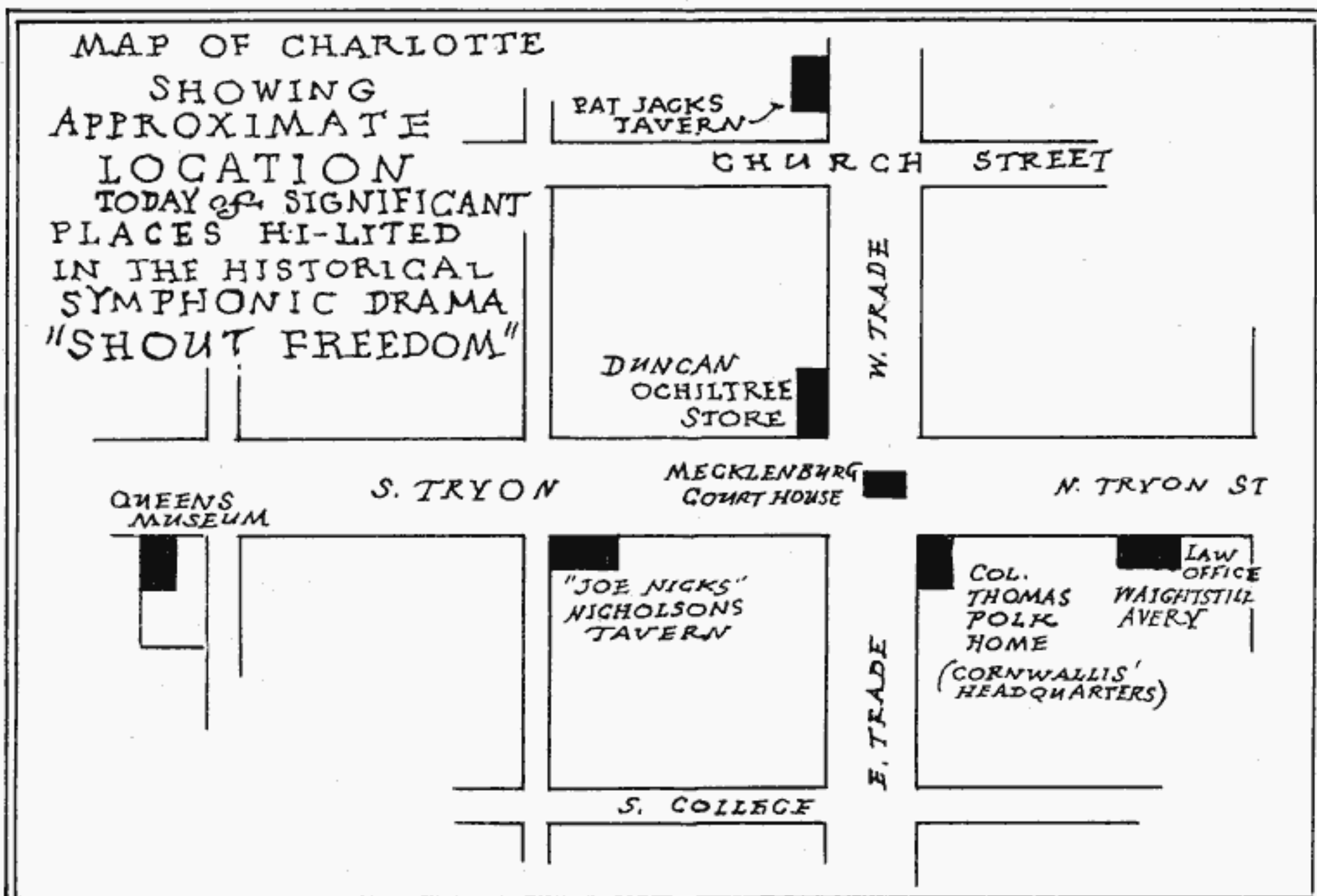
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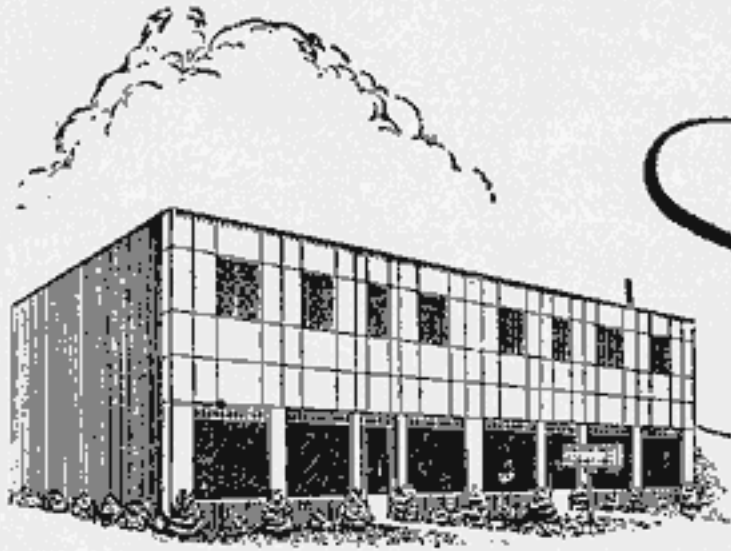
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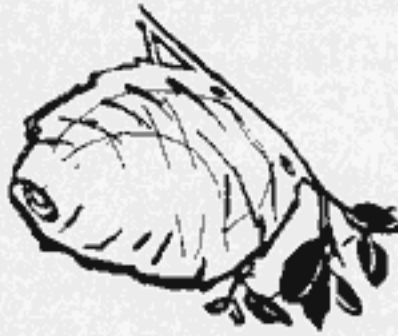
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Fri. Oct. 15	Rock Hill	Here
Fri. Oct. 22	Asheville	Here
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