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HISTORY OF DRAMA

IN

OGDEN

BY

BETH BROWNING "

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ACKNOWLEDGMENTS

My thanks are due to:

Dr. T. Earl Pardoe for his help, co-operation, and guidance of my work.

Moroni Olsen, Hazel Dawn, Margaret Tout, President David O. McKay, Rachel Middleton Jensen, Bonnie Ensign Campbell, and Alice Pardoe West for interview and correspondence.

Last, but not least, the assistance found in my mother, my brother, Dale, and his wife Jeanie.

This thesis was typed by Eloise May Gates.

PREFACE

I should like to call this thesis memories or fond reminiscences, but it is a school project, so I will settle for the more scholarly title of "The History of Drama in Ogden." I feel as if I am a tiny part of this fascinating history as a spectator. The early drama in Ogden does not seem so very far removed when I think that my grandfather was born in 1805. He was a neighbor of the Prophet, Joseph Smith, and migrated to Utah with other pioneers in 1851. He settled in Ogden and died there.

My father, Sam Browning, was born in Ogden, Weber County, in 1860 and died in 1943. He saw the town develop from muddy, wagon-rutted roads and adobe homes to the new iron stoves first brought in by the railroad that big day at Promontory in 1869. The first train whistle frightened the boys and even older folks into running a few blocks. Then came the gay 90's-- the beginning of industry and the machine age which revolutionized living habits. The two main factors of influence on drama were the coming of the railroads and the moving pictures.

What will tomorrow bring?

Many cultural histories have been written of Utah, but not one of Weber County. The purpose of this thesis is to develop the history of drama in Weber County. Particular interest is given to the stage and its evolution. Also, I include the outstanding leaders of this art, because they are the builders of this history. The hypothesis is that the present-day drama owes much to our pioneers of Weber County. This thesis is written in commemoration of these pioneers for our Centennial Year, 1947:

Let us raise the curtain on the past and see what has made our drama as it is today. In the hope that the spirit of this cherished art and cultural entertainment might be once more brought to the front, I present this "History of the Drama in Ogden."

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SECTION I

HISTORY OF DRAMA IN OGDEN 1847 - 1869

Ogden had been settled for twelve years before we find many evidences of drama.

In 1861, Bishop Chauncy W. West of Ogden erected a new barn, located on 2375 Washington Boulevard. He turned it over to the young people of the city as a recreation center. A newly formed dramatic society presented various entertainments and played in the outlying towns also. Among Ogden's earliest actors and actresses who enjoyed the hospitality of Bishop West were William Hancock, Mary Holroyd Thomas, Annie Rollins Jones, Ester Coffin, Miles H. Jones, Eliza Brown Critchlow, William Critchlow, Thomas Wadsworth, Gilbert J. Wright, Mary A. Jost, Annie Odell Wright, Mary Ann Jones, Moroni Thomas, James Switzer, John Henry Stanger, and Agnes McQuarrie Herrick.¹

During the pioneer period in Weber Valley, theatrical performances were presented in various small halls as well as at West's barn; but in June, 1870, Charles Woodmansee² provided a more suitable

¹ Milton R. Hunter, Beneath Ben Lomonds Peak (The Deseret News Press, Salt Lake City, Utah, 1944) p. 144

² Ibid. p. 143.

place than was heretofore available. He converted the building formerly occupied by the overland mail for stables into a theatre. It was a commodious structure, originally built of unfinished lumber. Woodmansee's theatre was located on the southeast corner of Grant Avenue and 24th Street.

In "the sixties" when the wards began to build their new meeting houses, there was much talent developed in ward dramatic clubs. Home Dramatic Associations were formed in the four city wards.³ They held meetings in the homes of members and would there practice the plays until ready for the final rehearsals in a ward hall.

William Purdy was the director of the Second Ward Dramatic Association in 1885. Annie Newman Middleton took many humorous parts. Elizabeth Ensign Wardle took many dramatic types, others were George Wright, Annie Welch Jackson, Emily Newman, Delamatier (Annie's elder sister) and T. Sam Browning. One of the first plays presented in the Second Ward was "Lady Audley's Secret."⁴ Lady Audley was played by Emily Newman. Another play was "The Fisherman's Wife." Annie Welch played the fisherman's wife who walked in her sleep. Later members of the group were Anthony Carr and Johnie

³ Ibid. p 144.

⁴ Interview with Rachel Middleton Jensen who has been an active member of the Second Ward Dramatic Association for seventy-eight years. Interview occurred February 1, 1947, at Ogden, Utah.

Carr, with their English accents, John L. Herrick, Milt Purdy, Joseph Coons, Zelta Ballenger, Gladys Ensign, George Shorten, and Hazel Jackson Ferral. Many nights this group practiced at the home of Ann Emmett Browning at the corner of Twenty-Seventh and Adams Avenue.

The very earliest performances in the wards were given purely for recreation, but soon ward shows were a profitable means of raising money to pay for the buildings and other community enterprises.

The footlights were candles or kerosene lamps. The curtain was home-made and painted, attached by pulleys and ropes to rings in the ceiling. This type of curtain creaked up and down when it did not stick half-way.

In one of the Second Ward plays Sam Browning was to be pushed from a balcony and fall into a barrel of water backstage to make a splash. He was pushed, but struck his ribs on the edge of the barrel as he fell. It almost knocked him out, but he made it back to the stage for the next scene in spite of being a bit pale and winded.⁵

W. J. Critchlow was an outstanding comedian in

⁵ Interview on September 1, 1943, at Ogden, Utah, with T. Sam Browning, former mayor of Ogden, and resident of the Second Ward for eighty-three years.

the First Ward Dramatic Association. He started out when a young boy as Albert in "William Tell." He stood up courageously under the shooting until the opening night when he became frightened and fled just before the arrow hit the apple on his head. Others in the First Ward plays were Henry J. Garner, James Burk, Datus Ensign, Hyrum Wood, Solomon C. Stephens, Sam Fowler, Hattie Critchlow, and W. F. Critchlow. This group also put on some of the Shakespearean plays.⁶ Lenora Farr Pardoe, Minnie Woodmansee, Jr., Ethel Johnson Taylor, Winnefred Woodmansee Poulton, Charles Farr, M. Charles Wood, John McGregor, and Clarebel Woods Wallace were other members who acted in early First Ward plays.⁷ In 1875,⁸ the Fourth Ward Dramatic Company performed before packed houses in a two-story brick schoolhouse situated where the Madsen Building now stands. John F. Smith painted the scenery. The money received for admission was turned over to the Ward benefit fund.

The Third Ward Amateur Dramatic Association, composed of members of the Mutual Improvement Association, was organized in January, 1881. Its first per-

6 Interview with W. J. Critchlow on September 1, 1943, at Ogden, Utah. He has been an active resident of the First Ward for seventy-six years.

7 Interview with Dr. T. Earl Pardoe, January 11, 1947

8 Interview with Dr. T. Earl Pardoe, January 14, 1947

formance, entitled "Once Upon a Time," was given in the Third Ward School, a small frame building situated just north of the present Grant School. Some of the early plays given in the Third Ward were: "The Lancashire Lass," "The Dream of Wealth," "Blow for Blow," "The Dunducketty's Picnic," "The Lost Loaf," "The Dead Witness," "Better than Cold," and "La Feenminnia."

The theatre called the Union Opera House⁹ located west of 321 Twenty-Fourth Street, was erected in 1878. It remained Ogden's principal theatre for drama and community entertainments until the Grand Opera House (Orpheum) was built in 1890. The members of the Third Ward Amateur Dramatic Association made their first appearance in the Union Opera House in 1882. They presented for the first time in Ogden the thrilling drama "Among the Breakers." The cast was as follows: Thomas B. Evans, H. H. Goddard, B. F. Gwilliam, Frank Greenwell, H. H. Thomas, T. Y. Stanford, Mercy Burton, and Marian, Elizabeth, and Amelia Stanford. The company presented many plays, including comedies, each year until 1889. Music before and between acts was furnished by Ole Berkoel's orchestra.

Ogden was very proud of its famous Brass Band. It was the first band organized in Utah and made its

9 Hunter, op. cit., p. 144

appearance on Pioneer Day, July 24, 1856. The organization consisted of Walter Baker, leader; Alfred Barrett; Richard Douglas; John Farley; William Poulter; Abraham Chadwick; C. Benson; Joseph Robinson; William Aston; John Evans; John Storey; John McQuarrie; and John Pincock. In 1864, the band organized a minstrel show and made a trip as far north as Logan, playing in the various settlements for the purpose of purchasing uniforms. They succeeded in raising \$1,000 for which Ogden's tailors made the uniforms. The band was often called by Brigham Young to play at the General Conferences of the Church. Under the leadership of R. William Emmett, in 1882, it was considered the finest organization of its kind in the Territory of Utah. It was no uncommon thing for a band of cowboys to hold up the train on which this band traveled and delay it for fifteen to thirty minutes while it played them a tune.¹⁰

The early-day drama of the pioneers was one in which the whole community took part. It was a social entertainment and growth both for the audience and the actors. It was even more than this for it was a great medium for life analysis.

¹⁰ Ibid., p. 142.

Brigham Young said: 11

Upon the stage of a theatre can be represented in character evil and its consequences, good and its happy results and rewards; the weakness and the follies of man, the magnanimity of virtue and the greatness of truth. The stage can be made to aid the pulpit in impressing upon the minds of a community an enlightened sense of a virtuous life; also a proper horror of the enormity of sin and a just dread of its consequences.

Soon after the establishment of Ogden City, colonies began to spread throughout Weber County, and a total of twenty-two towns were thriving before the close of the nineteenth century. Most of these towns had dramatic organizations and produced their own plays. These people also attended many Ogden plays.

11 Dr. T. Earl Pardoe, Theatre Arts (General Board of the Mutual Improvement Association, Salt Lake City, Utah, 1942), p. 94.

See Appendix Section II for the details of the various Weber County towns.

SECTION II

TRANSITION 1870 - 1902

A new era had come to Ogden with the railroad in 1869. It, however, was not an overnight change, but rather the slow evolution that time and men combined give a landscape. Up to this time most of the pioneers were all of the same religious faith. They had the same fundamental beliefs that guided their actions. The gold rush of "49" brought many people through Ogden and Salt Lake City. This had some effect on the people, but was not permanent. The railroads, however, brought a new element to Utah. Most of the new people were not members of the Church. The thriving frontier settlement of Ogden in 1860 had increased to 3,127 people. By 1880 the frontier as a definite factor in the lives of the people was disappearing. Businesses were flourishing, and Ogden was a rising city.

A glance at the advertising sheet of the Ogden Junction of November 29, 1875, gives:

"Ogden Theatre. One night only; will positively appear Mrs. George Ware's Opera Boufee Company in

connection with the Lenton family. Admission \$1.00, gallery 50¢. Charles Atkins, manager."

In 1890, the Grand Opera House was built. It is now called the Orpheum Theatre. It is next to the Hotel Ben Lomond on Washington Boulevard at Twenty-fifth Street, for years known as the Reed Hotel, then later as the Bigelow Hotel. In March of 1889, the business men decided to form a local stock company to erect and operate an opera house in the city. S. W. Pershaw was appointed chairman, and E. A. Daniels, secretary of the organization. The following men were appointed as a committee to solicit subscriptions to a proposed fund of \$50,000: A. S. Condon, A. W. Swan, F. J. Kiesel, Frank J. Cannon, H. L. Griffin, John A. Boyle, L. B. Adams, J. C. Armstrong, H. S. Young, and E. A. Daniels. The men who really built the theatre were: David Eccles, Joseph Clark, John and Matt Brown-
ing.

After completion of the Grand Opera House, the first performance was given by Emma Abbott. What a day that was for Ogden! A Grand Opera House! Emma Abbott, the nationally popular dramatic star, was secured to open this new thespian palace in December; for the next day she was to appear in Salt Lake. The workmen

hurried the work along. I remember hearing my father tell of stopping a fight between two plasterers when passing the building one day. In spite of the damp, plastered walls, especially up on the stage, the big night arrived. Emma Abbott caught a cold that night and appeared in the Salt Lake Theatre the next night and died later of pneumonia. For over twenty years Ogden booked the same companies that played in the Salt Lake Theatre, trying to rival the capital city. Many famous actors and actresses appeared on this stage. Among the many were: Sarah Bernhardt, Katie Putnam, Maud Adams, Otis Skinner, Henry Miller, Robert Mantell, David Warfield, Viola Allen, D. P. Higgin, Rustin Farnum, Fredrick Warde, and M. B. Curtiss, a comedian.

Other early theatres in Ogden were: the Union Theatre and the Variety Stage. The Union Theatre was the seat of more serious dramas and also the scene of dances. The Variety Stage had its home in a building that occupied a site on the south side of Twenty-fifth Street, a little below Grant Avenue. Charles C. Thatcher recounted that the members of the orchestra at the Variety House wore frock coats and silk hats on and off work. This theatre was closed for many years and used as a stock house for a bill-posting

Company. Then, in pre-moving picture days, Sawyer and Young reopened the place as a vaudeville house. Their programs were usually one hour in length, including an illustrated song and a short bit of crude motion picture. The Lyceum in the 80's ran to the early 1900's and specialized in vaudeville and variety until the moving pictures took over.

From the 1800's into the 1900's just before the moving pictures' day, was a golden era for the stage play. There were traveling companies playing in the Grand Opera House and in the smaller theatres. Also, the ward organizations had their plays with the local talent. Theatre parties with a group of friends were wonderful!

"The Coleen Bawn," a typical play of this period, was produced with local talent in 1888 in the Union Opera House on New Year's night. Admission was 50¢ with no reserved seats.

The cast included:

Myles no Coppaleen.	W. H. White
Hardress Cregan	George Shorten
Danny Mann.	W. Purdy
Kyrle Daly.	J. L. Herrick
Father Tom.	H. Scowcroft
Mr. Corrigan.	George Richens
Beatie O'Moore.	A. Scowcroft
Hyland Creagh	J. Jennings
Coop Flaherty	M. Gault
Eily O'Connor	Mary Pratt

Anne ChuteEva Moulding
Mrs. Cregan.Lizzie Ensign
Sheelah.Nannie Emmett
Kathleen Creagh.Lizzie Pingree
Ducie Blennerhasset.Ellen Pingree

This domestic drama was produced in three acts and to give a flavor of the play a synopsis of scenery and incidents is shown herewith:

Act I. Scene I. Tore Cregan, "By Killarney's Lakes and Falls," The faithful boatman. Ann Chute, a true daughter of Old Erin. The mortgage on the estate. Carrigan names his price. The intercepted letter. Danny the fox leads them astray.

Scene II. Danny Mann's hut--Father Tom Sobis "Tobacco is an Injun Wee," - Father Tom puts the oath on Eily "Oh my heart, oh my heart."

Act II. Scene I. The Gap O' Dunloe--Anne in the thunderstorm.

Act III. Scene I. Danny dying--Corrigan stumbles on a secret--the search--arrest for murder. An unexpected witness--"Myles' blessing and long life to the Coleen Bawn."

In the Second Ward on Thursday evening, April 24, 1890, under the auspices of the Sunday School, a charming operetta entitled "The Two Orphans" was presented. The conductor was Professor L. D. Edwards, and the

accompanist was McLoren Boyle. The characters were: Mary Cole, Marcia Hinchcliffe, Miss Douglass, Minnie Purdy, Wealthy Douglass, Aggie Herricks, Ellen Hinchcliffe, Mr. W. Hinchcliffe, Nellie Pearce, Lizzie Pingree, and Mr. R. C. McErwan.

The next evening a comedy, "Home," was presented with the following cast. This was April 25, 1890. The members of the cast were from the Second Ward, Ogden.

Alfred Darrison (Assumed name of Col. White)	
Mr. Darrison	W. H. White
Capt. Mountraffi	W. Purdy
Bertie.	R. C. McEwan
Mrs. Pinchbeck	J. L. Herrick
Lucy Darrison	Mary Ann Emmett
Dova Thornhugh.	May Pratt
	Lizzie Pingree

On Saturday evening the operetta was again produced. The admission was 35¢ each.

A play that helped the communities' interest in drama was a comedy, "The Gov'nor." By special request the Second Ward Dramatic Association reproduced this popular play in the Union Opera House on February 22, 1890. Ford's orchestra furnished the music. Admission was 50¢ and reserved seats were 75¢. The characters were: W. H. White, J. L. Herrick, William Purdy, T. Y. Standford, W. W. Browning, George Wardlaw, H. C. McEwan, William Newman, P. Anderson, Miss Emmett,

Miss Pratt, Miss Rearce, Miss Ensign, and Miss West.¹²

¹² The programs for the three plays shown above belong to Bonnie Ensign Campbell, teacher of English at Central Junior High School, Ogden, Utah.

SECTION III

MODERN 1903 - 1947

Ogden in this era expanded into a city. There was a cosmopolitan air that was a far cry from the small Mormon town of pioneer days. The population on December, 1946, was 51,927. The pioneers of Utah as well as Ogden had proved their love of drama and it continued to live. There were many strangling influences found in some of the "art-killing" picture shows, "closed shops" of the labor unions in the professional theatre, and lack of leadership in many communities. In the early 1900's, the stage play was the leading form of entertainment, but from 1903 on up to 1925, the moving picture was coming to the front. After 1925 the moving picture was the leading form of entertainment. The movies were a cheaper form, and one film could be produced over and over with less effort than a stage play. The movie lost much of the true artistic value of drama in this mechanized form. Changing the name of the Grand Opera House to the Orpheum Theatre as it succumbed to the moving picture was merely a sign of the times. A revival of the Community Theatre in about

1925 was evidence of the love still existing for the stage drama.

One of the first men to sense the importance of the cinema was W. W. Hodgkinson, an International correspondence school salesman in Ogden. He opened a Flicker House on Twenty-fifth Street in 1902, and charged 5¢ and 10¢ admission. It was "The Electric" where the Ogden Hotel now is. He conceived the idea of a distributing company and accordingly organized the first distributing company in the business under the name of W. W. Hodgkinson Picture Company. He became general agent for most of the then out-of-doors producers. He sold this company for a million dollars, after which it was renamed "Paramount."

Across the street from this Electric Theatre was the "Utahna Stock Company" with such names as James Cruze, of "Covered Wagon" fame, George Melville, director of "The Miracle Man," Luke Crawford, Billy Bitner, Betty Compson, et al. Influenced by Hodgkinson, they moved to Southern California right after the San Francisco earthquake and George Melford produced the first great picture show in the industry, "The Miracle Man," with such stars as Tom Meigham, Lon Chaney, Betty Compson, and "Pops" Dowling. James Cruze staged "The Covered Wagon"



"Pinafore" was produced by the
Elks Club in 1923.

The cast included:

Aeelaide Ashton

Mary Ensign

Bob Greenwell

Bob Jones

which gave the movies a new pattern for great pictures. The picture show houses now operating in Ogden are the Orpheum, Egyptian, Paramount (early days, Alhambra), Colonial, and Ogden (former home of the Utahna Stock Co.).

Some of the outstanding people in drama during this period of time in Ogden were: the Tout Family, Moroni Olson, and Dr. T. Earl Pardoe.¹³

During the early 1900's there were many traveling companies a week that produced entertainment in Ogden. On February 15, 1901, Scusa's "El Capitan" was produced. This is a list of attractions that followed:

Sorrows of Satan
 The Little Tycon Opera Co.
 Al. G. Fields' Minstrels
 Eugenie Blair
 The Evil Eye
 Robert Dowing
 Albinie Empire Vaudevilles
 The Rounders
 Tennessee's Pardner
 Haverly's Mastodon Minstrels
 The Prisoner of Zenda
 More Than Queen
 Rusco and Holland's Minstrels
 The Duke's Jester (with Fredrick Warde)
 The Brownies in Fairyland
 Two Merry Tramps
 A Bell Boy
 Nathan Hale
 Mary Stuart (with Helen Modjeske)
 A Stranger in a Strange Land
 The Star Boarder
 Knobs of Tennessee
 The Little Minister

¹³ Their lives are told in detail in the Appendix.



Mary Bonnie Ensign in "Pinafore."

Daniel Sully
 County Fair
 The Angel of the Alley
 Shooting the Chutes (Merry & Meck)
 Secret Service
 Human Hearts
 The Naiod Queen
 A Gilded Fool (with Ralph Cummings and Company)
 A Trip to Chinatown
 A Day and A Night
 Quo Vadis
 Fantinitza

In 1914 the Weber camp of the Daughters of the Pioneers presented a three-act play "The Daughter of a Pioneer" in the Orpheum Theatre on September 28th and 29th. The souvenir program was an elaborate thirty-eight page booklet. Kathryn B. Pardoe, Norma Sears Evans, and Lila Eccles appear in pioneer dress in a scene from the play on the cover of the program.

The first page gives this message: "The mission of art, music, and poetry is to express and reveal with a beauty beyond our attainments what we feel, what we love, or what we hope for. Many, or most of us, are capable of great feeling, but to few has been given the power of great expression."

The second page introduces the author with a picture. "Mrs. Jane W. Herrick, the wife of John L. Herrick, is the daughter of Mr. and Mrs. Joseph A. West, the granddaughter of Apostle Franklin D. Richards, and Bishop C. W. West, both prominent pioneers of Utah and



Mrs. Jane W. Herrick

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Weber County; the former having moved to Ogden in the early fifties. She is a native of Ogden. In addition to being the author of the forthcoming play, she has written other plays: "The Little Gray Lady," "The Mother's Lullaby," "The Musical Dream," and "Duty, or Her Son," also the music and libretto for a children's opera entitled "Little Bo-Peep," all of which have been very successfully produced.

The play was produced under the direction of T. Earl Pardoe and the cast in order of appearance were:

Bishop Benjamin Marsden, spiritual adviser of camp.
 Willie and Millie, two children. Henry A. Anderson
 Betty Marsden, unused to prairie life. Billie Gunnell and
 Patsy O'Brien, a youth. Teddy Wetherspoon
 Capt. Spencer, U. S. A. Norma S. Evans
 Lieutenant Hodge. Wilford Shurtleff
 Ruth Richards, a daughter of a pioneer. Moroni Olsen
 Mrs. O'Brien, mother of Patsy Joseph Williams
 Little Soldier, Sioux Indian. Kathryn Pardoe
 Big Soldier, Chief of Indians Lila Eccles
 William Richards, Indian scout of
 the Pioneer Party Mathias Tanner
 Robert McKengie, a young scout. Conrad Hanson
 John D. Halladay, captain of the
 Pioneer Party William J. Reckham
 Judge Hammond of the U. S. Court. Clyde Greenwell
 U. S. Lieutenant Johns. L. W. Richards
 Indians. Harold Ballenger
 Leonel Farr, Wallace Browning, Oliver
 Ellis, Ralph Shorten
 Soldiers Dow Browning, Desmond Parker, Charles
 Swenson
 Immigrants Pleasant G. Taylor and wife
 Mrs. Kate Topense (Second white child
 born in Utah) Mary Keller
 Mary Merrill Swenson, G. Farley, Cecil Farley, Acon
 Rich, Charles Swenson, and Dell Flygood.



"Bo Peep" by Jane West Merrick was produced at the Ogden, Theatre in the summer of 1911.

The cast included:

Boy Blue.....	Josephine Shorten
Bo Peep.....	Leona Johnson
Cupid.....	Francis Browning
Page.....	Connie Payne
Sunbonnet.....	Mary Ensign
Pedlar.....	John Shorten

Act I. Time: In the fall of 1856. A spring in the Rocky Mountains. The pioneers are camping for the night.

Act II. Time: Late Summer of 1858. Prior to the coming of Johnson's Army. Scene: Interior of the Richard's home in Salt Lake.

Act III. Time: July 4, 1858; the people have returned from South. Scene: Exterior of the Richard's home.¹³

The band was furnished by the Weber Academy under the direction of Professor W. W. Nichols (father of Red Nichols).

The script to this play has unfortunately been lost. Many people have tried but have been unable to find a single copy.

A comic opera, "Piff, Puff, Peff," was presented by the Elks Club in about 1912. Members of the cast included: Bob Hogen, Bob Major, now running a dramatic school in Hollywood; Bessie Blair, Florence B. Johnson, Lawrence Boyle, Agnes Warner, and Lillian Scott. This opera was exchanged with Logan and Salt Lake City.

In 1916, Mrs. J. R. Merrell, Mrs. J. Seaman, Mrs. Knisley, and Mrs. Eber Piers organized a branch called the Drama Club from the Historical Club. There were thirty members. The first play they produced was "Laughter of the Gods," and later "Pride of the Market."

¹³ This program belongs to Rachel Middleton Jensen of Ogden, Utah.

The Little Theatre Guild was incorporated about 1924 and produced many a good play before dying out. They presented many plays in the Rex Theatre on Twenty-fifth Street and Weber College. Some of the directors were: Katherine M. Northup, Sidney D. Badcon, Helen Becker Badcon, Mary Rae Piers, and Bertha Eccles Wright. Sidney Badcon has played every part in "The Drunkard" in which he has been playing for many years in Los Angeles.

Bertha Eccles Wright has been an outstanding leader in Ogden drama for many years. The son of this talented dramatist is William Eccles Wright. He is giving promise of an important movie career. Her Sister Lila Eccles Brimhall has also been another leader. She has been teaching speech at the University of Utah for many years.

On occasions the Drama Club and Little Theatre Guild would present a play together in combination as the Community Drama Association. The Drama Club and Little Theatre Guild finally evolved into the present Ogden Community Theatre with the organization of Weber College and Ogden City's Recreation Department. The last play the Ogden Community Theatre presented was on March 6th, 7th, and 8th, 1947. The play was "My Sister Eileen," directed by John Grover Kelly, teacher



"The First Mrs. Fraser" was presented by The Little Theatre Guild
in 1934. The cast included:

Delores Eccles
Thatcher Allred
Kathryn Northrup
Glen Judd
Esther Clawson
Horace H. Walker
Fred Nixon

of speech at Weber College.

The Little Theatre Guild presented "The First Mrs. Fraser" beginning October 4, 1924. The cast in order of appearance were: Thatcher Allred, head of the Speech Department at Weber College, Esther Clawson, Fred Nixon, Kathryn Northup, Horace W. Walker, (his son Robert Walker has won great acclaim in the movies), Glen Judd, Constance Bunnell, and Delores Eccles.

Others who have taken parts in productions are Lorna Crockett, M. C. Tanner, Jeannette Morrell, Virginia McNamara, Paul Thatcher, Harold B. Crompton, Mrs. Richard Badger, Robert Brown, Mrs. Lucille Chambers, Mary Woolley, Richard Badger, Elizabeth Tillotson, Paul Badger, Ellen Halgren, Margaret Bette, Leon Cowles, Julian Stephens (the present president of the Ogden Community Theatre and a very active member), Kent Bromwell, Rowland Carry, Mark Child, Minnie Moore Brown, Fred Taylor, Ruth Thatcher, Helen Becker, Barbara Foulger, Sidney Cole, Mary Alice Loss, Beatrice Debbs, Gilbert Telhurst, Mrs. Stuart F. Dobbs, Junius Tribe, John L. Shorten, Margaret Schmalz, Dan Alsop, Paul Bett, Shelia Ashley, Nancy Barker, Welden W. Taggart, Mildred Bramwell, Mildred Eubank, Marcus Austad



"The Queen's Headsman" was presented in the Little Theatre Guild in 1936. The cast included:

Leon Cowles

Julian Stephens

Fred Nixon

Ellen Halgren

Paul Thatcher

Sidney Badcon

Kathryn Northrup

(now in radio work), Alice Pardoe West, sister of Dr. T. Earl Pardoe, entered drama when 16 years old and has always been active. She is now writing for the Standard Examiner. Mickey W. Burdett, Mrs. Clyde Greenwell, and Ernest McKay.

There is to be a Centennial play in Ogden, and the following article was found in the Standard Examiner on April 13, 1947:

"It's coming soon! That stage play, "The Pride of the Market." which really is Centennial, for its initial presentation was given just a hundred years ago in London and at the Olympic theatre in New York the following year.

"This French comedy, of the Louis XVI period, which was written by a popular French playwright of those days--J. R. Planche, Esq. will be presented for twelve nights at the Ogden Fourth L. D. S. Ward Hall as a Centennial offering by the Ogden Drama Club and the eight L. D. S. stakes of the city. Mrs. Eber Piers and Mrs. Bertha Eccles Wright are producing it.

"The comedy has special significance for Utahns at this time because it was the first play to be presented in the old Salt Lake Theatre. The theatre was dedicated with this play March 6, 1847, and its first paid performance was given the following night. Its capacity was wholly inadequate, we are told, to hold the people on that first night, with the crowds beginning to gather as early as 5:00 P.M. Top prices were 75¢ for the first and second circle and 50¢ for the third circle. The proceeds from the tickets consisted of far more than

money, according to the records. In those days, we are told, they bought their tickets with whatever they had to substitute when they couldn't spare the money.

"The original Salt Lake Theatre cast may strike a familiar note to Ogdenites as a great-great-grandparent, uncle, aunt, or cousin, for some of the names appear in Utah's early history. An old program reveals the case as John P. Cains, Henry Maiben, J. M. Simmons, R. H. Parker, David McKenzie, H. B. Clawson, S. D. Sirrine, Mrs. Woodmansee, Mrs. Margaret Clawson, and Mrs. S. A. Cook.

"The cast for today's performance includes Mrs. I. Bruce McQuarrie, Miss Jeannette Morrell, Miss Janet Stewart, Dean Hurst, Wallace Budge, C. Williams, Elliot Nolan, F. Taylor, and Ray Jones.

"The opening performance will be May 1, with the Ogden Drama Club as hostesses and sponsors."

The schools of Ogden have played an outstanding role in amateur drama by fostering the dramatic tradition and finding and developing dramatic talent.

Miss Dorothy Divine in 1928 directed "Mary the Third" and in 1929 "The Patsy." "The Patsy," a comedy in three acts was presented in the Egyptian Theatre, December 14, with the following cast: Richard McKay, Rebecca Ririe, Lyzena Payne, Eleanor Stevens, Charles Hausley, Keith Corry, Bernice Lawson, Walton Foulger, and Kent Bramwell.

Miss Stahol's direction of "The Poor Nut" was at

the Weber High School Auditorium on December 5 and 6, 1930. The cast was as follows: Walton Foulger, Eleanor Stevens, Richard McKey, Dorothy Knowlden, Tom O'Neill, Hugh Ford, Dee Bramwell, Ben Cartwright, Enoch Thorne, Foss Heiner, Porter Anderson, Andrew Brunette, and Delmore Weese.

Always a big affair, the annual school play is a seventh heaven for aspiring amateurs. Under the capable direction of Mary Woolley, Ogden High School presented in 1935 "Cappy Ricks." Fred Nickleson in the title role of Cappy Ricks hid his seventeen years behind the grease paint and donned the sixty years of "Cappy" like a veteran. Others in the cast were: Bob Buswell, Virginia McNamara, Elyada Carlson, Allen Shively, Norma London, Lorry Evans, Marian Smith, John Davis, Frantyen Todd, Stratford Smith, and Conrad Smith.

"Big Hearted Herbert" was presented in 1936 by Miss Woolley with the following cast: Wayne Bundy, Ruth White, Roberta Liming, Walter Feeneluis, Herbert Smith, James Andrews, Elyada Carlson, Robert Polidorr, Jo Ann Smith, Emil Edsinga, Pat Quinn, Betty Jean Neil, Josephine Thornton, and Ross Glösmann, business manager.¹⁴

After weeks of memorizing and endless rehearsing in 1937, Miss Woolley presented "Honor Bright." The

¹⁴ From the Ogden High School's yearbook the Classicum for the years 1928, 1929, 1930, 1935, 1936, and 1937.

cast included Glenn Brewer, Everett Judd, Dean Williams, John Neal, Dale Browning, Ross Ekins, Spencer Savage, Joy Wilson, George Petty, Jack Campbell, Virginia Loveland, Eva Rogerson, Shirley Williams, Helen Greaves, Alys Odell, Aurline Osmond, and Mariane Garner.

The Speech Department of Weber College, under the direction of Thatcher Allred produces several plays a year.

Who can forget the "daisy bud" chorus or "fairyl-land" plays given by the grade schools. The grade schools which have added their bit to the drama in Ogden are the Dee, Grant, Hopkins, Lincoln, Pingree, Lorin Farr, Madison, Quincy, Polls, and the Sacred Heart Academy.

The junior high schools which produced plays for the students and parents are the Lewis, Central, Mound Fort, and Washington.

In the fall of 1850 ¹⁵ two buildings were erected specifically for school and church purposes. Here the three "R's" were taught. One stood in Farr's Fort, and the other in Brown's Fort. Tuitions were payable in produce. In 1868 ¹⁶ the Legislative Assembly passed the "Common Schools Act." This required a tax on the people for a public school fund to be apportioned on

15 Hunter, op. cit. p. 522

16 Ibid., p. 524

the school age population of each district. In 187~~9~~¹⁷ the taxpayers voted a levy for the erection of the Central School. This far surpassed anything that the citizens of Ogden had undertaken in educational buildings. In this building many school plays were produced.

SUMMARY AND CONCLUSIONS

The first four wards of Ogden were the outstanding leaders of drama in the early days. Section One deals with this period from 1847 to the coming of the railroad in 1869. It was in the "sixties" that the wards began to build their meeting houses. The ward drama clubs were very active in this period and produced plays in the new buildings. In 1881, the Third Ward produced a hit of which we have a record, as did the Second Ward in 1880, the Fourth Ward in 1875, and the First Ward in 1889. After 1869, the wards lost some of their audiences to the professional traveling groups.

The coming of the railroads in 1869 had a changing effect on Ogden's drama. Many new people came who were not members of the Church. Up to this time, most of the pioneers were all of the same religious faith. These new people created a demand for theatres other than the community "ward play." They had many different tastes and ideas and made them known. This new element took much away from the amateur groups, but added to the demand for professional plays. The railroad brought in these professional

groups. Mixed audiences attended these plays. After the turn of the century, the newspaper would announce the plays and sometimes give a criticism and the reaction of the audience.

The Second Section, which is the transition period runs from 1870 to the beginning of the movies in 1902. The Union Opera House was built in 1878, and this building trend to house opera resulted in the Grand Opera House in 1890. The stage reached a golden era during this period.

In the third period, or last section, from 1903 to 1947, amateur drama still existed after the coming of the railroads; but the movies gave drama its second killing blow. Even the professional groups from the East and around Ogden could not continue against the movies. Only the occasional school and ward play kept alive the amateur drama. The schools and wards fostered the dramatic tradition by finding and developing dramatic talent. A revival of the Community Theatre in about 1925 was evidence of the love still existing for the stage drama although the moving pictures were the leading form of theatre entertainment in this period.

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APPENDIX

SECTION I

EARLY HISTORY OF OGDEN 1847 - 1869

The theatre has contributed unmeasured artistic and cultural influence to the lives of Utah's people. Drama played an important role in the development of the West and left a treasure house of memories. The pioneers who came to Utah from 1847 to 1857 were lovers of the theatre. A majority were from farm areas near the cultural centers of the East. These people had already developed an appreciation of the fine arts influenced by their European ancestry. Later, many converts to Utah came directly from the Northern European cities such as London, Copenhagen, Berlin, and Dublin. They were accustomed to the refinements of a civilized and cultured life. We can look with pride upon the achievements of the founders of Utah in the arts.

Joseph Smith, the Prophet, thought so highly of drama that he formed a dramatic company in Nauvoo, Illinois. These performances helped to satisfy the theatrical taste of the people. As early as 1850, three years after arriving in Salt Lake City, plans were formulated to establish a dramatic association and culminated in the building of the Salt Lake Theatre in 1862.¹ The old Salt Lake Theatre which Henry Miller

¹ George D. Pyper, The Romance of an Old Play house, (Salt Lake City: The Seagull Press, 1928), p. 74.

called "Temple of Art in the Desert" was a symbol of the theatrical activities of the various communities of the state. Home dramatic organizations, schools, Sunday Schools, Primary Associations, and civic groups produced dramas, pageants, and cantatas which furnished entertainment as well as brought out the native talent in the people themselves. George D. Pyper has beautifully told the story of this theatre in The Romance of an Old Playhouse. He tells of the drama the pioneers presented for their entertainment on the barren plains, of the Bowery and Social Hall, and the end of the Salt Lake Theatre in 1928, after fifty years of service.

What was going on north of Salt Lake City at the site of present-day Ogden?

Before the arrival of the pioneers in Salt Lake Valley in 1847, this region was known only to the Indians, trappers, and explorers. In 1822, the Rocky Mountain Fur Company sent out many young men such as James Bridger and Etienne Provot. These men were prominent in the pre-colonizing history of Weber County. During a summer evening in 1824, a group of these trappers was camped near the junction of the Weber and Ogden Rivers. They were having a peace parley with the Red Men and smoking the Calumet. The Indians did not

want fire-arms on the men, fearing them to be bad medicine. Knowing the superstitious whims of the Indians, the men set aside their arms, and at a signal the Indians fell upon the party with knives which were concealed under their robes. Eleven men were killed, but four escaped to Cache Valley, Provot being one of the more fortunate.²

John C. Fremont, a scientifically-trained government explorer, visited Weber County in 1843 and made many noteworthy observations. From the banks of the Weber River, Fremont wrote:

Immediately at our feet we beheld the object of our anxious search--the water of the Inland Sea, stretching in still and solitary grandeur far beyond the limit of our vision. It was one of the great points of the exploration; and as we looked eagerly over the lake in the first emotions of excited pleasure, I am doubtful if the followers of Balboa felt more enthusiasm when from the heights of the Andes they saw for the first time the great Western ocean.³

Miles Goodyear, a trapper, built the first permanent home in Utah on the Weber River in 1845. He brought his Indian wife Pomona and erected three log houses enclosed by a stockade of logs. He called it Fort Buenaventure which means "good venture."

² Milton R. Hunter, Beneath Ben Lomond's Peak, (The Deseret News Press, Salt Lake City, 1944), pp. 14-15.

³ Ibid., p. 31.

Captain James Brown,⁴ of the Mormon Battalion, was sent to purchase the Goodyear holdings for \$1,950 on November 24, 1847. Goodyear was very willing to sell at this good price. The High Council in Salt Lake City directed the purchase. Captain James Brown had \$3,000, part of which belonged to members of the Mormon Battalion and the rest to himself. This was the money used to purchase the land which was a direct grant from the King of Spain. Captain James Brown retained only two or three hundred acres of this immense tract of land. The remainder was turned over to the colonists without cost.

On January 12, 1848, Captain James Brown sent his two sons to take care of the livestock left by Miles Goodyear. Two months later, families were moving into this new district. The name of Brownsville had more appeal to the Mormon settlers. Brigham Young selected the site for Ogden City on September 3, 1849. He proposed that the people call it "Ogden City" in honor of the famous Hudson Bay trapper Peter Skene Ogden, and because of the river on which it was located. The first recorded use of this name was on January 31, 1850. Governor Young signed a bill passed by the General Assembly of the State of Deseret

4 Ibid., p. 31.

on that date which named the region comprising the northern settlements in Weber County. Lorin Farr was sent to Ogden to colonize the district, and the census of 1850 revealed the total population to be 1,141.

APPENDIX

SECTION II

DRAMA IN WEBER COUNTY COMMUNITIES

Marriott, located about three and one-half miles northwest from the center of Ogden City, had its beginning in 1849. Slaterville, adjoining it to the northwest, was founded three years later. At the extreme northern side of the valley, situated at the base of Ben Lomond, was North Ogden. Later it was divided and part became Pleasant View with Harrisville adjoining. To the southwest, adjoining Ogden, lay Riverdale and Burch Creek situated to its east. On the Weber River bed farther south lay Uintah. As the years passed, the settlements continued until the list of new towns included: Farr West, Wilson, West Weber, Taylor, Plain City, Warren, West Warren, Hooper, Roy, Kaneshville, Huntsville, Eden, and Liberty. A very good detailed account of each town is given in Milton R. Hunter's Beneath Ben Lomond's Peak.

It was the common practice of the Utah pioneers in the various communities to erect cooperatively a public building in which Church services, school, social, and civic meetings could be held. The drama, also, found its home in these early buildings.

In 1873, Alfred Berrett erected the first amusement

hall in North Ogden, The next one was built by Sidney Stevens.

Plain City ⁵ had had sporadic presentations of local drama but in 1871 organized with its best local talent. They were excellent and sought after by Ogden and neighboring communities. Edwin Dix from England was prime motivator and solicited the skilled brush of George Musgrove for scenery. It was some of the best scenery in the West, and was used for many years in the old adobe schoolhouse. This first set of reversible wings was later given to the Young People's Dramatic Club of the Mutual Improvement Association and finally to the school. Parts of it were in use as late as 1903. Additional members of this group were Louisa Moyes, Mary Ann Sharp, Charles Heath, and David Booth. Such plays as "Charcoal Burner," "Luke the Laborer," and "Ten Nights in a Barroom," were successfully presented.

In 1876 a younger group became interested in the drama. They selected the play "Arabella," learned the various parts, and presented it with Bishop Lewis W. Shurtleff's consent in the schoolhouse. The cast brought their own homemade candles to light the building and invited the town to attend free of charge. The

⁵ Dr. T. Earl Pardoe, Executive Manuel for Mutual Improvement Association (General Board of the Mutual Improvement Association, Salt Lake City, 1947), p. 12.

play was a great success, assisted by the music of the Adams Brother's Band. They played in other settlements and made \$400 as a winter's profit. The money was used for instruments for the brass band.

On the day of the show, tickets were purchased at the general merchandise store many times for farm products, twenty-five cents payable in chickens, eggs, butter, wheat, or vegetables.

In 1876⁶ West Weber organized its first Dramatic Association and produced excellent plays, even up to the present day. Their managers were Thomas Wadsworth, William Purrington, and James McFarland, a poet.

Communities would exchange plays with each other and what a turnout they would receive! City folks would wonder where so many people could come from when riding over the sparsely settled land. But people would come from miles around to see a play. These people enjoyed exchanging with other small towns because the turnouts were always larger than in the city. However, they did exchange, and still do, with Ogden Wards.

Hooper, situated west of Ogden by the Great Salt Lake, had its first settler in 1863. He was James Hale who gathered salt to sell. An adobe schoolhouse was built in 1871 and used for church and socials as well

⁶ Ibid., p. 12.

as drama. This building is now known as the "Pioneer Cottage." In the early 70's, Mr. Stone built a hall that was used for drama productions. In 1890 William Child, Nephi Hardy, George Higley, and others, built a frame hall five blocks west of the present meeting house. This hall would accommodate 500 people.

Daniel Farnlund built a brick hall for dancing and dramatics in 1900, but it was destroyed by fire in 1925.

Some of the early productions were: "Uncle Tom's Cabin," "Ten Nights in a Barroom," "Dot, the Minor's Daughter," "Frozen North," and "East Lynn." There would be about three or four shows a season, and the evening would end with a short farce or comedy act after the main play. These productions would play to the other towns. The actors would stock the scenery in a wagon and make a trip to the next town. Here they would be given a dinner free and after the play many times a dance was held.

Here is a list of people who were in plays:
Francis M. Belnap, Robert Cox, Anthony C. Christensen, Jane Manning, George and Frank Powers, John McDonald, Alma Flinders and his wife, Lou Soule, Jim Jones, comedian, George Heynes, villian, and Mary Ann Hynes, old lady, Charles Powers, Levi Cox, Minnie Parker Gwilliam, and Oliver Belnap.

The Brass Band would many times sponser a play for the town. Levi Cox, a veteran from the English war in India, led this band in many parades.

Others who have been in Hooper's plays produced by the Mutual Improvement Association as "Tell It to the Marines," directed by Lois Belnap and Charles Cook, are: La Grande Belnap, Wayne Bingham, Armina Taylor, Nephi Manley, and Mary and Adel Belnap.

President David O. McKay recalls anew the early drama in Huntsville in his quoted letter which follows:

Even now I can give you only what I can find in the long-locked dust-covered nook of memory. Local dramatics formed a very important part of my early childhood and youth. One of the earliest that I remember was presented by a dramatic club from Pleasant View, in which the Hickenlooper brothers and their young associates were the stars. George Hickenlooper was the comedian.

I admired them that night, and later, as I became acquainted with them in Church and civic affairs, I held them in the highest esteem and cherished them as friends until their death.

I participated in the local plays in Huntsville. Our outstanding experience in histrionic achievement was the presentation of "Eugene Aram." Some of the lines come to me even now as I dictate:

"Ye mystic lights, worlds upon worlds, infinite, incalculable, can we look upon you, note your appointed order, and your unvarying course and not feel that we are indeed the poorest puppets of an

all pervading and resistless destiny."

And again, when he was finally arrested: "For the first time in twenty years, I now feel wholly calm, the dread forebodings that forever filled my breast are now all stilled in certainty."

I think the play was a success, for the town insisted upon our repeating it, but unfortunately, between the first and the second presentation, our manager became offended, and unknown to us hid the prison scene. Frantically we looked for the prison bars, the cell, etc., but all in vain, so Eugene Aram died that night in the forest.

Ah, those were the great days! and efforts put forth by the young people to foster local drama did them far more good, and left a far more beneficial influence than do the cheap picture shows that reepeat the dime novels for the kiddies today.

James Thompson directed many of the early plays in the Salt Lake Theatre. He met Christina Farrell from Eden and married her. They moved to Eden to make their home. He then directed the plays given in Eden, which were reported to be very good. The Eden Dramatic Company on Saturday, the 24th of July, 1886, in the school-house presented a grand holiday performance of three plays. Adult admission was 15¢ and children 10¢. "Lost Diamonds or Family Secrets" was the first three-act play. This play was followed by a farce entitled "The Irish Tiger." The cast from Eden is as follows:

Alderman Morronfat.	Alexander Ririe
Mr. Bilberry.	Lester Froerer
Sir Charles Lavender.	James A. Farrell
Paddy Ryan.	Heber R. McBride
John.	Joseph Bachman
Julia Morrowfat.	Sarah Burnett
Nancy.	Lucy Ferrin

The show concluded with the Ethiopian sketch entitled "The Ticket Taker or the Masquerade Ball" with the following characters: Henry Fuller, Joseph Bachman, Wilmer Ferrin, Lester Froerer, Alexander Ririe, James Jensen, W. F. Heninger, James Farrell, Hyrum Farrell, Heber McBride, William Heninger, Ed Fuller, Isabella Ririe, and Annie Farrell.⁸

⁸ This program is in a scrapbook belonging to Annie Jackson Farrell, of Ogden, Utah, daughter of James A. Farrell of Eden.

APPENDIX

SECTION III

THE TOUT FAMILY

The most outstanding family of artists to ever come from Utah was the world-famous Tout family of Ogden. The family of nine including the parents, were to the musical, concert stage, and dramatic world what the Barrymores were to the stage. To do them justice would require that a book be written. I can merely give some of their highlights as given to me in a letter from Hazel Dawn:

Edwin F. Tout (father) was born in Neath, South Wales, Britain, August 26, 1862. He migrated to Ogden, Utah, when sixteen years old. He had a magnificent tenor voice and was very well known throughout the West for his beautiful singing. In his day in Utah he was part of every outstanding musical event. He was a very active L. D. S. Church worker and married Sarah Elizabeth Emmett, September 24, 1864. She was a daughter of Thomas and Nancy Emmett, early Utah pioneers. There were seven children born of the union whose histories I will give separately. My father, Edwin F. Tout, passed away in Los Angeles February 9, 1945. My mother is still living.

Nannie Tout, the eldest child, was born in Ogden, Utah, June 27, 1885. She had a most wonderful voice, and was very famous in Utah before leaving for England with the rest of the family in 1900. My parents took us all to England in that year so we could have a better opportunity to develop our various talents. Nannie won a scholarship at the Royal College of Music! The first American to be so honored. She had the outstanding voice of the college. At the age of sixteen she made her first appearance in opera at Covant Garden. The opera was "Alceste." At the age of seventeen she had a command performance before the King and Queen of England.



Mr. Edwin F. Tout
Hazel Dawn
Mrs. Sarah Emmett Tout
Eleanor Tout
Edwin Irving Tout

Success followed success. She appeared in opera in London, Berlin, and Milan, Italy. She was also very successful in concert in these various countries. In 1926 she married Franklin Graham. She has two very talented and beautiful daughters who are on the stage in New York and fast climbing to the top of their profession. Nannie makes her home in New York City with her husband and daughters.

The second child was my sister Grace. She has a lovely contralto voice, and is a very accomplished pianist. She started out with a very fine concert career, but met and married Ralph John Pugh, an Englishman. She has four children who are very active in radio in New York City. She lives in New York with her husband and family. Grace was born in Ogden, Utah, March 27, 1887.

The third child is Margaret. She was born in Ogden City September 23, 1890. Margaret gave promise very early of a most magnificent voice. She studied voice with Nellie Rowe in London. She went to Paris while very young to continue her studies. In 1911 she received a contract from the Opera Comique in Paris to do such operas as "Manon," "Louise," "Mirelli" and many others. She also had great success in concert work in Paris and London. She came to New York City in 1911, and immediately went into musical comedy. She did several musicals for the Shuberts, such as the "Midnight Girl," "Her Soldier Boy" starring with John Charles Thomas. She also did several musical shows for Henry Savage. She then signed a seven-year contract with the Metropolitan Opera of New York City. She made an outstanding success in such operas as "La Boheme," "Carmen," and many others. She was also very popular and successful in concert work in New York City and other large cities here in the United States. She is now in Los Angeles and is having great success in teaching singing. Her vocal studio is one of the largest here and is growing steadily. She is teaching many of the studio "Starlets." Margaret is also an accomplished cellist and pianist.

The fourth child was Hazel, known professionally as Hazel Dawn, born in Ogden March 23, 1892. She



Nannie Tout in costume for court appearance before Queen Alexandra at Buckingham Palace.



Namie Tout

had a very good voice and studied singing with Nellie Rowe, and violin in Germany. She went on the musical comedy stage in London, England, when seventeen years old. Then played in "Dear Little Denmark" at the Prince of Wales Theatre. This was followed by the "Balkan Princess" at the same theatre. A year later she moved over to the famous Daley's Theatre and joined the cast of the "Dollar Princess." While there she came to the attention of the authors of "The Pink Lady" and was engaged to play that show in New York. The play opened there March 13, 1911. "The Pink Lady" made history. I was fortunate enough to be a hit in a hit. The show played all over the world. I played all the principal cities as far west as Kansas City and also played it in London, England. All in all I played that show three years. This was followed by "The Little Cafe" by the same writers of "The Pink Lady" at the same theatre the New Amsterdam in New York City. This was followed by the "Debutante" for Victor Herbert. After this I went into the movies (the silent screen) for The Famous Players, the forerunners of the present Paramount. I stayed in pictures for two years and then went into the "Century Girl" for Florenz Ziegfeld and Charles Dillingham. After this I went into farce-comedy for A. H. Woods and stayed with him for six years playing "Up In Mabel's Room" "Dolly of the Follies," "Gertie's Garter," "The Demo Virgin," "The White Goddess," and "Ladies' Night." From there into a musical revue called "Mifties" for Charles Dillingham. From there another revue called "Keep Cool." Then followed the "Ziegfeld Follies" at the New Amsterdam Theatre. Every summer if I could get the chance, I used to go into the various Stock companies as guest star. I played the Belasco Theatre in Washington, D. C. for twelve weeks in stock, and also in Buffalo, New York for several weeks at a time. Among the various plays I can remember these: "East of Suez," "Bluebeard's Eighth Wife," "The Last of Mrs. Cheney," "Rain," "The Shanghai Gesture," "The Boomerang," "Eyes of Youth," "Daddy's Gone A Hunting," and many more I can't remember. My next appearance was at the Winter Garden in New York City for the Shuberts in a musical revue called "Great Temptations." My last appearance was in "Wonder Boy" for Jed Harris. I left this



Margaret Romaine

play to get married. I married Charles Gruelle in 1927. I have two children. Hazel Dawn, Jr., who is now under contract to 20th Century Fox Film Company, and a son, Ted, who is still in school. I live in Los Angeles with my children, my husband having died six years ago.

The fifth child is my brother Edwin Tout. He was born in Ogden in 1896. He has a very nice voice and is an accomplished cellist. He never did anything professionally, preferring a business career. He is a mining engineer and lives in Tucson, Arizona. He married an Arizona girl and has four talented children.

The sixth child was Eleanor. She was born in Ogden, Utah, February 19, 1898. Eleanor went on the stage in New York City in 1919 under the name of Eleanor Dawn. He played in "Up in Mabel's Room" for A. E. Woods; also "Ladies' Night" and two or three others I can't remember. She was also in several musical shows: "Hit the Deck," "The Clinging Vine," "Have a Heart," "Good News," and many more I can't recall. I consider Eleanor the most versatile artist in the family. She paints beautifully, working in oils and water colors, and does portraits as well as landscapes. She has had several exhibitions of her work in New York City. She is also a sculptress and has done many portraits in bronze. She has also written several successful songs. She is married to Dr. D. Reese Jensen, M. D. and lives in New York City.

The seventh child is Edwina. She was born in London, England, May 22, 1914. She was offered a contract at one of the film studios here but she turned it down in favor of a business career. She was very successful in New York City in the advertising business but retired to marry in 1941. She is happily married and lives in Florida.

The New Amsterdam Theatre's souvenir program of "The Pink Lady" lists the cast of thirty-one characters and a chorus. The program gives a sketch of the leads, Hazel Dawn and Frank Taylor: "Miss Hazel Dawn was born in Ogden, Utah. Left America ten years ago. Started with the violin. Studied in Munich, Germany, among other places, and then began to sing. Through some friends in



Hazel Dawn



Hazel Dawn

Paris met Mr. George Edwards of London, and made her debut there nine months ago in "Dear Little Denmark." It was he who suggested the stage name of Hazel Dawn. She was understudy for Isabelle Jay and then Lily Elsie in the "Dollar Princess." Marc Klaw and Ivan Caryll saw her in the latter piece and suggested that she come to America for "The Pink Lady." Her success in this show can be attributed to her charming personality, coupled with her splendid musical talent." In this show she captivated New York.

The Touts were always generous with their time and talents, especially when helping a good cause. Margaret, when on a visit in Ogden, offered her help to entertain on "Old Folks Day" at Lorin Farr's Grove. It is hard to sing out in the open with people walking all around but she went from one word group to another singing. An invalid gentleman she visited and sang to had tears drop down his cheeks. She then thanked him for the appreciation before leaving his home.

MORONI OLSEN

Moroni Olsen is the most outstanding dramatic actor Weber County has produced. Great versatility marks his life work. He was born in Ogden June 27, 1889. The schools he attended were: Weber Academy, Leland Powers School of Beston, and the University of Utah at Salt Lake City. But I will let him tell his story as I received it from him in a letter:

My amateur experience started in ward productions at the age of sixteen. These were always for missionary benefits. Sentimental melodramas, as I remember them, but they always had a moral.

The Academy, in my time, produced no school play. One operetta was given however, but I took no part in it. A few years after my graduation there was formed an organization known as the "Weber Academy Alumni Dramatic Association."



Moroni Olsen

I appeared I think, in all their plays. We toured the County with each. The names I particularly remember are, "The Lady of Lyons," "Pygmalion and Galatea," and "A Scrap of Paper." Good plays and rather good productions. I know I loved them.

I attended the University of Utah before I went to the Powers School and after. The theatre work I did at the University was after I was graduated from Powers. I remember particularly "The Doll's House," and "The Rainbow."

I have had one and only one experience in musicals; the light opera "Erminie." This was produced by Prof. Joseph Ballantye and the Ogden Tabernacle Choir. I played straightman to Dr. Pardoe's comedy, we toured the State. I think we were a "hit."

I was also cast in a play written by Mrs. J. L. Herrick, and directed by Dr. Pardoe (T. Earl he was known then), the title was "The Daughter of a Pioneer."

For the Weber Club and Chamber of Commerce, I directed and took part in a dramatic presentation of "The Third Continental Congress." This was written by Fred Taylor of Ogden, and played by fifty of the leading lawyers, judges, doctors, and ministers of the city.

I was also active in several Club productions presented at the Orpheum Theatre; one I remember especially being "Cousin Kate."

It is difficult to remember the names of all the people connected with those amateur days in Ogden, but I do recall off hand such people as Jane Clegghorn, Minnie Moore Brown, Blanche Greenwell, Orlinda Wooley, Henry Anderson, Clarence Wright, Harold Johnson, Joseph Williams, and Maud Belnap. I suppose I could go on naming a dozen more but I'm sure that's enough for your purpose. Of course Mr. Pardoe figured most prominently. He had many theatre productions in Ogden, independent of those I have mentioned.

My first professional work, if one can call it that, was in stock in Salt Lake City, about 1911,



Moroni Olsen

I think, I got a job as bit player in a theatre called "The Garrick" on Second South in Salt Lake City. I remember only two of the plays I appeared in; "Arizona" and "Such a Little Queen." I remained only a short time, finding it too difficult to live on ten dollars a week.

Later, while I was at the Powers School, I had one other stock experience in Boston with the St. James Company, appearing however in but one play and for one week only. Funny enough, that is all the stock experience I have had.

Before continuing professionally, I spent two years at the Leland Powers School. Dr. Pardoe and I were classmates. As a matter of fact it was he who brought the school to my notice and encouraged me to register.

Upon returning to Ogden I taught for two years in the High School.

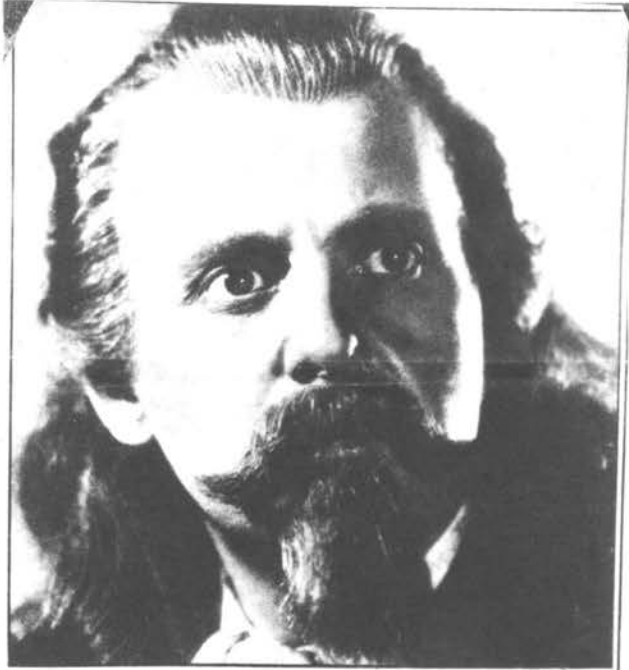
In 1915 I turned professional again, but this time as a Dramatic Reader. I was engaged by the Affiliated Lyceum Bureaus and did a one-man show from coast to coast and from the Gulf of Mexico to the Great Lakes; in other words, a forty weeks' tour of the country.

Back to the University until the spring of 1917.

Another interlude: I joined the Navy and remained in service until after the Armistice.

Returned to Salt Lake and joined the Social Hall repertory group, under the direction of Maurice Browne, and Maud May Babcock. It was Maurice Browne who started the Chicago Little Theatre, the first little-theatre in the United States.

In the fall I went with the Brownes to Seattle. We formed a school of the theatre and a repertory company at the Cornish School of Music. That spring Maurice Browne produced the "The Medea!" in New York. I went along and played Jason. This was my first New York appearance. We ran successfully until the middle of June.



Moroni Olsen, as Buffalo Bill, in "Annie Oakley," a current attraction of the local screen.

During the summers I played the Chautaugua circuits. I did five seasons of it: directed and played in "Turn to the Right," "Kempy," "Taming of the Shrew," "Carson of the North Wood," "Their Honor the Mayor." We played in huge tents and toured the entire United States and Canada. I also did two Fall Festivals with the Ellison-White Company.

In 1920 I played another season of repertory in Seattle; this time in the new Cornish theatre. We played Shaw, Ibsen, Ervine, Galsworthy, and one or two premiers of new scripts.

Back to New York in the spring; this time playing opposite Helen Freeman in "The Great Way" which incidentally was a flop and which ran only two weeks.

More Chataugua in the summer--then back to New York, where I played "Nicholas Satan" in Arthur Ficke's "Mr. Faust," "Morell in 'Candide,'" with Ellen Ban Volkenburg, "Achilles" with Margaret Anglin, in "The Iphigenia," and a priest in her version of "Joan of Arc."

In 1922 I headed the Cornish School of the Theatre in Seattle. In the fall of 1922 we organized the Moroni Olsen Players, a traveling repertory company, owned and operated by a partnership consisting of Janel Young, Byron Foulger, and myself.

We made our headquarters in Ogden, Utah, in a loft over my father's grocery store. This was fitted into a recreation hall, office, and workshop. Here all our plays were rehearsed and assembled. We operated throughout the Northwest and California, most successfully, for eight seasons, playing all the leading theatres and doing only the finest plays obtainable. Our repertory consisted of twenty-two plays, including: "Candida," "Mr. Pim Passes By," "Beyond the Horizon," "Jane Clegg," "Pygmalion," "You and I," "Ambush," "Taming of the Shrew," "Friend Hannah," "Passers By," "Kempy," "The Ship," "The Makropolis Scret," "Autumn Fire," "What Every Woman Knows," "John Gabriel Bjorkman," "Lilies of the Field," "Dear Brutus," "The Pigeon," "Outward Bound," and "Anna Christy." We had no contract with any of our players and yet the group



Moroni Olsen and John Garfield in "Dangerously We Live."

remained together for eight years. I really believe we achieved a fine ensemble of acting.

In most of our towns we played one night stands, the exceptions being Vancouver, B. C., Seattle, Portland, San Francisco, and Los Angeles.

We traveled often under great handicaps with hard schedules to meet. We traveled by train, automobile, bus, boat, sled, and once even by hand-car. In the whole eight years we missed only one performance, this due to a train wreck in the middle of nowhere, making it impossible to hire either cars or buses to take us to our destination.

We played one night stands through Montana with the weather at forty below zero. We covered Utah, Wyoming, Idaho, Colorado, Montana, Washington, Oregon, California, and Nevada. Once we ventured into North Dakota, and several times into British Columbia.

The company disbanded in December of 1930. The depression was chiefly responsible. Theatres were closed down or converted into Motion Picture Houses. We had no place to play except halls and auditoriums, and we couldn't even depend on them. It became impossible to adjust our scenery and sets to the improvised stages. We still drew audiences, but the productions so suffered because of inadequate facilities, we decided to close. I cherish the memories of those repertory days; none have been more important to me.

In January of 1931 I accepted the job of Supervising Director of the Leland Powers School in Boston. Some of the other members of the company went to New York or Hollywood, carrying on their careers as actors. Janet Young, one of the most capable and loyal members of the entire group, passed away some five years ago.

Among the number who have made names for themselves in pictures are: Addison Richards, Marion Clayton, Robert Young, Dorothy Adams, Byron Foulger, and William S. Wright. Others who have appeared successfully on Broadway are: Leora Thatcher, Harry Nelson, Byron Foulger, Gordon Nelson, Janet Young, and Donna Earl. Lila Eccles Brimhall, Sumner Cobb,

and Franklin Rasmusson went into the teaching field. Lois Hunt was leading lady in "The Drunkard," for several years. This play, incidentally, has been running in Los Angeles for about fifteen years. In the company also were: Joseph Williams, William Kilby, Maurice Johnson, Beth Whitney, Ida Thatcher, Ethel Baker, Virginia Greenwell, and Harry Allen.

In the fall of 1933 I returned to Broadway. My first assignment was with Lenore Ulric and Lloyd Corrigan in "Her Man of Wax." There followed the Theatre Guild's production of "Mary of Scotland," in which I played John Knox. Helen Hayes, as you remember, was the star.

The next season I played "Capulet" in Katherine Cornell's production of "Romeo and Juliet." Both this and "Mary of Scotland" were enormous successes. I was also in a short revival of "The Barretts," which Miss Cornell did in the spring of 1935.

In June of 1935 I made my debut into motion pictures. My first assignment was as "Parthos" in "The Three Musketeers." Since then I have appeared in one hundred and three pictures. I might name a few of them, such as: "Annie Oakley," "Seven Keys to Baldpate," "Farmer in the Dell," "The Plow and the Stars," "Mary of Scotland," "Kidnapped," "Marie Antoinette," "Submarine Chaser," "Kentucky," "Suzannah of the Mountains," "Allegany Uprising," "Dust Be Thy Destiny," "That's Right Your Wrong," "Brother Rat," "Virginia City," "The Aldrich Family," "Brigham Young," "East of the River," "Santa Fe Trail," "Dive Bombers," "One Foot in Heaven," "Dangerously We live," "Reunion in Paris," "My Favorite Spy," "The Cabbage Patch," "The Glass Key," "Air Force," "Mission to Moscow," "We've Never Been Licked," "Madame Curie," "Week End at the Waldorf," "This Love of Ours," "Mildred Pierce," "Don't Fence Me In," "Notorious," "The Walls Came Tumbling Down," "Strange Woman," "The Beginning of the End," "Life with Father," "Possession," and "A Time to Kill."

Since 1935 I worked continually in pictures but have also found time for certain other theatre and school activities. On two occasions I have been a guest director of the Pasadena Playhouse. In 1940, upon the death of Carol Hoyt Powers, I was

elected president of the Leland Powers School, Inc., that position I still hold visiting the school for six weeks each year. We give a two years' course in Theatre and Radio; have a capacity enrollment, and a complete registration for next year. During my visits I always give a short course in Motion Picture Technique.

I was a charter member of the Eighteen Actors, Inc., organized in Hollywood in 1941. Two of their plays I directed; "Shadow and Substance," and "Kind Lady." Also in 1942 I directed "Tower Beyond Tragedy." by Robinson Jeffers, and starring Judith Anderson. The production was made in the Carmel Bowl. I am on the board of Relief Fund. I am also a member of the Academy of Motion Pictures Arts and Sciences. During the last war I served with the Masquers Morals Corps., entertaining the armed forces every week for the duration.⁹

This is a personal summary found on a 1927 program.

Janet Young is a graduate of the University of Oregon, and had made a name for herself in New York at the head of her own company. Besides being largely responsible as business manager for the financial success of the Moroni Olsen Players, she is possible their most versatile member.

Byron Kay Foulger, although rather young in years, is comparatively old in experience, having spent the last ten years of his life on the stage. He was one of the organizers of the Circuit Repertory Company in the fall of 1923, and is the secretary and treasurer of the present group.

Dorothy Adams is a native of Vancouver, Canada, and a graduate of the University of British Columbia. She was discovered by Mr. Olsen in a dramatic class of his at the Cornish School, Seattle five years ago.

Joseph Williams, like Abraham Lincoln, was born on a farm in a one-room log house. He is a "jack of all trades," in his own words he has been "everything but an undertaker." Starting from the farm, he went from the furniture to the candy-making business. Then he taught school and managed a music store, besides running a costume shop. He is stage

⁹ The original letter is at the back of the Appendix.

manager for the company and is responsible for their ingenious folding stairways, tables, chairs, lamps, etc.

Leora Thatcher was educated at the Logan Agricultural College and the University of Utah. She taught dramatics, acted and produced plays with little theatre groups before joining this group three years ago.

Gordon Nelson, another Canadian, educated in private schools in England, was an officer in the Canadian Army during the war. He was singing the leading tenor roles with a light opera company when Moroni Olsen discovered his year before last.

Harry R. Allen from Salt Lake City is the newest "find" of the company. In addition to his versatility as an actor, he is contributing much toward productions this year by his beautiful and unusual stage sets.

DR. T. EARL PARDOE

Ogden is proud to claim Dr. T. Earl Pardoe as a native son. He has been one of Utah's leading men in the field of Speech and Drama.

Thomas Pardoe, born in Stratford-on-Avon, England, was his father, and his mother was Leonora Farr, daughter of Lorin Farr, Ogden's first mayor and noted civic leader.

T. Earl Pardoe first appeared on any stage in Ogden's Third Ward Amusement Hall in 1890 at the tender age of five years. The skit was "Where Did You Get That Hat?" At eight years of age his grandfather's spacious chicken coop was converted into a theatre! Five to ten cents was the admission fee but to friends, an egg,

apple, or piece of pie would do. Homer Rich, son of Ben E. Rich, almost broke his neck playing Jack in a fall from the bean stalk in the play "Jack and the Bean Stalk." This delayed the playing season for nearly three months. "Little Red Ridinghood" was another one of their original plays. But when the company re-appeared on original skit called "Brigham Young and the Indians" was produced. Pardoe wrote the part of Brigham Young for himself. The play included twelve wives. The girls who could bake the best pies were given the part of wives and each afternoon the pies were heroically sampled. The victory ended with a Thanksgiving feast. Many mothers wondered what had become of their sweets during this period. And some never learned.

There were twenty-four members in the Pardoe's early company. George Farr, Morrell Farr, Olive Gay Salmon, Homer Rich, Don Rich, Clare Smith, Clyde Weatherspoon, Ethel Farr Bennett, George and Frank Tribe, and Joseph Morley were some of the members.

Pardoe's first appearance on the ^{own}town stage was as a frog on a tin can. This was in the Lyceum Theatre on Twenty-fifth Street. Lon Chaney was the star of this act. The Spoonover family of five held the communities' attention in many performances, with whom he did many bits. Young Pardoe obtained the job of assistant property man



Dr. T. Earl Pardoe

in the Ogden Opera House. He recalls moving the waves for James O'Neill in "The Count of Monte Cristo." He read lines and cued young Eugene O'Neill who was obliged to take a part for the first time with his father; young O'Neill's first acting experience.

One of the extra good plays Ogden remembers is "Erminie." Belva Belnap was the leading lady. Howard Greenwell and Charles Wood were in the play, too. The comedians were T. Earl Pardoe as "Cadeux" and Moroni Olsen as "Revennes." Olsen brought in a small suitcase, opened it, and out came Pardoe. Olsen was 6 feet 6 inches tall with his high hat and Pardoe wore sneakers and skull cap to lessen his 5 feet 6 inches. Both could hold the audience spellbound without saying a word. Pardoe and Olsen were such an outstanding team that the Ogden people took them to their hearts. They played many a vaudeville and variety act together. The demand for this team took them into all the wards and throughout the state. "Erminie" was taken to Salt Lake City, Logan, Brigham, and Provo. Tony Lund, famed choir leader and huge of fame, had two of the Provo Opera House seats made into one for his comfort. He broke one half of his seat laughing at "Erminie." About 1908 Pardoe joined the Utahna Stock Company located at Twenty-fifth Street between Washington and Adams Streets in Ogden. From 1911 to 1914 Earl Pardoe traveled east to Boston. He attended the Leland Powers School where he was president of the

student body. He took part in Shakespearean plays with Robert Mantell, and had parts in the St. James Stock Company and the Castle Square Stock Company. While here he met many interesting people such as: George Pierce Baker of Harvard's workshop of '47, E. H. Sothern and his wife Julia Marlowe. He trained in the chorus of the Boston Grand Opera Company but made no public appearance. He and garlic didn't mix too well. Confronted with a majority of Latins in the chorus, a strong "ho!" would have tottered a stout fence.

While in Boston he wrote Moroni Olsen and persuaded him to come east. Both graduated from the Leland Powers School. Olsen stayed and organized his own professional group, while Pardoe returned to Ogden. He had many opportunities to remain on the stage. Guy Bates Post wanted him to join his company and others as De Wolf Hopper and Eddie Fay, but he returned to make a home and develop local talent. In the summer of 1914 he started teaching drama at the Weber Normal College with James L. Barker as president.

During the first World War he directed benefit shows in Ogden. "Chinese Honeymoon" and "The Girl from Paris" were produced in connection with the Elks Club. The leading man left town three days before the show opened. T. Earl took the part and at the concluding

performance on the stage announced his engagement to Kathryn Bassett which began an unbroken dramatic team from that day.

He was a member of the Minute Men's Central Committee and the Red Cross. Under the advice of such Church friends as John Edward Carver, E. J. Goshen, and Noble S. Elderkin he volunteered for war service in the Y. M. C. A., but was not called until the February after the November Armistice.

In the summer of 1919 the Pardoes moved to Provo where T. Earl organized the first Drama and Speech Department at the Brigham Young University. With the advent of President F. S. Harris, the department name was changed to the Department of Speech. The Little Theatre was completed in the early winter of 1920. This was the first campus Little Theatre west of Chicago. Pardoe was one of the first teachers in the United States to advocate "controlled acting" rather than "emotional acting." He gave his much discussed talk "Language of the Body" in the Drama Section of the National Association of Teachers of Speech in New York December, 1923. He introduced the early knowledge of the glandular system and its relation to emotion. He wrote "Pantomimes for Stage and Study" which was one of the very first books written applying scientific principles of acting to applied

psychology and conscious emotional control. This study analyzes some two hundred emotions and develops pantomimes for each.

The College Hall stage at the B.Y.U. was used for the first time in the play "Peg O' My Heart" with Jane Hibbert Crowley in the lead. Today many states of the Union have members of the Brigham Young University speech department on their faculties. Most of the L. D. S. stakes in the Church have drama directors from the B.Y.U. speech department.

Plays using faculty members were used for the first ten years and such men as Dean Wesley Lloyd, Dean Carl F. Eyring, Dean Amos N. Merrill, Dean Gerrit de Jong, Dr. Melvin Merrill, of the U. S. Department of Agriculture, Dr. A. Rex Johnson of the University of Washington, D. C., President A. Ray and Elva Chipman Olpin of the University of Utah, Dr. Loudry Nelson, Dr. Lynn Smith of L. S. U., Dr. Roy Fugal of Western Electric, Dr. Thomas Romney, former President of the Central States Mission, President Boyd Nelson of the School for the Deaf and Dumb at Ogden, Dr. Frank Whiting of Drama at the University of Minnesota, Dr. Harlan Adams of Stanford University, Dr. William McCoard of the University of California, and Dr. Norman Freestone of Occidental College were just a few of those

who worked in plays at the Brigham Young University.

For nineteen years the Senior High School Drama Festival has been held in Provo. The Speech Department has one of the first institutions in the world to conduct such activities where the individual strives for a standard of excellence rather than being adjudicated "the Best" as a first or second. At these festivals there are as many as a thousand students watching the work of each other and noting the degree of improvement each year.

Dr. Pardoe, in 1937, in College Hall, put on a Salt Lake Theatre Festival and invited all living persons who had acted on that stage. George D. Pyper, John D. Spencer, Emma Lucy Gates, Hugh Dougall, Jack Summerhays, Fred Graham, and Bid Young were among sixty-seven living veterans. Many gave bits from the parts that had made their names on the stage. Others who created their acts on this stage in earlier days were: Maude Adama, Otis Skinner, Henry Miller, Robert Mantell, David Warfield, Viola Allen, O. P. Higgin, Dustin Farnum, Frederick Warde, Sarah Bernhardt, and hundreds of others.

Pardoe represented the United States at the International Conference of Phonetics held in Belgium before the Second World War. He has been vice-president of the National Association of Speech and president of the Western Association, national officer of the Drama

League, on the committee for first plays published for amateurs, and chairman for fifteen years on the drama committee of the Mutual Improvement Association.

His Master's Thesis was taken from the University of Southern California on "The Effects of Emotions on the Voice." Hollywood talent was used in the experiments. He was also the first person to prove the drawl of the Southern States to be a carry-over of the native tonal language of Africa. This was the subject in his Doctor's Thesis.

Books that he has written are: "Pantomimes for Stage and Study," "This Speaking World," "The Play's the Thing," "The Little Theatre," "Theatre Arts," and articles of his have appeared in "Theatre Arts Monthly," "Cue," "Deseret News," "Thespian," "School and Theatre," etc. Here is a list of some of the plays produced at the B. Y. U. There have been over two thousand persons in these plays in the last twenty-seven years.

1919 - 1920

Rolling Stone
Brown of Harvard
Secret Service
It Pays to Advertise
Believe Me Xantippe
Arrival of Kitty

Stop Thief
The Wrong Mr. Wright
One of the Eight
Priscilla
Nothing But the Truth
One-act Play Festival
Dolly Reforming Herslef
The Mikado

1920 - 1921

Disraeli

1921 - 1922

Peg O' My Heart
 Chinese Honeymoon
 Clarence
 The Country Boy
 The House of Rimmon
 In Walked Jimmy
 Japanese Follies

1922 - 1923

The Great Divide
 Rotary Minstrels
 The Golden Age
 Merely Mary Ann
 Rejuvenation of Aunt Mary
 Cyrano de Bergerac
 Twelfth Night

1923 - 1924

The Chirteenth Chair
 Rollo's Wild Oat
 Turn to the Right
 Taming of the Shrew
 Clivette
 Sylvia Runs Away

1924 - 1925

The First Year
 If I Were King
 Similin' Through
 Old Lady 31
 The Gondoliers

1925-1926

She Stoops to Conquer
 Captain Applejack
 The Potters
 The College Widow
 Fires of St. John
 Junior Vodie II
 Il Trovatore

1926 - 1927

The Old Soak
 We've Got to Have Money
 Minick
 Seven Chances
 Monsieur Beaucaire
 The Three Y's Men
 Mrs. Bumpstead Leigh
 Seventh Heaven

1927 - 1928

Deburau
 The Patsy
 Tam Man Nacup
 Haunted House
 John Ferguson
 Yellow Sands
 Father and the Boys

1928 - 1929

The Torch Bearers
 Quality Street
 Outward Bound
 The Swan
 Iz Zat So?
 So This Is London
 Don't Tell Auntie

1929 - 1930

Pygmalion and Galatea
 Friend Hannah
 The Fortune Hunter
 Seven Keys to Baldpate
 Dear Brutus
 The Thurstons
 The Weaker Sex

1930 -1931

Butter and Egg Man
 Gypsy Fires
 The Youngest
 Going Some
 The Ivory Door
 Romeo and Juliet
 A Kiss for Cinderella

1931 - 1932

The Big Pond
 Bird in Hand
 House Beautiful
 Liliom
 The Herefords
 Pep Vodie
 Shore Acres

1932 - 1933

To The Ladies
 Thunder in the Air
 Importance of Being Earnest
 Tragical History of Dr. Faustus
 Every Woman
 A Paragraph for Lunch
 Fashion

1933 - 1934

Holiday
 Haunted House
 Torch Bearers
 The Ghost Train
 Lady Windemere's Fan
 The Little Clay Cart
 Mrs. Moonlight
 Journey's End

1934 - 1935

Big Hearted Herbert
 The Late Christopher Bean
 The Music Maker
 Peer Gynt
 Coquette
 Trojan Women
 The Sun Dance
 The Milky Way
 Comedy of Errors

1935 - 1936

Counsellor-at-Law
 Peter Ibbetsen
 Taming of the Shrew
 Night Over Taos

The Wild Duck
 Ladies of the Jury
 The Bad Man
 Hansel and Gretal

1936 - 1937

The Bishop Misbehaves
 Merry Wives of Windsor
 Stage Door
 A Bill of Divorcement
 The Admirable Crichton
 The Rivals

1937 - 1938

Lady of Letters
 Salt Lake Theatre Festival
 Lost Horizon
 Tartuffe
 Lady of Lyons
 Everyman
 Devil Among the Skins
 Merry Wives of Windsor
 Night Must Fall

1938 - 1939

Emperor Jones
 We Are Seven
 Yellow Jack
 Merchant of Venice
 If This Be Treason
 Lady Precious Stream
 You Can't Take It With You
 My Maryland

1939 - 1940

Excursion
 Family Portrait
 Everywoman
 What a Life
 Twelfth Night
 Drama Festival

1940 - 1941

Two On an Island

The Family Portrait	Family Portrait
On Borrowed Time	Arsenic and Old Lace
Joy of Living	Variety Show
In the Tide of Empire (original Mormon play, sponsored.)	1944 - 1945
It Shall Keep Thee (original, sponsored.)	The Corn is Green
1941 - 1942	Everywoman
	Yellow Jacket
	Rebecca
Time for Romance	1945 - 1946
Susan and God	
MacBeth	The Hasty Heart
The American Way	Return of Peter Grimm
Ladies of Retirement	Claudia
Private Lives	Stage Door
Drama Festival	Student Body Original
1942 - 1943	1946 - 1947
Mr. and Mrs. North	Peg O' My Heart
Heaven Can Wait	Dear Ruth
Eve of St. Mark	The Family Portrait
The Milky Way	Julius Caesar
The Family Portrait	Joan of Lorraine
1943 - 1944	Angel Street
Shubert Alley	

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APPENDIX

SECTION IV

ORIGINAL LETTERS OF PRESIDENT
DAVID O. MCKAY AND MORONI OLSEN

OFFICE OF
THE FIRST PRESIDENCY
SALT LAKE CITY, UTAH

DAVID O. MCKAY

April 18, 1947

Miss Beth Browning,
581 N. 3rd East
Provo, Utah

Dear Miss Browning:

Your letter of March 20, 1947 is at hand inquiring if I remember anything about the drama in Weber County. Pre-conference week, Conference week, and Post-conference week, as you undoubtedly can realize, constitute a very busy period at the Church Office. Meetings, consultations, and appointments as Shakespeare's woes tread upon the heels of one another, so fast do they come — hence personal correspondence is just left to accumulate unanswered. This by way of excuse for my delay in acknowledging your letter.

Even now I can give you only what I can find in the long-locked, dust-covered nook of memory.

Local dramatics formed a very important part of my early childhood and youth. One of the earliest that I remember was presented by a dramatic club from Pleasant View, in which the Hickenlooper brothers and their young associates were the stars. George Hickenlooper was the comedian. I admired them that night, and later, as I became acquainted with them in Church and civic affairs, I held them in the highest esteem and cherished them as friends until their death.

I participated in the local plays at Huntsville. Our outstanding experience in histrionic achievement was the presentation of "Eugene Aram". Some of the lines come to me even now as I dictate:

"Ye mystic lights, worlds upon worlds, infinite,
incalculable, can we look upon you, note your appointed
order, and your unvarying course and not feel that we
are indeed the poorest puppets of an all-pervading and
resistless destiny."

And, again, when he was finally arrested:

"For the first time in twenty years, I now feel wholly calm,
the dread forebodings that forever filled my breast are
now all stilled in certainty."

I think the play was a success, for the town insisted upon our repeating it, but unfortunately, between the first and the second presentation, our "Manager" became offended, and unknown to us hid the prison scene. Frantically we looked for the prison bars, the cell, etc., but all in vain, so Eugene Aram died that night in the forest.

Ah, those were the great days! and efforts put forth by the young people to foster local drama did them far more good, and left a far more beneficial influence than do the cheap picture shows that reenact the dime novels for the kiddies today.

Sincerely yours,

David O. McKay

DOM:cm

Beverly Hills,
March 12, 1947.

Dear Miss Browning:

In submitting the material you asked for, I feel very apologetic both for the delay, which I explained in my wire, and for this rather sketchy outline which I have had to hurriedly put together. I've never been one to keep a record of my activities, so it's taken a bit of digging and certainly a strain on my memory to formulate chronologically the steps in my long theatre experience; however, such as it is, here it is. I feel honored to be included in your thesis on "The History of Drama in Weber County", and hope you may be able to find something useable in the synopsis which follows. Pictures and clippings I am sending under separate cover. The clippings I should like to have returned.

Moroni Olsen
Native of Ogden, Utah
Born : June 27, 1889.

Schools attended:

Weber Academy, Ogden, Utah.
Leland Powers, Boston, Mass.
University of Utah, Salt Lake City.

Amateur experience:

Ward Productions at the age of sixteen.
These were always for missionary benefits.
Sentimental melodramas, as I remember them,
but they always had a moral.

The Academy, in my time, produced no school plays. One operetta was given however, but I took no part in it. A few years after my graduation there was formed an organization known as the "Weber Academy Alumni Dramatic Association." I appeared I think, in all their plays. We toured the County with each. The names I particularly remember are, "The Lady of Lyons", "Pygmalion and Galatea", and "A Scrap of Paper". Good plays and rather good productions. I know I loved them.

I attended the University of Utah both before I went to the Powers School and after.
The theatre work I did at the University was after I had graduated from Powers.
I remember particularly "The Doll's House", and "The Rainbow"

I have had one and only one experience in musicals; the light opera "Erminie". This was produced by Prof. Joseph Ballantye and the Ogden Tabernacle Choir. I played straight-man to Dr. Pardoe's comedy. We toured the State. I think we were a "hit".

I was also cast in a play written by Mrs. J.L. Herrick, and directed by Dr. Pardoe (T. Earl he was known as then); the title, I'm not too sure of. Mr. Pardoe can help you there.

For the Weber Club and Chamber of Commerce, I directed and took part in a dramatic presentation of "The Third Continental Congress". This was written by Fred Taylor of Ogden, and played by fifty of the leading lawyers, judges, doctors, and ministers of the city.

I was also active in several Club productions, presented at the Orpheum theatre; one I remember especially being "Cousin Kate".

It is difficult to remember the names of all the people connected with those amateur days in Ogden, but I do recall off hand such people as Jane Clegghorn, Minnie Moore Brown, Blanche Greenwell, Orlinda Wooley, Henry Anderson, Clarence Wright, Harold Johnson, Joseph Williams, Maud Betnap. I suppose I could go on naming a dozen more but I'm sure that's enough for your purpose. Of course Mr. Pardoe figured most prominently.—and he had many theatre productions in Ogden, independent of those I have mentioned.

Professional Experience:

My first professional work, if one can call it that, was in stock in Salt Lake City; about 1911 I think. I got a job as bit player in a theatre called "The Garrick", on Second South. I can remember only two of the plays I appeared in; "Arizona", and "Such a Little Queen". I remained only a short time, finding it too difficult to live on ten dollars a week.

Later, while I was at the Powers School, I had one other stock experience in Boston, with the St. James Co. ; appearing however, in but one play and for one week only.

Funnily enough, that is all the stock experience I have had.

Before continuing professionally, I next spent two years at the Leland Powers School. Dr. Pardoe and I were classmates. As a matter of fact it was he who brought the school to my notice and encouraged

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me to register.

Upon returning to Ogden, I taught for two years in High School.

In 1915 I turned professional again; but this time as a Dramatic Reader. I was engaged by the Affiliated Lyceum Bureaus and did a one-man show from coast to coast and from the gulf to the lakes; in other words, a forty weeks tour of the country.

Back to the University until the spring of 1917.

Another interlude: I joined the Navy and remained in service until after the Armistice.

Returned to Salt Lake and joined the Social Hall repertory group, under the direction of Maurice Browne, and Maud May Babcock. It was Maurice Browne who started the Chicago Little Theatre; the first little-theatre in America.

In the fall I went with the Brownes to Seattle. We formed a school of the theatre and a repertory Company at the Cornish School of Music. That Spring Maurice Browne produced "The Medea" in New York. I went along and played Jason. This was my first New York appearance. We ran successfully until the middle of June.

During the summers I played the Chautauqua circuits. I did five seasons of it; directed and played in "Turn to the Right", "Kempy", "Taming of the Shrew", "Carson of the North Woods", and "Their Honor the Mayor". We played in huge tents and toured the entire United States and Canada. I also did two Fall Festivals with the Ellison-White Co.

In 1920 I played another season of Repertory in Seattle; this time in the new Cornish theatre. We played Shaw, Ibsen, Ervine, Galsworthy, and one or two premiers of new scripts. Back to New York in the spring; this time playing opposite Helen Freeman in "The Great Way"; a flop incidentally, which ran only two weeks.

More Chatauqua in the summer -- then back to New York, where I played "Nicholas Satan" in Arthur Ficke's "Mr. Faust", Morell in "Candida", with Ellen Van Volkenburg, "Achilles" with Margaret Anglin, in "The Iphigenia", and a Priest in her version of "Joan of Arc."

In 1922 I headed the Cornish School of the Theatre in Seattle.

In the fall of 1923, we organized the "Moroni Olsen Players"; a traveling repertory company, owned and operated by a partnership consisting of Janet Young,

Byron Foulger and myself.

We made our headquarters in Ogden, Utah, in a loft over my father's grocery store.

This was fitted into a rehearsal hall, office, and workshop. Here all our plays were rehearsed and assembled. We operated throughout the Northwest and California, most successfully, for eight seasons, playing all the leading theatres and doing only the finest plays obtainable. Our repertory consisted of twenty two plays; including: "Candida," "Mr. Pim Passes By," "Beyond the Horizon," "Jane Clegg," "Pygmalion," "You and I," "Ambush," "Taming of the Shrew," "Friend Hannah," "Passers By," "Kempy," "The Ship," "The Makropolis Secret," "Autumn Fire," "What Every Woman Knows," "John Gabriel Bjorkman," "Lilies of the Field," "Dear Brutus," "The Pigeon," "Outward Bound," and "Anna Christy." We had no contract with any of our players and yet the group remained together for eight years. I really believe we achieved a fine ensemble of acting.

In most of our towns we played one night stands; the exception being Vancouver, B.C., Seattle, Portland, San Francisco, and Los Angeles.

We traveled often under great handicaps and with hard schedules to meet. We traveled by train, automobile, bus, boat, sled, and once even by hand-car. In the whole eight years, we missed only one performance; this due to a train wreck in the middle of nowhere, making it impossible to hire either cars or busses to take us to our destination.

We played one night stands through Montana with the weather at forty below zero.

We covered Utah, Wyoming, Colorado, Montana, Idaho, Washington, Oregon, California, and Nevada. Once we ventured into North Dakota, and several times into British Columbia.

The company disbanded in December of 1930.

The depression was chiefly responsible.

Theatres were closed down or converted into Motion Picture Houses. We had no place to play except halls and auditoriums, and we couldn't even depend on them. It became impossible to adjust our scenery and sets to the improvised stages.

We still drew audiences, but the productions so suffered because of inadequate facilities, we decided to close.

I cherish the memories of those Repertory days; none have been more important to me.

In January of 1931, I accepted the job of Supervising Director at the Leland Powers School in Boston.

Some of the other members of the company went to New York or Hollywood, carrying on their careers as actors.

Janet Young, one of the most capable and loyal members of the entire group, passed away some five years ago.

Among the number who have made names for themselves in pictures are: Addison Richards, Marion Clayton, Robert Young, Dorothy Adams, Byron Foulger, and William S. Wright.

Others who have appeared successfully on Broadway, are : Leora Thatcher, Harry Nelson, Byron Foulger, Gordon Nelson, Janet Young, and Donna Earl.

Lila Eccles Brimhall, Sumner Cobb, and Franklin Rasmussen went into the teaching field.

Lois Hunt was leading lady in "The Drunkard", for several years. This play, incidentally, has been running in Los Angeles for about fifteen years.

In the company also were, -- Joseph Williams, William Kilby, Maurice Johnson, Beth Whitney, Ida Thatcher, Ethel Baker, Virginia Greenwell, and Harry Allen.

In the fall of 1933, I returned to Broadway.

My first assignment was with Lenore Ulric and Lloyd Corrigan in "Her Man of Wax".

There followed the Theatre Guild's production of "Mary of Scotland", in which I played John Knox.

Helen Hayes, as you remember, was the star.

The next season I played Capulet in Katharine Cornell's production of "Romeo and Juliet".

Both this and "Mary of Scotland" were enormous successes.

I was also in a short revival of "The Barrets", which Miss Cornell did in the spring of 1935.

In June of 1935, I made my debut into Motion Pictures.

My first assignment was as "Porthos" in "The Three Musketeers". Since that time I have appeared in one hundred and three pictures. I might name a few of them, such as: Annie Oakley, Seven Keys to Baldpate, Farmer in the Dell, The Plow and the Stars, Mary of Scotland, Kidnapped, Marie Antoinette, Submarine Chaser, Kentucky, Suzannah of the Mountains, Allegany Uprising, Dust Be Thy Destiny, That's Right You're Wrong, Brother Rat, Virginia City, The Aldrich Family, Brigham Young, East of the River, Sante Fe Trail, Dive Bombers, One Foot in Heaven, Dangerously We Live, Reunion in Paris, My Favorite Spy, The Cabbage Patch, The Glass Key, Air Force, Mission to Moscow, We've Never been Licked, Madame Curie, Week End at the Waldorf, This Love of Ours, Mildred Pierce, Don't Fence Me In, Notorious, The Walls Came Tumbling Down, Strange Woman, The Beginning or the End, Life with Father, Possession, and A Time to Kill.

Since 1935, I worked continually in Pictures but have also found time for certain other theatre and school activities. On two occasions I have been a guest director at the Pasadena Playhouse. In 1940, upon the death of Carol Hoyt Powers, I was elected president of The Leland Powers School Inc. That position I still hold; visiting the school for six weeks each

year. We give a two years course in Theatre and Radio; have a capacity enrollment, and a complete registration for next year. During my visits, I always give a short course in Motion Picture Technique.

I was a charter member of The Eighteen Actors Inc., organized in Hollywood in 1941. Two of their plays I directed, "Shadow and Substance", and "Kind Lady". Also in 1942 I directed "Tower Beyond Tragedy", by Robinson Jeffers, and starring Judith Anderson. The production was made in the Carmel Bowl.

That covers about everything I believe.

I hope it's what you wanted.

Please extend my kindest regards to Dr. Pardoe.

He is a man I admire greatly. His contribution to the Theatre Arts in Utah and elsewhere has always been significant and inspirational.

With best wishes for your success, I am,

Sincerely yours,

Marion Olsen

P.S. I neglected to add that I am on the board of the Hollywood Bowl Theatre Ass'n., and The Motion Picture Relief Fund. I am also a member of The Academy of Motion Picture Arts and Sciences. During the last war, I served with the Masquers Morale Corps, entertaining the armed forces every week for the duration.

m.o.

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