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NATHAN AND RUTH HALE: PEOPLE, PRODUCERS,
PLAYWRIGHTS, PERFORMERS

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A Thesis
Presented to the
Department of Speech and Dramatic Arts
Brigham Young University

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
Sheryl Lee Wilson

April 1973

This thesis, by Sheryl Lee Wilson, is accepted in its present form by the Department of Speech and Dramatic Arts of the Brigham Young University as satisfying the thesis requirements for the Degree of Master of Arts.

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Aug. 17, 1972
Date

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PREFACE

In this study the following hypotheses are examined:

1. Nathan and Ruth Hale have made significant contributions to the L.D.S. Church and to the theatre;
2. The theatres operated by the Hales have demonstrated that it is possible and profitable to run a theatre in accordance with L.D.S. Church standards and ideals;
3. Theatre of this type has an audience, and in fact, is demanded by communities;
4. Artists in the theatre can be a forceful missionary tool for the Church.

The following methods were used to ascertain this information: the Hales, actors, directors, and members of the community were personally interviewed; data was gathered by a questionnaire distributed at random to their theatre audiences; a survey of newspaper and magazine articles concerning the Hales and their theatre was made; theatre records were checked; personal correspondence with the Hale children, and other acquaintances were utilized.

This study includes a biography of Nathan and Ruth Hale and the history and development of the Glendale Centre Theatre. The main sections, People, Producers, Playwrights, and Performers are augmented by an extensive appendix.

Because of the Hales, Glendale is a nicer place in which
to live.

CHAPTER I

THE HALES: PEOPLE

The name Hale has been associated with the Church of Jesus Christ of Latter-day Saints since 1830, the year of its organization. Nathan Hale's great-great grandfather, Jonathan Hale, joined the Church and started west with the saints, along with his wife, Olive, and their six children. At winter quarters, he, his wife, and the two youngest children died, leaving the eldest boy Aroet Lucias Hale, who was then eighteen, to continue on with the other three children. Aroet settled Grantsville, Utah, and his son Aroet, Jr. went to Gentile Valley, Idaho, and then on to Star Valley, Wyoming. It was here that William Hale, Aroet Jr.'s son, met Ella Viola Brown and married her. They had a large family--ten children. There were five boys and five girls. James Nathan Hale was their fourth child, born November 21, 1910. Star Valley was where Nate was born and raised.

One of Nate's earliest memories is of his mother sitting by their pot-belly stove, singing to the children in the winter time when they were too young to milk the cows. Not only was she an excellent singer, but she also had an interest in drama; talents that were to become so important in Nate's life.

At the age of four, an accident occurred that could have changed Nate's life. He was playing on a swing, and his sister and cousin wanted it. Threatening to push him off the swing if he didn't get off of it, he jumped and broke his elbow. It was a bad break, and unfortunately, the new doctor in the valley set and bound it too tightly. As a result, the elbow became gangrenous, and the decision was made to amputate the arm above the elbow. A doctor in Salt Lake was recommended. On the way, they stopped in Ogden¹ to see some relatives, and it was suggested he see a Dr. Rich in Ogden before going on to Salt Lake. When treatment first started, there was a necrotic abscess in his elbow approximately two inches in diameter, and there was no feeling in the arm. But because of Dr. Rich, Nathan now has his arm. Everyday for several weeks he had to go to Dr. Rich to have the gangrene excised and drained from his elbow. The doctor also cleaned and massaged the arm to stimulate circulation. Understandably, Nate hated to go, for although he was given ether for each treatment, every time the anesthesia began to take affect, he would dream that he could breathe only three times, and felt as though

¹Capt. James Brown of the Mormon Batallion was Nathan's great, great grandfather, on his mother's side. He was sent to what is now Ogden to buy a fort from Miles Goodyear. This he did, and for a long time the settlement was called Brownsville. Later the name was changed to Ogden. It was through Capt. James Brown's son, James, that married the Shoshone Indian girl, Adelede, that Nathan gets his Indian heritage of which he is justly proud.

he were suffocating. Finally sensation in his arm returned. During the last week of treatment, Dr. Rich would put a dime on his table and say, "You can have it if you can pick it up."¹ It is not surprising that Dr. Rich would become a legend in Utah.

Nate started grammar school in Grover, Wyoming, in a little two-room schoolhouse two miles from his home. After a few years he transferred to a larger and better school in Afton. His father drove the school wagon in the fall and spring, and a sleigh in the winter. Nate enjoyed school, and while in the primary grades, his interest in drama was first sparked.² He would go to the movies and think how marvelous it would be to be an actor. It was also in grammar school that he played his first part--Tom Thumb.

In junior high school he performed in plays and operettas, and really decided that he wanted to become an actor. His family always came to the plays and supported him. However, acting was far from what his father considered a worthwhile profession! At Star Valley High School he was president of the freshman class, and later of the junior class.

Fishing became Nate's favorite pastime. Whenever he had an hour or more off from the farm chores, he'd grab his fishing pole

¹Tape 2.

²See Chapter IV for complete details on his career as a performer.

and head for the river where there was excellent trout fishing. He also enjoyed horseback riding and camping in the mountains.

There was always hard work that had to be done on their dairy farm, including hay to be put up, cows to milk, and wood to chop for cooking. They had no electricity, just kerosene lamps and a wood stove. But there was the lighter side, too. Dancing was the favorite form of entertainment, and there would be at least one dance a week in Afton.

Their family belonged to the Afton Ward. "Our family was always very active. My father was one of the best men I ever knew. He would never miss a meeting, and he always held a responsible position. When the snow was too bad, and the sleigh couldn't get through, he'd ride the horse three miles to meetings."¹

The family moved to Utah in 1930 for several reasons. They didn't care too much for farming, and that was the only means of making a living in Star Valley. There wasn't much room for expansion, either, and Nate's father thought there would be more opportunities in Utah. Then, too, his older brother was a carpenter, and there was very little work available in Wyoming. There was a chicken project starting in Midvale, Utah, and an agent in Star Valley encouraged Mr. Hale to invest in it. They decided to make the move. The property

¹Tape 2.

in Wyoming was sold, and with some of the money, two lots were bought, one for the family, and one for his eldest son. About this time Nathan left on his mission to the North Central States.

The family had been in the chicken business only a couple of years when the chickens became diseased, and the business collapsed. This economic misfortune occurred during the depression. Money was scarce, and the family was supporting Nathan on his mission. Taking what money was left, Mr. Hale invested in a beet farm in Granger, Utah, but lost it due to a severe drought. As the family was evicted, a friend of theirs from the Church, Mr. Nielsen, told Mr. Hale that he'd give him clear title to five acres of land so he could get a loan. About this time Nate returned from his mission. All the family had was two thousand chickens and some furniture.

Dad had to have a loan of about eighteen hundred dollars to build the coops and a home. With only five acres of land, and it wasn't the best land--it was down in the bottoms, he applied for a loan with the farm bureau. They discussed it, and said they couldn't make that loan with the colateral we had. Dad didn't know what to do. He had to get the chickens out of the other place. So he said, "We'll get the family together and fast and have a family day of prayer, and I'll submit another loan request asking for fourteen hundred dollars. We figured out the time they'd be meeting to decide on it, and that was the time he called the family together to have a final prayer. When it came up, one of the men who was in the ward said that the strangest feeling came over everyone in the group. Then someone suggested they give him a loan, and someone else said that fourteen hundred dollars wouldn't be enough, to give him the original amount asked for. With that we were able to buy lumber by carload lots. My oldest brother was a good carpenter. With his help, the family, and people in the ward, we were able to build the coops in time to get the chickens in. Then we built a

basement for the house, and lived in that and then built the rest of the home a year or so later. When dad died, he didn't owe anyone anything, and had some money left over.¹

Nate hadn't gone to college before his mission, and when he returned, there was no money for him to go to college, and no jobs were available to earn money.

I was still interested in drama, and knew that if I ever got into it that college wouldn't be necessary unless I wanted to be a teacher--and I never wanted to be a teacher. So I thought, "Why go to college? If I want to be an actor--go act." In the back of my mind that was what I wanted.²

Ruth, like Nathan, was raised in a staunch Mormon home, with an English background. Her father, William Hudson, left Huddersfield, England, with his family when he was fourteen. They moved to the state of Washington, near Yakama. Grandfather Hudson chose to settle in a little canyon where the soil was so rocky it was worthless. Grandma Hudson had joined the Mormon Church in England, and her one desire was to move to Utah. Grandpa was not a member, and wanted no part of Salt Lake, or the Mormons. In 1898 when the Alaskan gold rush began, William and his older brother Jack decided to go. At the last minute William decided to go to Salt Lake instead and see his cousin. Jack did go to Alaska and shot boats through the Whitehorse Rapids at a dollar a minute. Because of exposure and hardships, Jack contracted tuberculosis, and died six months after

¹Tape 2.

²Ibid.

he returned to Washington. William went to Salt Lake, met his cousins, and joined the Church. Shortly after that he met Edith Binnall, married her in the temple, and bought a farm in Granger, Utah. Grandma Hudson was still in Washington. On Memorial Day when she was taking flowers to put on Jack's grave, the horse backed the buggy into the Hudson Creek, and she was drowned. Shortly after her death, Grandpa, who had wanted no part of Utah when his wife was alive, moved out to be with William, and subsequently joined the Church. Ruth was born on October 14, 1908, and at the time Grandpa Hudson came to live with them, she was just a baby. He was very fond of her, and spent most of his time caring for her. Ruth and her younger brother, Eugene, were adopted. At that time there was a bad stigma attached to an adopted child, so they were never told when they were young how they came into the family.

William Hudson was called on a mission to England, and he accepted, feeling that his wife Edith could get along fine, especially with Grandpa Hudson there to help. Two weeks after William left for England, his father passed away in his sleep. Ruth was too young to remember him, but does remember her mother's parents, the Binnalls. They lived in Grantsville, a few miles away. Grandpa Binnall was an emaculate, tidy man. He and his wife were always winning first prize every year for having the neatest lawn and flowers in town. They had both come from England, Grandpa Binnall having come across the plains as a boy of eleven.

Ruth's father, William Hudson, had a Yorkshire accent, and was a "stubborn, adorable Englishman. He was the sternest father in the whole world, and fortunate for me that he was. He taught me discipline, and he taught me to love work. He taught me to climb over any obstacle that came my way."¹

Father was a delightful man. He loved the Church deeply. He was almost fanatical. No matter who came to the house, he'd engage them in a conversation about the gospel. Instead of father trying to get away from the salesmen, they were always trying to get away from him. Hired men would come in for dinner, and father would say, "I tell you brethern, unless you repent, you'll never get into the Celestial degree, worlds without end." And they'd say, "Pass the pie." It went in one ear and out the other. When he joined the Church, he was really caught up in it.²

Ruth pictures herself as a curious, tomboy, non-conformist, uninhibited child, wanting to do all the things that none of the other little girls wanted to do, and being a constant worry for her parents.

As a pre-schooler, she was quite shy around other children. Their closest neighbors were a quarter of a mile away. Sometimes her mother would bring a cousin over to play with her, but the experience with playmates that stands out most in her mind is the day she went with her mother to a quilting bee. One of the little girls, Bell Coats, spent the entire day frightening Ruth. There had been a killing in Bingham by a Mexican named Lopez. Bell would keep saying, "He's

¹Tape 1.

²Tape 2.

coming, he's going to get you." To prevent him from "getting her", Ruth hid in the alfalfa all morning, and flat on her stomach on top of the chicken coop all afternoon. But Bell assured her that Lopez would never find her.¹

She started school at Monroe Elementary School in Granger. She recalls not knowing how to play or make friends with the other children. In second grade she remembers standing by a tree at recess and crying. An older girl in the eighth grade said she'd get her someone to play with, and she did--a girl who had ringworm, and no one else would play with her either. But little by little she became more socially adept. One factor which helped Ruth's development was athletics. She was enthusiastic about playing baseball, and her father bought her a ball and bat. He was very generous with the toys he'd buy her, but otherwise was very thrifty with his money. At one time he was regarded as the "best fixed" farmer in Granger, raising alfalfa and grain.

By the sixth grade she was a good farm hand, as well as a pretty good ball player. Later she became captain of the team, and in junior high her team took the championship in seventh, eighth, and ninth grade. She did have parts in a few plays, but athletics were her real love.

¹Ibid.

When she was twelve, her father developed diabetes and kidney disease, and was never well again. The load of the farm fell on Ruth and her brother Gene, who was six years her junior. Because of his condition, her father spent most of his time reading. "We had a huge library. He murdered the King's English, but was the best read man around. He read everything that was printed, and dearly loved all the English authors. He was a very opinionated man, and loved to argue. I loved him, but I feared him."¹ He had quite a temper. "With his diabetic condition he used to say he controlled more temper in one day than most men do in a month. He still didn't do too good a job. Life with my father was never calm and relaxed."²

In high school, Ruth had a major role in the school play, but became ill. But even then she knew that a play must go on--so she performed, then was in bed with diptheria for two weeks. She also took a speech class at Cyprus High, and became quite adept at giving readings.

When she started dating as a teenager, her

Father had three stock questions: Who is he? Who's his father? Is he a Mormon? If dad didn't know the boy's father, and he wasn't a Mormon, I didn't have a chance to go out with him. Father always had a twinkle in his eye, and had a delightful sense of humor. I think some of it rubbed off on me. In contrast to dad, with his keen sense of humor, and desire to

¹Tape 2.

²Ibid.

read and learn, mother was the exact opposite. She couldn't read much, for she had bad eyes. She'd do a lot of sewing for me, and for days her eyes would pain her. She was a very gentle woman, and very emotionally mature. She was a good peace-maker, and it was a good thing, for dad was such an emotional man. He'd scold us in one breath and praise us in the next, "Ruth, you've got everything ass-backwards, you haven't the sense God gave geese, hand me my paper, love."¹

Ruth can only remember him giving her one compliment. He said, "Lass, you've put up a pretty straight stack of hay there."² But she knew by the twinkle in his eye when she pleased him. He wanted her to be a writer, probably because that was what he really wanted to do--but literary writing, not plays!

In her teenage years she was quite the innovator. She was the first one to try the Charleston, and was bold enough to do it at the Granger Ward...that is until her father pulled her off the dance floor and took her home. She was also the first girl to get a boyish haircut.

I heard one man in church say, "If they wanted a boy, why didn't they get one." I wondered why he'd said that. Everyone predicted that I'd turn out to be no good because adopted children never were. People really expected the worst of me, and most of the time, I gave them what they expected as far as being a wild teenager.³

She started attending Granite High School because they had a swimming pool, but after six months, she discovered she was a very little fish in a big pond, and "nobody had asked her to be student body president," so she returned to Cyprus. Unfortunately, Cyprus High

¹Tape 2.

²Ibid.

³Tape 1.

was just getting organized, and there were many problems. She never had a grammar course. Her English teacher loved literature, and consequently, that was all she taught. The environment was not good either. The tough kids were the popular ones. There weren't enough chairs so they would have to double up; some would neck during class, and teachers would date the senior boys.

Still active in athletics, she was elected head of the girls' athletic group, and also organized a pep group called the "Bosterettes". She was interested in anything to do with athletics--hiking, swimming, baseball, basketball.

After high school, Ruth went to the University of Utah to get a degree in elementary education, but was still actively involved in athletics. To improve her tennis service, Ruth recalls putting up an old iron bed stead against a saw horse in the yard. Gene would stand by the haystack and she'd practice serving over it. "I lived on the courts and in the swimming pool...I never thought of trying out for plays at all. My interests were strictly athletic."¹

I didn't want to take that course, I didn't want to be a teacher, but father said I could only go for two years, and everyone should be a teacher...When I got to the University of Utah, people could not believe that anyone could get up in class and murder the King's English the way that I did. I remember one day I was on the tennis courts, and I shouted to a boy on the lower court, "Come up and learn me how." It seemed like

¹Tape 2.

every racket stopped in mid-air. Even after I graduated after two years, I received notice that they were withholding my diploma until I would pass a course called English 87. I really studied for that, but I passed it.¹

Her first teaching assignment was a third grade class in Hunter, Utah. She was quite an unconventional teacher. She remembers vividly the principal coming into her room, looking around, and then saying, "Miss Hudson, you have a misspelled word on the board. Do you know which one it is?" "Of course", I'd say, and then I'd always pick the wrong one."² It was during this year that she found out that she was adopted.

I was told several times when I was little that I was adopted, never right out loud, but enough so I got the idea. But my girl friends always reassured me that they were kidding. I was eighteen, and teaching under a principal who immediately tried to sell me some encyclopedias. Father said not to spend my money on them, that I was going on a mission. So after I'd promised him that I'd take them, I wrote him a little note saying that father thought that I shouldn't take them, but save my money to go on a mission. He called me into his office and said, "How old are you? Well, if you're old enough to teach school, don't you think you're old enough to spend your own money?" I said, "Well, father put me through college, and is going to pay my expenses on a mission. I think I should at least be obedient enough to do as he says." To which he replied, "Oh, he isn't you're father. Why don't you go home and ask him who you are?" My world started to spin. I thought, "Oh, it isn't true. I know I'm not adopted." On the way home that night with another teacher who had grown up with me in Granger, I led the conversation around to "Yes, it's funny about me being adopted, isn't it." She said, "You know? Oh, he told you." She had been the one who had told him. She said she'd never speak to him again as long as she lived. And she didn't. She would answer

¹Tape 2.

²Tape 1.

a direct question "Yes" or "No", but she would never ask him anything. Around Christmas time she got sick at school, and was huddled in the hall by the radiator. I said, "You've got to ask him to take you home." She said she'd rather die first. And she did. She got pneumonia and died.¹

Ruth was eager to go on her mission. She had asked to be called, for she was anxious to get away from teaching school. In 1929 she was called to the Eastern States Mission. She knew her father was pleased about the call, but he would say, "Ought to keep women out of the mission field. They don't hold the priesthood, and they can't do no good."²

At her farewell, a quartet of her students sang. Ruth didn't read music, so she had taught them two songs in class by rote, one of which was "East Side, West Side," which they sang with gusto, and a little girl in her class gave a reading.³

On her mission she was terribly homesick at the beginning and said, "During the first part I lost my testimony, and regained it

¹Tape 1.

²Tape 2.

³Ibid. Around 1960 someone handed Ruth a clipping from a Salt Lake newspaper inquiring where Ruth Hudson was. She wanted to thank Miss Hudson, her former teacher, for she, more than anyone else, had influenced her and helped her. It was signed "Pearl", and turned out to be the little girl who had given the reading at Ruth's missionary farewell. She had been a very shy girl, but was the best reader in the class, so Ruth had taught her a reading. After she gave it, she was asked to give readings in her ward, and grew up giving readings. Because of this, she became an outgoing person.

in the second. I thoroughly enjoyed it because for the first time in my life I was able to see how the rest of the world lived."¹ But the work was discouraging because not one person she taught joined the Church. In 1930 the East was not an easy mission field. However, the seeds she planted grew and finally yielded fruit.² While on her mission, she and her companion were always putting on skits, and this carried over to her post-mission days.

When I came home I was always putting on skits. I'd given readings so much before going on my mission. I got so that I thought if I had to give another reading I'd die, so I started putting on skits.³

She started teaching in Garfield after her mission. Here she taught the fourth grade. This teaching experience was no better than the first. "Every day as we went around the point of the mountain, I'd wish that the schoolhouse had burned down, but it never did."⁴

¹Tape 2.

²Ibid. "When we went back to get Tanny in 1965 from her tour around the world with Curtaintime U.S.A., we decided to go through my mission field--through Warren, Penn., where during my term as a missionary we had held some cottage meetings, and had made some friends, but unfortunately none had joined the church. I stopped to see Irene Birch. She gave me a big hug, and over her shoulder I saw the family home evening manual on the sewing machine. I asked if she had joined. "Why, yes!" she answered, "We all joined. Margaret's family came in, too." She also named three other families that had joined the church, so I felt that I hadn't wasted my time "after all."

³Ibid.

⁴Ibid.

By this time Ruth had been engaged once, but had broken the engagement shortly after she returned from her mission.¹ She went with many different men, and got the reputation of being quite fickle. She would go to the different wards in the area and scout out the eligible bachelors. She was pretty good at matchmaking, for she found husbands for several of her girl friends. It was two years after she returned from her mission before she first met Nathan Hale.

Rumor had it that the Hales had a good looking son on a mission. This particular Sunday night in March, Ruth was to give a reading at a missionary farewell. While getting ready to go she couldn't find the belt to her dress, but decided to go without it because there was nobody in Granger Ward she wanted to impress.

Ruth and a girl friend were sitting in the chapel when the Hale family walked in. They both saw Nate, and her friend said, "He's mine," to which Ruth replied, "No he's not--he's mine!" As she gave her reading that night, all she could think about was "Why didn't I wear that belt!"²

At a dance, Ruth didn't think Nate's brother would ever get around to introducing them. He finally did, and during that first dance she said, "Ever play tennis? How would you like to--how about tomorrow?"³ She felt she had to work fast, for there were always

¹See idea source for play Lilacs In The Rain, Appendix III. C.

²Tape 2.

³Tape 3.

more girls in Granger than fellows. His first reaction to her was, "She's a pretty good tennis player, but I can beat her."¹ She said she let him beat her because she read that you were supposed to in order to build a man's ego. She also invited him to a party she was having the next week. He accepted, and she dashed home to plan for one.

Nate was asked to be in a church competition play, "The Killer", shortly after he returned from his mission. The young director asked Ruth to come down and see if she had any suggestions to make. She watched, and then said, "Why doesn't he kiss the girl?" That's when I first started directing, and have been doing so ever since."²

For Nate's welcome home party, Ruth and her mission companion from Salt Lake worked up a skit from a Broadway show. "We made top hats out of cardboard, and had canes, and wore black outfits. I guess the urge to get up and show off was there right from the day I was born. I suppose that was why I was so fond of athletics. One has to be recognized, has to create."³ Needless to say she made an impression on Nathan, and they dated steadily that summer.

They both had bicycles, and would ride to the Big Canal for a swim, or to Murray to a show for a quarter a piece, and then stop

¹Tape 3.

²Tape 1.

³Tape 2.

for a nickle hamburger and a ten cent malt. Then they would ride home in the moonlight. They climbed Timp, rode to rehearsals together, and had a marvelous summer.

A missionary that Ruth had dated before he left was returning, and she asked Nate if he minded if she went out with him to see how she felt. He said he didn't mind, after all, they weren't engaged. Ruth and Nate had planned to go to Grantsville the next day to visit her grandparents. She told Nate to be ready to go when her father drove up, and if she was in the car, they'd go, if not, it was all off. When the car drove up, Ruth was in it.

When Nate returned from his mission, he wasn't really looking for a wife. His girl friend had gotten married after he had been gone a month. But his mission president said he'd give Nate six months to get married after his release, so as Nate said, with a twinkle in his eye, "When Ruth asked me, I said OK."¹

While they were engaged, they were called to be dance directors on the stake MIA² board. Nate had a sister in Wyoming that he wanted to see, and he also wanted her to meet Ruth. They had both hitchhiked on their missions, so that was how they got to Wyoming. Their parents had no objections, but one of the members of the ward saw them, and thought it was terrible.

¹Tape 2.

²The Mutual Improvement Association, a church auxiliary, is referred to as MIA.

After a week of visiting, and lots of fishing for Nate, they returned. They arrived just in time for a stake leadership meeting, and as they walked up to the stand, they heard an unusual amount of whispering. Then they overheard a member on the stand say, "I think they ought to get married right away."¹ Ruth said, "If we had wanted to misbehave we'd have done it at home."

In spite of such gossip, their relationship grew and deepened, and they knew they were right for each other.

Ruth had to teach half a day on December 22, 1933, but in the evening they went to the Salt Lake Temple and were married. With the country still in the depression, it was a difficult time to be newlyweds. Nate did not have a job, and had just enough money to buy Ruth a wedding ring, but not enough for the marriage license. She was making sixty dollars a month teaching, so she bought the license, and they had enough left to spend their wedding night in a hotel in Salt Lake, and fifty cents each to buy each other Christmas presents.

It was a delightful, warm evening, and Christmas music was floating through the windows. We stayed at an old hotel on Second South and Main. They gave us the bridal suite, which wasn't much--the wallpaper was peeling, but it was just as beautiful as any hotel in the world to us. With the dollar we bought each other a toy, but we didn't need any presents.²

¹Tape 3.

²Tape 2.

The ward house was being remodeled, so they didn't have a reception. Ruth did have a bridal shower, and received a little wisk broom, a bread can, and a pot. The school teachers gave her an electric iron. Seeing the cord she said, "I'm so glad to get an electric toaster!"¹--but it was an iron. During the depression, very few had money to spend on presents.

Right after their marriage, they lived with Ruth's parents.

Ruth was allowed to finish teaching that year, and felt she was lucky, for in those days Granite Board of Education would not hire a married woman. By the end of the year she was pregnant. The sixty dollars a month which she earned, minus ten for transportation costs, was used to buy lumber to build a home. With this money Nate was able to build a three room house on a piece of land her father had given them. It was nothing fancy, and had no doors on the inside, or curtains, or carpeting--but it was theirs. Electricity cost a dollar a month, so they used kerosene lamps, and hauled water to the house in a little cart that Nate pulled behind the bicycle. Every morning he'd ride over to the Hudsons and fill their five gallon container, put it in the cart, and peddle home with their drinking water. Their bathtub was the irrigation ditch.

Nate could not find work that year. He helped on Ruth's father's farm, but there was a drought, and the crops did poorly. He

¹Tape 1.

milked the Hudson cow, so they had plenty of milk to drink. It was during this time that Ruth discovered what a doer and handy-man Nate was. He went down to the city dump and found some old springs and an old folding bed. With these he made their first davenport, and from some lumber built them a table. He made a little money by doing odd-jobs for people. One week he rode his bike eleven miles every day to paint a man's house, for which he received eleven dollars.

That first summer was really hard. They lived on fruit and milk. On October 1, 1934, Sandra was born, and the Hales were so poor that the Church paid for her delivery.

Upset because so many LDS people were taking help from the government, and weren't using their own initiative, the Hales wrote an article that was published in the Era with a title something to the effect, "Are the Old Virtues Dead?" The author was listed as Elah--Hale spelled backwards. For this article they received seven dollars, and were thrilled.

They were still serving as dance directors in the MIA, but as Ruth put it, "I had two left feet, so the next year they moved us into drama."¹ Here they received training that would be invaluable later.

¹Tape 3.

In the spring of 1935 they heard that tie hacks were being hired to work in the Targee Forest, near West Yellowstone. The trip was made in a 1928 Chevy that they bought on credit for one-hundred twenty-eight dollars. They were hired, and spent the summer cutting down charred trees for railroad ties. In many respects it was an enjoyable summer. They caught fish in the stream by their cabin, and ate fresh vegetables from their own garden. However, they lived among people who hated Mormons, and on top of that, they were paid only about half what they should have received. But it was beautiful country to work in, and as Mr. Ponds, a neighbor, said, "Every time spring comes, you'll ache to come back to this country." And for years it was true. As Ruth says, "There's something about the smell of the woods in early spring."¹

Unfortunately during the summer, Ruth became quite ill with the flu while she was pregnant with their second child. Their son was born, but he only lived over night. It was quite a while before she regained her health. Not until she started selling "gricers" did her health improve. She'd grind up raw carrots, lettuce, and celery to demonstrate the machine to prospective buyers, and then after the demonstration, she would eat the vegetables. After a few months of this she was well.

¹Tape 2.

In 1936 Nate helped his brother on carpentry jobs, but often they weren't paid. During the summer he got a job on the railroad tamping ties. They lived in Lowe, Utah, right next to the railroad tracks. Not only was it terribly noisy at all hours of the day and night, but also there were poisonous snakes in the area. The child next door had been bitten by a rattlesnake, and they were afraid to let Sandra play outside.

Ruth suffered moderate appendicitis, and was taken back to Salt Lake. She could not stand the thought of going back to that bleak area, so Nate quit.

Things gradually got better. Nate would go out every day to try and find a job. One day he came home, and had gotten a job for three dollars a day with Utah Copper, working on the dyke.

On October 1, 1937, Nathan Phillip Hale was born. After his birth, Ruth suffered from fallen arches, and has had to wear special corrective shoes ever since -- shoes which have become almost a trademark.¹

While stake drama directors, they put on plays, and upset the ward drama director because they had used ward members in

¹Tape 3. Many times she's written her shoes into a play, or will wear one high heel (which she can do without discomfort) and spend three acts looking for the other. Not realizing this physical problem, Margaret Hatfield, drama critic for the Times wrote a comment something to the effect, "What Mrs. Hale won't do to get a laugh. She'll put those ridiculous shoes into a play."

their cast. At a special meeting that was called, they were forbidden to do another play in Granger Ward, or any other without the sanction of the bishop and the ward drama director. They also added that the Hales were not to be in any plays. Nate was understandably upset, and told them they couldn't stop him from being in plays. This edict turned out to be a blessing in disguise, for after this, he joined the Salt Lake Little Theatre, and gained some good training. He also joined other dramatic groups in the community.

Finally the ward drama director resigned after thirty years in the position. Her only request was that the Hales not be called to that office. For two years they respected her wishes, and when everyone else turned them down, the bishop asked the Hales to become the new drama directors for Granger Ward. Here they started their writing and directing.¹

Their home was next to the Niensens' farm, and as Ruth Nielsen said:

When I heard that Ruth and Nate were producing plays in the Church, I became very neighborly, and when Ruth found out I could type, she did likewise. That was the beginning--Ruth and Nate wrote and directed the plays, I typed them and we all did our acting bits--traveling around the immediate area in Utah.²

¹See Chapter III for details of their writing career.

²Correspondence from Ruth Nielsen, February 15, 1972; from a brief history of the GCT that she read for the awards party at Christmas.

Their reputation spread, and they traveled around the stake, and then around the valley to civic groups with their plays. "They'd give us fifty dollars and tell us to go ahead and produce the show. Sometimes we didn't make ends meet, but we were always happy in what we were doing."¹ It got to a point where they'd get a call almost every day to come to some ward or stake to perform. Finally the crowning glory came--they were asked to perform at MIA leadership week that was being held at B.Y.U. They were going to present It Shall Keep Thee, but suddenly the invitation was withdrawn.² The whole ward was upset, but the problems were resolved, and they performed at College Hall. What a performance it was! At the play's conclusion after thirteen curtain calls, Dr. Pardoe said: "A group from B.Y.U. has been invited to present a play for June Conference. We hereby relinquish our invitation and invite this group to take our place. We can have a Broadway play any time, but rarely indeed do we have a Mormon play." Ruth's father had never seen one of her plays, but then he hadn't seen any others either. He said he didn't like them. But one of the members in the cast saw to it that he was in the audience at the Paramount Theatre at the June Conference production. Ruth's

¹Wanda Owen, "Personalities in the Scene," Glendale Scene Magazine, published by the Glendale Independent newspaper, Feb. 23, 1964, p. 2.

²See play #2, It Shall Keep Thee, Idea Source for complete details. Appendix III C.

father's favorite apostle was Elder Widtsoe, and it was Elder Widtsoe who made a speech before the play saying how fine it was to bring the lives of the pioneers to an audience through drama. Her father was impressed, and became quite involved in the play. A friend of theirs sat next to him, and said during the third act he was wiping tears away. That was the only play of theirs he ever saw.

By now Nathan and Ruth were also acting with theatre groups in Salt Lake, but Ruth's father never approved. One night as they dropped the children off, he made the classic statement, "When are you going to get out of this silly business and give someone else a chance to make a jackass out of himself."¹

At Utah Copper, Nate progressed from the dyke to the clean-up department, then to the sampling department. He would learn lines when he worked night shifts during the long waits for samples to be picked up. The management didn't appreciate his theatrical interests, and threatened to fire him if he used this time to learn lines. By this time, though, they had written two plays, both of which were published by the church, and they felt they had to keep writing, producing, and acting.

Sherry was born on January 17, 1940, and Sally came along on October 1, 1942, the third of their children to be born on that date. The United States was involved in World War II, but Nate had a

¹Tape 2.

deferment because he was working for a defense related industry.

Nate had been working at Utah Copper now for about seven years. One night he came home from work and said, "I hate to think that I'll be carrying my lunch pail out there when I'm sixty-five. I look at those men out there that are still living in company owned houses--occasionally they have a new automobile, but that's about it."¹ Ruth asked him what he really wanted to do, and his answer was no surprise. He wanted to act.

A few days later Ruth read in the newspaper that there was a shortage of leading men in Hollywood because of the war.

I said, "Let's leave the kids, and tell the folks we're going to take our vacation and see California." So we came down here and interviewed with some people and Nate decided to stay, and I went home without him. When I met Grandpa Hale and was asked where Nathan was, I said, "Well, grandpa, he decided to stay in California and try to get into the movies. He just shook his head and said, "My, my, my."²

Ruth added that some of the people in the ward used more colorful language.

Nate had gotten the names of some people to see before he left. Monroe Husbands, who he had worked for in the Centre Art Group, suggested he see Moroni Olsen, a character actor and also a member of the Church, and Margaret McClaine, a voice and diction teacher. Brother W. O. Robinson gave him a letter of introduction to

¹Tape 2.

²Ibid.

to see his son Casey who was an up and coming producer in Hollywood. So with these three names, he started his search for fame and fortune.¹

Everyone thought that he was out of his mind. They were sure he'd be back--and look at the seniority he'd lose at the plant. He'd be back working on the dyke. Utah Copper was upset too when he quit, and decided to bring him back and make an example of him.

Ruth was in Utah, anxiously waiting for his letters. He'd say,

"I'm reading at the Pasadena Playhouse, and I think I'm going to get the lead." Then the next letter would say, "They had me read the lead a lot, but the director is going to play it, but I think I'm going to play the lead in the next one, because they're having me read the lead in that." The next letter would say, "Well, the director is playing that part also." The director was paid very little, so they always chose the juicy roles for themselves. Finally after about three months he wrote and said, "I finally have a part. It's only three lines: 'Here's your book, miss. Thankyou miss. Good-bye miss.' but I'm on my way!"²

Several weeks later he got another part. He had three lines to speak, but they were in French, and he was unhappy because he had to wear a cotton wig, and all the others were wearing nylon.

He was in California praying for some miracle so he could go back to Utah, and Ruth was in Utah praying that he'd be able to stay and she'd be able to join him. When Ruth heard that he'd lost a lot of weight, she loaded the children in the car, bought a little trailer to

¹Tape 3.

²Tape 1.

put the washer and radio in, and left for California. Sally was just a baby, and had "gurgling intestine". There was nothing that could be done for her, and the doctor said that perhaps a change of climate might help her, and it did. From the time they arrived in Southern California, she improved, and was soon well.

Oh, those lean years! At first we couldn't find a place to rent. Finally we found a little flat at 140 North El Molino, near the Pasadena Playhouse. The rent was thirty-five dollars a month, and just as we were paying the first month's rent, the landlord said, "I guess I should tell you, the three families downstairs also use your bathroom."¹

Through contacts by Brother Moroni Olsen, Nate got a job as a milkman. He went to work at four-thirty in the morning and was finished by two-thirty in the afternoon, so he could be available for rehearsals and matinee performances. Brother Olsen also called Gilmore Brown at the Pasadena Playhouse, told him about Nate, and asked Mr. Brown to see that he was used in their productions. That was about all he could do for Nate, since he knew his agent would only take people with Broadway experience.

Nate also went to see Casey Robinson, a producer in Hollywood, but the only advice he gave was to forget about acting and the Hollywood scene. They did take lessons from Margaret McClaine, who taught them good "American" speech, but it led to no new contacts.

Even though Gilmore Brown, the director of the Pasadena

¹Tape 1.

Playhouse, had told his people to use Nate, he never checked to see if they did. Nate was told that the reason he wasn't used was they were using mainly their own students and bringing in celebrities to round out the casts...or, could it have been that Sherry, their daughter, and one of her friends painted the porch of Mr. Brown a bright red? Whatever the reason, Nate didn't get any more parts at the Playhouse.

Ruth also got a job. She worked at the Hillcrest Restaurant as a waitress, but she was also "acting" there. She'd practice different dialects on the tables she'd wait on. People would come back and ask for the little English waitress, or the Swedish one, and the manager, Mr. Summers, didn't know who they were talking about. But like Ruth said, "I just have to act!"

The apartment on El Molino holds some very special memories for the Hales. It seemed like they always had someone dropping in unexpectedly--soldiers from back home, friends, relatives, actors, but they found room for them all, even if it meant stuffing them in the tiny attic with a blanket and mattress. One time there were so many people there, they had to sleep in shifts. Half of them went to an all night show while the others slept, and then when the show was over, they got the beds.

At first they were really grateful to find a vacant apartment, but soon after they moved in they found out why!

... a church was being built next door, and the volunteer carpenters worked at night with their hammer, hammer, saw, saw, bang, bang! It was an upstairs apartment with two rooms, a large enclosed sunporch, the tiniest of kitchens and a bath for all the tenants, both upstairs and down. The traffic was heavy--not only the tenants but their guests as well. We remember one frequent visitor especially, a soldier who was always in a state of intoxication.... He would stagger up and down the stairs at all hours.

About this time the Hales met a fellow who travelled all over the United States producing plays in high schools. Ruth volunteered to help him alter some of his costumes. It was a hot summer day and his nephew took the costume into the bathroom to try it on.... It was a life size brown bear costume, complete with head and all. As the young man came walking out of the bathroom into the hall, who should come staggering up the stairs but the soldier. He took one look at the bear, and--well, so much for the soldier.

While producing plays the Hales met a very British actress and her daughter. They were just too, too. Since they were alone, Ruth invited them to Thanksgiving Dinner, but after inviting them she realized that our silverware (using the word "silver" a little loosely) wasn't the kind to make the right impression. We got a brainstorm and decided we could have monogrammed silver. We went to the Army and Navy surplus store and got silverware with the initials "U.S.N." on it. Since Dave's [Ruth Nielsen's husband] initials are "D.S.N." It worked great. the only thing was, everyone had to remember to call Dave "Ulysses" all day.¹

Ruth was still terribly homesick for Utah.

I used to pray, "Oh, please let Nathan get into Hollywood so we can make some money and go home." But it was always please let him get into Hollywood, please let him get that part, it means so much to him--please--and never had the wisdom to pray, "Please help us to get into the line of work so we can do the most good for the most people."²

¹Correspondence from Ruth Nielsen, February 15, 1972.

²Tape 3.

To homesickness, add tension. Utah Copper was still trying to get Nate back, and had written the draft board in Southern California. They either wanted him back on the dyke, or in the army. Nate went in and talked to the Sergeant, and explained that they came down here to better themselves. Nate said he'd go back if they'd pay his family's moving expenses, and if he could have his old job back without losing seniority. The Sergeant thought that sounded reasonable, and agreed to send a letter to that effect. They never heard from Utah Copper or the draft board again.

After a year of working as a waitress, one night Ruth was the last one to finish clearing the tables. All the lights were out except one. As she walked into the "spotlight" with a tray of dishes, the thought hit her, "We came down here to act. Why aren't we doing it?"¹ So that night she quit.

They started doing plays at church, and through one of their downstairs neighbors, met Mr. Heuer of Heuer Publishing Company, and sold him what turned out to be his most popular play for several years--The Groom Said No! They received one hundred dollars for all rights to the script, and things were looking pretty good.

It was at this time that they met a real "promoter". He talked them into investing all their savings, six hundred dollars, and

¹Tape 1.

renting the Embassy Auditorium in Los Angeles which seated thirteen hundred people. What a break! Mr. Ellis thought sure he'd found a gold mine. Present a Mormon play--and all you have to do is advertise, and all the Mormons in Southern California will come. And presto--you're rich. To get the needed publicity, he arranged for a Los Angeles newspaper to send one of their reporters out to interview the Hales. When the press agent walked in he said, "Before I start to work, I need a drink!" Ruth, being the gracious hostess that she is, quickly went out and got him a glass of water!¹ Nevertheless, an article did appear, and part read, "Nathan was practically born on the stage," to which Nate quipped, "Yea, a stage-coach."²

One of the leading actresses came down with laryngitis, and Ruth put out an emergency call to Ruth Nielsen, asking her to come down and play the role, one which she had done many times. This she did.

The night of the performance, February 12, 1944,³ started with the Hales getting a ticket on the freeway for the way they were hauling the scenery. When they finally got to the auditorium, Mr. Ellis was out in front with his camera taking pictures of the marquee.

¹Correspondence from Ruth Nielsen, February 15, 1972.

²Tape 1.

³"Drama of Mormon Pioneers at Embassy Auditorium Theatre February 12," California Inter-Mountain News, p. 4, Jan. 21, 1944.

In large letters it read, ALBERT ELLIS PRESENTS, and in tiny letters was, It Shall Keep Thee by Ruth and Nathan Hale. It was a rainy night, and they played to a vast audience of two hundred. Needless to say, the Hales lost their savings.

Then, as Ruth Nielsen said, "I did the best acting job of my life. I went home to Utah and convinced Dave that California was the place to live. We moved down the fall of 1944, and we resumed our writing, typing, acting at churches, women's clubs, etc."¹

About this time, the Penthouse Theatre was started in Altadena. Ruth was pregnant, and they needed a breather between their plays at church, so Nate tried out at the Penthouse, and they liked him so well they let him play the leading man in almost every play they put on. Then came the start of large build-ups to let-downs in Hollywood. An agent saw Nate and wanted to sign him. He said they were going to open a play in San Francisco with C. Audrey Smith, and that he would play the juvenile lead. Rehearsals were to start in about a month. After San Francisco the agent planned to take the show across country and open it on Broadway. Ruth was thrilled. "'Now' I thought, 'I can go home!' I'd leave the children with Mother, and then fly on and be with Nate on Broadway. I was so homesick for Utah those first four or five years. Even the doves would seem to say,

¹Correspondence from Ruth Nielsen, February 15, 1972.

'Why don't you go home, go home.' A month went by, and no word. We tried to call the agent, but the phone was disconnected. We finally found out that he was in jail. That was the first, and it has been like a rollercoaster with Hollywood ever since."¹

Ruth's baby was due soon, but they didn't have the money to pay for the delivery. Ruth quickly wrote Along Came Charlie, sent it off to Heuer, and got a check for one hundred dollars all in about ten days. Then along came Tanya on August 24, 1945.

The house on El Molino was finally going to be torn down. They sold their house and acre in Granger, and had enough for a down payment on a home in Altadena.

Houses were hard to get in 1946. Nate was on the milk route, and I had seen this house, and had fallen in love with the yard. There was room for the children to play. However, they wouldn't let me see the inside. I drove around until I found Nate and dragged him back, and told him that I thought we should get it. We bought it for eleven thousand dollars. The next day we saw the inside of it--oh, brother! One room didn't even have any windows. But the kids loved the place. It was near the mountains, had a fishpond, and they could have rabbits and chickens. The Smith family moved into the basement, and had kids that matched every one of ours.²

After two or three years at the Penthouse Theatre, one day Elsie Baker, a Glendale character actress, came up to Liz (Kerr) and Joe Swartz and Nate and Ruth and said, "They don't have a little

¹Tape 1.

²Tape 2.

theatre in Glendale. Why don't you get together and open one?"¹ The two couples really weren't very interested--until Elsie said those magic words: "Liz, if you had a little theatre, you could play any part you wanted. And Ruth, if you had a theatre, you could put on your own plays."² That did it! They were in the market for a theatre.³

They finally found a suitable building, and started rehearsals. After many problems, Glendale Centre Theatre⁴ opened with the Hales' play, Maryella, in November of 1947. This came close on the heels of a tour they had just completed doing their prize-winning M. I. A. play What Doth it Profit⁵ in California, Utah, and Idaho.

Shortly after the theatre opened, Ruth Nielsen had to take over Ruth Hale's part, for she was extremely ill and was in a great deal of pain. In this condition she went to the store one afternoon alone, which was unusual, and forgot to put the handbrake on the car. It rolled down the hill and was damaged beyond repair. They sold it for junk. Needing transportation to Glendale, they bought a 1934 Studebaker, whose "immaculate" body featured one door secured

¹Tape 1.

²Ibid.

³See Chapter II for complete details about the history of the Glendale Centre Theatres, and Appendix II B.

⁴Often referred to as GCT.

⁵It won the prize for best Centennial Mutual play.

"a la hemp" (with a rope). Ruth's pain continued, but the doctors couldn't find anything physically wrong with Ruth. One even told Nate that he thought she was having a nervous breakdown! With that on his mind, Nate was a nervous wreck when she got home. She assured him if anyone was having a nervous breakdown, it was the doctor, and not her. Finally she went to the dentist, and in the x-rays he found an infected tooth in the roof of her mouth. This was removed. She went home and slept for thirty-six hours, and felt fine. They recall that year as being one of their worst traumatically and physically.¹ But with the help of their original comedies, and profit sharing with clubs, they made it through these first lean years.

Around 1949 they started receiving a salary from the theatre partnership, and Nate was finally able to quit his job as a milkman and devote all his time to the theatre. The children pitched in and helped with the theatre and acting, and it became a family project. They realized if they were on a farm, they would have to help with the chores, and a family theatre was no different.

In January of 1950 they sold their home in Altadena and bought a home in Glendale at 1212 North Jackson. This made commuting to the theatre much easier, although the children missed stopping for good carmel popcorn as they had often done on their way home to Altadena.

¹Tape 2.

There had been problems in the partnership over choice of plays and management of money, so in 1951 when Liz received an offer to go to Broadway, and Joe didn't want to run the theatre without her, the Hales bought their share in the theatre. Now they could run it exactly the way they wanted!

Nineteen fifty-one was quite a year. Not only did they become sole owners of the GCT, but also came very close to having a Hollywood spectacular made out of their play Maryella.

A man named Lionel Banks, who had won an academy award as art director on a picture called "Ramrod", came to see the play [Maryella], and decided to turn producer. He asked if he could buy it, and we worked with him for about a month. He had shown it to Lorraine Day, and I think she had consented to do it. He said he had a newcomer just out from New York that he was going to get for the lead. His name was Gregory Peck. I said, "I never heard of him." Nathan and I were both to have parts in it as well as our son Phil, and Ruth Nielsen. We were so excited about it, but we didn't want to say anything to the actors and actresses because there had been so many build-ups to let-downs, but this was for real. He [Lionel Banks] was an LDS man who had not been active, and had been suddenly re-activated, and was in love with the Church. I had lunch in Hollywood with the script writer, who had also won an academy award. I was to start sitting in with her the next Monday. Mr. Banks said, "I want you to keep the Mormon flavor in this. Fight for it, and put in family prayer. Insist on it. Don't let her talk you out of it. The cameraman and I are going up to Utah to shoot the early grain coming up." It was to be filmed in Grafton, a ghost town in Southern Utah. Two days before they were to start, the phone rang, and the agent was on the phone and said, "Oh, Ruth, I hate to tell you this, but Lionel Banks was on the phone talking to Jessie Laskie this morning, and he dropped dead of a heart attack." That was our biggest build-up to let down!¹

¹Tape 1.

At this point they were in the mood for motion-picture making for the Church, and when Bill Hale, their nephew, graduated from photography school, all the ingredients necessary were at their disposal. Mel Marshall, who was an actor, LDS, and interested in film, joined them, and they formed Sea Gull Productions.¹ They bought an old fire-house and converted it to a studio. They made several films, but when BYU Motion Picture Department was formed, the company was dissolved, for they felt that they couldn't compete.

Nineteen fifty-one also saw their theatre business picking up by leaps and bounds, and all their energies were needed there. They started to realize that they were turning away clubs, sometimes as many as three a night. It looked like they needed a larger theatre, but it would be awhile before that dream could materialize.

On July 5, 1953, James Cody Hale was added to the family. That year saw another son come into the family when Sandra married her missionary, Allan Dietlein in September.

In the years that followed, they didn't have to worry about audiences. Almost every night they were playing to a packed house of one hundred twenty-five. There was no question that another theatre was needed, but how would they finance it? Nate talked Ruth into selling the land in Utah that her father had left her, but only after he

¹See Chapter III and Appendix III D.

promised her that someday, if they could afford it, he'd buy her another farm. The Dietleins, who had been helping with the theatre, were selling their house in La Crescenta, and were looking for a place in Glendale. With joint funding, they bought a lot on Doran Street in Glendale that had a house at the rear of the property. The Dietleins lived there, and the theatre was built on the front of the lot. By the end of the summer, they were junior partners in the theatre venture. The Doran Branch of the GCT opened in August of 1959.

The whole family was active in the Church, and Ruth and Nathan were constantly teaching in one organization or another. They were called as regional drama representatives, and served in that capacity until the region program was discontinued. They started the road shows in California at Sister Moana Bennett's request. Ruth has been constantly writing skits and roadshows for the church, as well as putting on shows for fund-raising events¹ and conferences, when they were held in Southern California.²

Most of the children enjoyed being in plays. However, this is not to say there were no problems.

When Tanya was not in a play, she was a little tyrant at home because she resented our not being home. Every once in a while we'd get a call at the theatre from one of the older children just as we were about to go on, saying "Tanya has

¹See Handcarts West, Idea Source, Appendix III C.

²See San Juan Outpost, Idea Source, Appendix III C.

run away again, and it's raining." Of course she'd usually wait for a rainy night to run away. She'd hide in the mountains, or walk down to the theatre and hide in the back of the car. She gave us a bad time. And it was hard on Cody--probably more than the rest. He was born eight years after Tanya and grew up alone. He liked being in plays the least, but he was very good. He was never scared, and was very easy and natural. He was very relaxed on stage, in fact, so relaxed that he went to sleep on stage once. For the most part, the children loved to be in plays and could hardly wait to do another.¹

Their son, Phil, said, "I'm probably the only actor's son who ran away from the stage to become a doctor."² But even then he didn't escape. He was interning at UCLA, and came home a few days before Christmas and was greeted at the door by Ruth, script in hand. "Sorry, but you have to go on tonight--the juvenile lead is having his appendix out."³

It was a family way of life. I told the children if they lived on a farm they'd have to put up hay, here they have to be in plays.⁴

And all of them have done plays since the time they were four, and now the grandchildren are having their turn. Timothy Dietlein made his debut at eight months. But when the Hale children were teenagers, the theatre provided some conflict.

...it wasn't always to their liking to be in a play because it meant missing football games and junior proms, but they missed

¹Tape 3.

²Dr. Phillip Hale, correspondence, June, 1972.

³Hal Marienthal, "Center Stage Glendale," p. 21.

⁴Tape 3.

them. They knew the play had to go on, and they loved it. Sandra was the only one who rebelled as a teenager and said "No more plays!" She was fifteen, and very active in M.I.A. and didn't want to tie herself up with plays. The funny thing is that now she's tied herself up good with the theatre!¹

In 1960, Sister Ragsdale saw the Madsons in Springdale, Utah, and the Madsons told her to ask the Hales to come up and do a show in their barn during the summer. It was right at the mouth of Zion Canyon, and a perfect spot for musical comedy. The Hales decided to go, and were promised that the barn would be all ready when they arrived. All they would have to do was spread their carpet down and arrange the furniture. The cast arrived two days before they were to open, and not one thing had been done to prepare the barn. There was a foot of manure and hay on the floor. Finally it was cleaned out. "Grandma's Barn Theatre" put on three or four plays during that summer. Tourists and people from St. George and Cedar City would come to see the shows. The family and cast loved it! There was horse-back riding and rafting in the day and a play to do at night. And of course they all fell in love.

For four years (1960 to 1964) they did summer stock for two months each summer. In fact, in 1964 they bought land in Springdale, with the thought in the back of their minds that someday they might open a summer theatre, but plans never jelled.

¹Tape 3.

On the land adjacent to theirs was a cafe-pie shop. In 1968 a promoter bought the shop and the name bumbleberry pie. He contacted the Hales to see if they would be interested in selling their land for stock in the company. At that time they didn't sell the land, but did buy into the company. Allan is active in the company, and has been on their board of directors. Later their land was also converted to stock. Bumbleberry Pies, Inc. is based in San Jose, and has five shops at present, and many more planned. The Hales and Dietleins have their fingers in many pies!

Both families needed a place to get away from it all, so they bought a house on Balboa Island. Nate and Ruth had bicycles there and thoroughly enjoyed the relaxed beach atmosphere. Their children didn't mind either, since "Bal" is "The" place as far as teenagers in California are concerned!

By 1964 they were filling the Colorado and the Doran Street Theatres.

I [Ruth] made the mistake one day of saying to Allan and Nate, "Wouldn't it be nice if we had a theatre big enough to house all the people in both the Colorado and the Doran Theatres-- then we'd only have to do one play a month." By the end of the day Allan had found a piece of suitable land.¹

After financial and construction problems, the Orange Street Theatre was finally finished, and on February 1, 1965, held a gala opening night.

¹Tape 2.

Glendale will be a leading lady this evening, as one of her newest jewels sparkles to life. The new Glendale Centre Theatre, 324 N. Orange, will hold its grand opening tonight--the end of an eighteen year goal.... The \$250,000 theatre, which seats 440, will probably prove to be one of Glendale's major cultural assets....¹

After January, the Colorado Theatre's lease was let expire, and the Doran and Orange branches of the GCT continued playing nightly to packed houses.

The Hales also moved to a new residence in 1965. They bought a new home at 1128 Avon Oak in Glendale, and Allan and Sandy bought a home just down the street.

Both theatres continued operating until 1968, when the Doran branch was closed.

By this time, all their children, except Cody, had been married in the temple, and several had received honors at college. Sherry was Homecoming Queen at B. Y. U. in 1959, Intercollegiate Knight Dutchess, and a songleader. Sally was "Belle of the Y", and also received the Best Actress Award in 1964. She toured the orient with the B. Y. U. Drama Department's production of The Man Who Came To Dinner, and Tanya toured around the world with "Curtain-time U.S.A.", for the Program Bureau. Tanny was also a flag twirler at B. Y. U. and a runner-up for "Belle of the Y".

¹Jana Beauchamp, "A Dream Come True," Glendale News-Press, February 13, 1965.

As well as being involved with the theatre and their family, the Hales have also done quite a bit of missionary work with their theatre. The standards they have set, both in their lives and in their theatre, have influenced many to join the Church as a result of working with them and the L.D.S. actors that are sprinkled through most of their casts. A more formal missionary effort was effected by their production of The Restoration. The Hales and Dietleins decided such a play would help in the missionary effort, and for the last four years have annually produced it. During the first year alone, twelve individuals that they know of came into the Church as a direct result of this production. Each year it has proved to be a valuable missionary tool.

We not only had converts from the audience, but also many of the actors who played the roles of the early saints have joined the Church... In a recent year, the man who played the prophet¹ was inactive, but his role in the play led him back into activity.

Missionaries man the theatre lobby, hand out tracts, and serve as ushers on the four Sunday nights a year that performances are given. Two performances a night are given, and admission is free to non-members. In order for an L.D.S. family to attend, they must bring a non-member family. Local stakes contribute money for programs and operating expenses.

¹"Glendale Theatre--Family Fun," Church News, July 31, 1971, p. 10.

The production of this show is a big job. There are over thirty people in the cast, many coming long distances, which makes rehearsals and scheduling difficult. Every time they do the show, they have some repeat cast members. However, they usually have to find at least fifteen to twenty new cast members each year. Despite the extra work load, the Hales and Dietleins feel this play must be done--and done well. The rewards have been very real, though. The missionaries tell them that, after a production, they have no problem with contacts. They have all they can handle for two or three months.¹

Nathan made good his promise to buy Ruth her land. The house in Balboa was sold to give this modern day Scarlet O'Hara a ranch in Grover, Utah. It is a small town, having a population of five families, when the Hales are there. It is near Lake Powell, and they have a boat. They also have trail-bikes and horses, as well as a garden. Here they feel they can unwind from the pressures of the theatre, and work with their hands. After a month or so here, they are ready to tackle another show. But even here, they don't keep away from theatre for long. They found an old schoolhouse, put seats in it, and produced San Juan Outpost. The "Grover Theatre" seats two hundred. They gave four performances and donated the money to the valley hospital fund.

¹Tape 2.

Each year they take two vacations, a short one in the winter and a long one in the summer. Yearly vacations have always been a highlight for them, and for their children. When they were young, the children would wait impatiently each year for the royalty check from Melody Jones. This was their vacation money, and the amount of the check determined where they could go, and for how long. Many of these vacations provided settings and plots for plays.¹ Even after marriage, many of their children still take vacations with them. One of the most exciting trips they ever took was to Skagway, Alaska. There were six family members in a twenty foot open boat in rough water for seventeen hundred miles. That produced some hair-raising experiences!

The Hales especially enjoy their time in Utah, now. As Ruth says, "We love the theatre, but we wish we could be a little freer of it now for the first time in our lives. We don't like to be tied quite as close as we used to--day and night. I think Nathan and I getting older is the reason. It's so nice to get away from it and go to the ranch for a month or so, and yet I long to come back when I've been away for a while. Then I can hardly wait to get back. Life would be quite empty without the theatre. I've got to act. It hurts to think of not having a theatre, on the other hand, I would like to be freer."²

¹See Idea Source under each play, Appendix III C.

²Tape 4.

Ruth and Nathan Hale's lives have been energetic and full. They have worked to promote high standards through their lives and their theatres, and as such have been examples in their church and community.

Ruth was awarded the Glendale PTA Council's highest honor, honorary life membership in the California Congress of Parents and Teachers,¹ and was also recognized by the California American Mothers of the American Mothers Committee, Inc. She was chosen as one of thirty-two outstanding American women recognized in thirty-two fields of endeavor. They honored her for her contribution to Little Theatre. In 1971 she was chosen Utah-California Mother of the Year, and she and Nathan were awarded the Glendale Historical Society Distinguished Service Citation.

Ruth and Nathan Hale are products of the West. Their plays are a reflection of many of the challenges which they themselves personally faced and overcame. The Hale's characters, like themselves, epitomize the salt of the earth... the spirits whose fiber is pure and strong. If most of the Hales' plays are comedies, it is only because the Hales had the strength to face their challenges positively and with enthusiasm. In a society which outwardly prides itself on having outgrown such things as love of family, nation, and God, the

¹Virginia Dondro, "Mrs. Nathan Hale Lauded for Work," Glendale News-Press, March 25, 1965.

lives of the Hales, their plays, and their theatre remind people of these basic principles.

PLATE I



Seated left to right: Sally Hale Swenson, Sandra Hale Dietlein, Ruth Hale, Nathan Hale,
Sherry Hale Brian, Tanya Hale Radebaugh
Standing left to right: Dr. Phillip Hale, Cody Hale

CHAPTER II

THE HALES: PRODUCERS

When the Hales came to California in 1943, opening a theatre was the furthest thought from their minds. Hollywood and the movies were the main attraction. It was Elsie Baker, a Glendale character actress, who first sparked the idea. One day during rehearsal at the Penthouse Theatre, she came up to Ruth and Nate and Joe and Elizabeth (Kerr) Swartz and said, "They don't have a little theatre in Glendale. Why don't you get together and open one?" The couples weren't really interested in running a theatre...until Elsie said those magic words, "Liz, if you had a little theatre, you could play any part you wanted. And Ruth, if you had a theatre, you could put on your own plays." Suddenly the idea sounded feasible.

But in 1947 empty buildings were still at a premium. However, they finally located a small building.

Tucked between a motor parts store and a print shop at 418 East Colorado Street, Glendale, is a little green and yellow cottage that has been itself a print shop, a church, a private residence, a dancing school, and a realtor's office.¹

¹"Tiny Glendale Theatre Becomes Showcase for Talent and Staging," Los Angeles Times, August 6, 1951, Part II, p. 7.

They felt it was too small, but nevertheless could use it for rehearsals while searching for a more suitable building. So they decided to rent the house. However, some friends of the landlord advised him not to rent to a theatre group, as most all of them were very short-lived. It took several days to convince him that the group would stay for more than a month! Finally rehearsals began.

Not only did they have to fight for a building, but also against feelings like those expressed by a Flintridge woman. Not knowing Ruth was one of the owners of the proposed little theatre, she said:

I understand a group is going to try to open a little theatre in Glendale. I do wish I could meet them and tell them how foolish it is. To begin with, two-thirds of the people in Glendale are Oakies, and those who aren't never would support a theatre.¹

But opinions and doubts didn't stop them. They borrowed fifteen hundred dollars to start the business and formed a partnership. They hadn't found another building, so they decided to fix up the house to use as a theatre.

They decided to use center staging, which was at that time a fairly recent innovation. On the West coast Gilmore Brown had used it in his experimental theatre, the Playbox, in Pasadena. Monroe Husbands heard about this "new" form and experimented with a type of center staging in the 1930's when the Hales were associated with

¹Biographical sketch from the Glendale News-Press, written by the Hales.

his Center Art Group in Salt Lake. The idea caught on, and soon there were several theatres using this type of staging, including the Penthouse Theatre in Altadena, where both couples had worked.

They built risers and rented folding chairs, knocked out walls for more exits to comply with fire regulations, fixed up the rooms in the back for dressing rooms and an office, painted it, and had a friend of theirs help put in additional wiring for lights. They had a theatre, but no name. Nate suggested Glendale Center Theatre since they would be performing in the center of the room and it was in Glendale. It sounded good, and stuck.

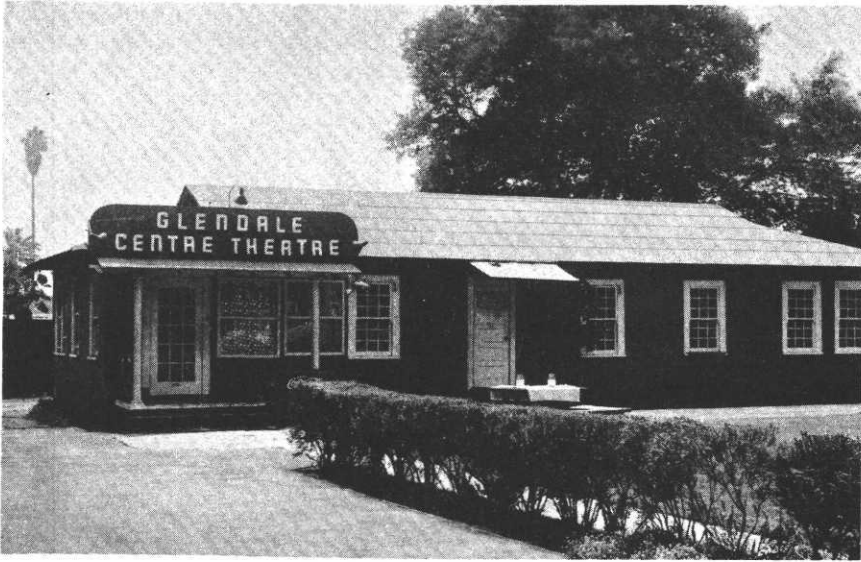
It was rough at first. Nate had his milk route, and Joe was working for Lockheed. Finally they were ready to open. The first play was Maryella.¹ They gave two performances in November of 1947. They had sent letters to churches and clubs, enclosing free tickets. There were between fifty and sixty people at each performance, and this was how they started their club business.

Another play, Mrs. Bumpstead Lee, was being prepared for the official opening. The price of tickets was a dollar ten, and they performed Thursday through Saturday. On opening night the police were there, and informed them that they were operating illegally. They didn't have the Underwriter Laboratories' seal of approval on

¹See Appendix II A for the complete list of plays produced in their theatres from November 1947 to December 1972.

PLATE II

GLENDALE CENTER THEATRES



Colorado Street Theatre Exterior



Colorado Street Theatre Interior

the lights, and also did not have a city license. Liz talked them into letting them perform that one night with the promise the lights would be changed and a city license gotten the next day.

Those first months were discouraging.

We'd look out there in the audience and maybe there'd be five or six people. I'd say, "Any of them pay?" And the reply would be "No--". But we'd go through with the performance. Finally the clubs started coming in, and within four or five months, we were filling it up four nights a week between clubs and the public.¹

One of their keys to success, profit sharing with clubs, came from the Penthouse Theatre. Within a year they were playing every night in the winter to clubs. The folding chairs were replaced by wooden theatre seats, and they could crowd one hundred twenty five in, if they kept an eye out for the fire department. (Maximum capacity was 110.)

A second key to success, and what really helped build the theatre in those first two years, was that they would take their plays to the clubs and churches. They would sometimes travel as far as Santa Monica and Inglewood. It was hard work, but it paid off, and kept the theatre going.

Their third key to success was their original plays. Whenever a Hale play was produced, no royalty had to be paid, and the family-type play was found to be popular with their audiences.

¹Tape 2.

At first Ruth was hesitant about directing, so they hired Charlie Fellows, a man with professional experience, to direct the plays. However, Ruth noticed that when some of the plays she worked up in wards moved into the theatre, they played just as smoothly, so she and Liz both started to direct at the theatre. They picked up tips and pointers from other directors along the way.

Between 1948 and 1950 the Hales also did children's theatre during the day.

Liz (Kerr) Swartz was a member of Equity, so at first the GCT was an Equity house. However, this caused some real problems for both the theatre and the other actors. They had to use at least three equity members in each show, and many times they were not as good as the non-equity cast members, and the fact that they were receiving a salary often caused contention. Also, after acting with an equity member three times, an actor was required to join the union. Many of their actors could not afford the fee.

If someone had been in a movie, the theatre had to put up a bond and charge other cast members five dollars for the privilege of acting with them. Equity was getting tougher and tougher, and we could see the writing on the wall.¹

By 1949 the theatre was successful enough that a regular salary could be depended upon, so Nate quit his job as a milkman and devoted full time to the theatre.

¹Tape 1.

Problems often arise in a partnership, and this one was no exception. The Swartzes did not agree with the Hales as to the type of play that should be performed. Liz directed the Damask Cheek, and would not cut the profanity, thus jeopardizing several clubs and church groups' patronage. She received two calls and three letters from ministers, saying if this was the type of play that was going to be produced at the GCT, their church would not support them. Liz was also terribly opinionated.

She came in one day and Nate and I were putting oil on the wooden floor, and she blew her top. "We are above that type of labor! We'll hire it done." We still put wax on the floor. We have our own custodians, but we'll never be above manual labor. That's what built the theatre, and what everyone should do a little of every day. She was a delightful person, but we just saw things differently.¹

It was at this point that they started a parting of the ways. The Hales said they'd rent the Thursday Afternoon Club and produce plays the way they wanted to, and the Swartzes could produce a show at the Colorado theatre, then after six months they'd switch.

Luckily this arrangement lasted only about six months. Eddie Dowling, a Broadway producer, called Liz and told her that they were doing Verily I Do in Houston, Texas. He said:

I understand you have done this show at your theatre, and the author tells me that of the three places it's been produced, your theatre gave the best production. I'm not feeling well,

¹Tape 2.

and I wonder if you would come down and take over the direction and play the role of Granny Pherson and bring your leading woman.¹

Liz went to Houston and helped with the production. Mr. Dowling was impressed with her ability and asked her what in the world she was doing in Glendale. She should be on Broadway, and he was going to see that she got there. Liz thought it was just talk, but she had only been back at GCT for a month and he called. He had a part for her in Angel in the Pawn Shop on Broadway, and asked her to come. She accepted, and wanted the Hales to take over the theatre while she was gone because Joe didn't want the responsibility without her. Since they had not been agreeing as to standards for plays, the Hales said that either they would buy them out or would sell their share of the theatre to them. Joe and Liz thought it over. They needed the money, and agreed to sell their half for twenty-five hundred dollars. The Hales were thrilled! They paid the Swartzes five hundred down and were to pay one hundred a month. But the money started coming in so fast, they were able to pay the debt off very quickly.

When the partnership was broken, the GCT ceased to be an Equity house. The Hales had never been Equity members and they decided not to join. The people at the union called Nate in and tried

¹Tape 1.

to intimidate him. They said they had once been Equity, and they had to continue to be--there was no way out. Nate told them that it was a free country, and he didn't have to join any union--and he didn't.¹

It was 1951, and attendance was really picking up. Their original musical, Dude Ranch, was phenomenally successful. For the first time they had people lined up all the way out to the street to get tickets. They were playing six nights a week and still turning away as many as three clubs a night. Now they were booking clubs two and three months in advance. Their theatre was no longer big enough to meet the demand they had created. They started looking for another location. However, it would be eight years before a suitable piece of land would be found.

Many memories are associated with the Colorado branch of the GCT. All entrances had to be made from outside, so when it rained, they had wet actors. Then there was the night that the phone was supposed to ring--and didn't.

Instead of improvising and saying "I thought I heard the phone ring," one said, "I think I'll take a bath," and left. Another said, "I think I'll go to the library" and he made a quick exit. That left one actor on stage, and he just shrugged his shoulders and walked off. I [Ruth] was in the audience, so I stood up and said, "Ladies and gentlemen, this has never happened before, but due to a technical error, the phone did not ring" just then the stage manager had gotten it to work, and it rang loudly. I said, "You can come out and go on with the play now."²

¹Tape 1.

²Tape 3.

Then there was the worst night of Ruth's entire life. In those days the clubs made their own tickets, and there were no contracts, as they now have, and everyone backstage answered the phone. A woman called in the afternoon and cancelled her club's reservation. Another club called and took that date. During the show that night, the first club woman called back and said she'd changed her mind, and would take the date after all. The actor said he'd tell the Hales-- but neglected to give them the message. One of the clubs had requested an eight o'clock curtain, so they were all in their seats when the other club showed up. Nate was playing a milkman in the play, and was wearing his costume while taking tickets, and trying to explain how the house was sold to two clubs for the same night. One man in disgust said, "No wonder it's such a mess--what can you expect from a milkman!"¹ The patrons were irrate. They had gotten babysitters and had had a hard time finding parking places. The Hales offered to give them free tickets to another show plus their money back and extra to cover babysitting fees. As Ruth said, "If I ever wanted to run and hide under a theatre, it was that night! I think that's what has made me afraid to be on the box office. I'd rather do anything around that theatre than be on box office!"²

¹Correspondence from Ruth Neilsen, February 15, 1972.

²Tape 1.

By this time, the community was starting to recognize that the GCT was an asset to the community.

Opened three years ago, the Glendale Centre Theatre has proved its value to the community to an increasing degree, both as a place of entertainment and as a practical school for those who aspire to active participation in stage productions.¹

Running the theatre was proving to be a demanding job, and Sandra, the Hale's daughter and her husband, Allan Dietlein were helping out in the office and theatre to ease the Hales' load. At the time Allan was enrolled at Glendale College taking a pre-dental course. The Dietleins were beginning to think that they should move down from La Crescenta to Glendale to be closer to the theatre and to school. The Hales were still looking for a location for another theatre. They found some property on Doran Street which had a house at the very rear of a long lot.

Nate said, "Let's sell your land in Utah and build a bigger theatre." I didn't want to sell the land. My dad made me promise that I'd hold onto that land. He'd said that someday it would be worth a lot. Then Nate would say, "You make one hundred fifty dollars renting that for farmland. Do you realize if we had a theatre that could seat two or three clubs a night that you would make that much in a week or less?" "But Father said if I held onto that land he'd have it in the resurrection." "Oh, for heaven's sake. What about all the Nephites that lived there. What are they going to get in the resurrection?" So I said I'd sell the land if he'd promise that if we could ever afford to buy land, he'd buy me some, and he said he would.²

¹"Centre Theatre Proves Asset for Community," Glendale News-Press, March 19, 1951.

²Tape 1.

The land was sold, but they still needed more money. At this point the Dietleins really made an effort to sell their house. They thought they could help their parents out financially, and live in the house at the rear of the lot. Their house in La Crescenta was finally sold, and the property on Doran was purchased.

We had invested in the theatre before any thoughts of a partnership were formed. That summer Allan started to help them build the theatre and became quite involved with it. I could tell by the middle of summer that he wasn't going to go back to school. By the end of summer he and Dad had decided to form a partnership. [Allan and Sandy became junior partners, owning thirty-three percent of the business.] It turned out to be a really good decision for us. I had always thought how fortunate the folks were to be able to work so closely together. I thought it was really neat, and how seldom that happens. Then it happened to me!¹

Allan proved to be a real asset. His father was a contractor, and Allan had painted all his life, and had developed an eye for color. This, coupled with other work experiences, gave him an eye for good furniture, style, antiques, etc. It was only natural that he would contribute to the interior decor of the Doran, and would later completely decorate the Orange Street Theatre.

After about six months of construction, the Doran Street branch of the GCT was finished, and opened August 24, 1959 with a festival of Hale plays, starting with Lilacs In The Rain. One newspaperman wrote:

¹Tape 4.

The spinning wheel standing in one corner of the new Glendale Centre Theatre lobby poses the thought that it might be connected with the dream Ruth and Nathan Hale weaved [sic] to create the seventy thousand dollar showplace for their plays and actors. The theatre, located at 413 West Doran Street, features a turn-of-the-century decor.... The felt-imprinted wallpaper has a brocaded effect and velvet drapes with tassels give warmth to the room. Soft yellow house lights are replicas of old-fashioned gas lights. The only departures from the 'Gay 90's' decor are the modern conveniences which add to the comfort of the audience and the performers. Two hundred specially designed contour seats, superb stage lighting, good wiring, hi-fi systems and air conditioning give the magic convenience of the modern day. The only carry-over from the old theatre on Colorado Street is center staging, which the Hales feel is perfect training for young thespians who strive for movie careers. The technique developed when playing on a center stage gives actors the naturalness needed for more work they say.... The Hales indeed have made their dream come true.¹

The Dietleins lived behind the theatre, and this proved to be a better arrangement than they had ever imagined.

Even though I [Sandra] was working at the theatre, it was still like I was home. We had an intercom right into the house, and the children could call me any time I was in the office, or if I was on stage, they could hear my voice, so they felt secure that we were there at night.²

Building the new theatre, even though it was twice as big as the Colorado theatre, didn't solve their "problem". They thought surely the new theatre would handle all their business. However, it just helped to pick up business, and soon after it opened, they were playing to full houses at both theatres. It was great for the business--

¹"Bright Lights Go On At New Hale Centre Theatre," Glendale News-Press, September 13, 1959.

²Tape 4.

PLATE III

GLENDALE CENTER THEATRES



Doran Street Theatre Exterior



Doran Street Theatre Interior

but terribly hectic for the Hales and Dietleins. They had to be in rehearsal for two plays all the time instead of one. There was a double garage that was used at the Doran, and a garage behind the Colorado that served as their rehearsal halls.

One day in 1964 Ruth said, "Wouldn't it be nice if we had a theatre big enough to house all the people in both the Colorado and the Doran. Then we'd only have to do one play a month."¹ By the end of the day Allan had found a suitable lot. There was an old house on it that would have to be torn down, and it really wasn't quite as wide as they would have liked. But what sold them was all the free parking available for patrons, as there was a city parking lot right next door. So they bought the lot for forty-one thousand dollars, and it was a good thing they bought it when they did, for two weeks later the Bank of America offered the former owner sixty thousand dollars.

Even with clear title to the land, they had difficulty getting a loan. They needed around one hundred thousand dollars, and went from one loan company to another without success. Theatres have a very bad reputation with loan companies as far as reliability.

Brother Aubrey McCowan, a member of the stake presidency, and an official of Fidelity Federal Savings, came to the theatre one night and asked Allan how they were doing as far as raising money for

¹Tape 1.

the new theatre on Orange. Allan replied, "We're not!" Brother McCowan said to come into his office and he'd see what he could do. He took their request to the Board of Directors, and they approved the full loan.

Plans for the theatre were drawn up by an architect, but it was Allan who really designed and decorated it.

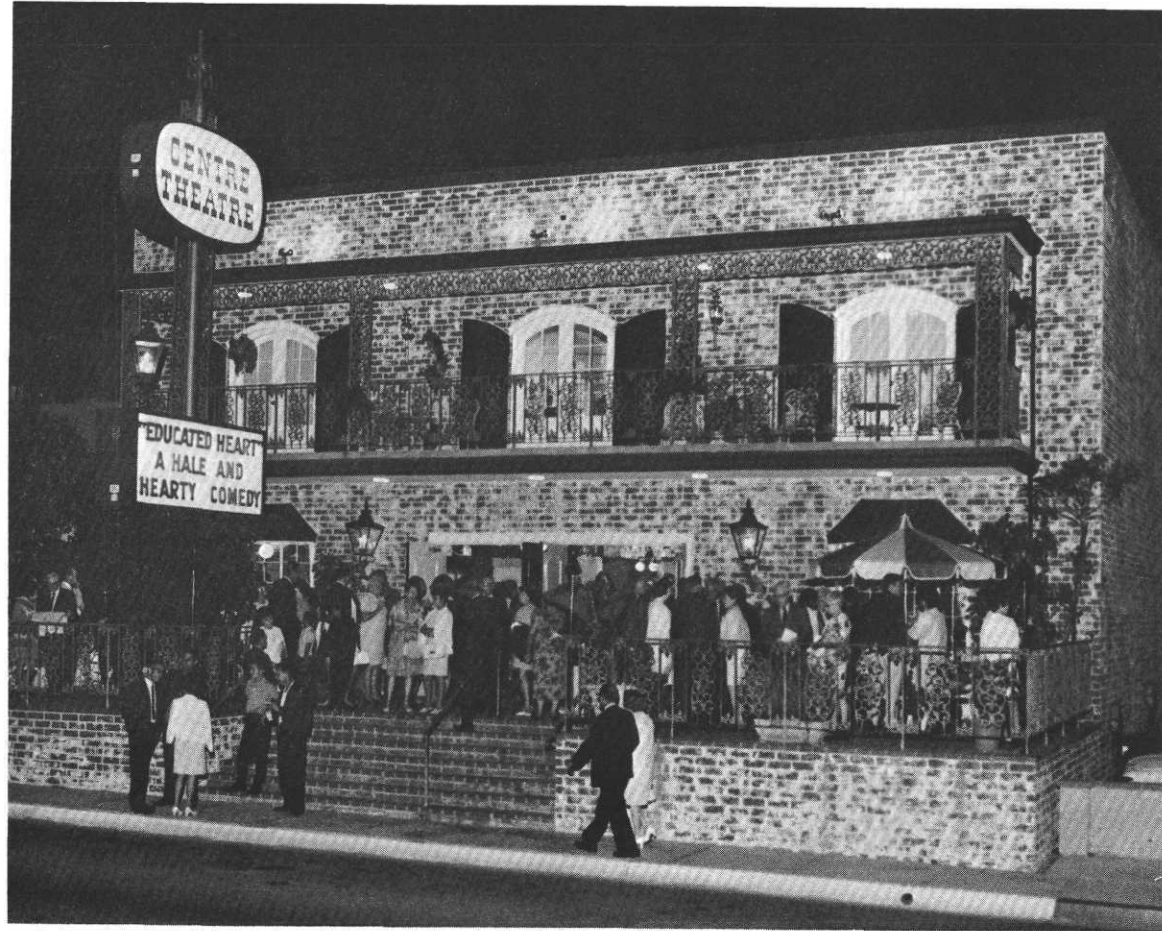
The French-New Orleans style and decor was a natural for the new theatre, for it was easily combined with antiques.

In the lobby the carpet was, and is, a variegated red with flashy gold and red walls. In the main auditorium, the wall paper was replaced by rich black walnut paneling. The red was also picked up in the red upholstery of the furniture and in the drapes.

The theatre plant consists of a foyer, main auditorium with a center stage, and two small balcony stages. These smaller stages allow for more flexibility in staging. "Gold carpet laid in the back-stage area adds just enough tasteful balance to the lavish building."¹ There are two main dressing rooms back-stage and four smaller ones--two downstairs under the stairway and two up front in the foyer (Ruth's contribution to the design). There is a complex of three business offices, rehearsal halls, men's and women's wardrobe rooms, and a furniture and property room.

¹Jane Beauchamp, "A Dream Come True," Glendale News-Press, February 13, 1965, p. 1-C.

PLATE IV



GLENDALE CENTRE THEATRE
324 North Orange Street

Construction of the theatre took seven months, longer than anticipated. The festive opening took place on February 1, 1965 with Rendezvous In Rome. At this time the Dietleins became full partners.

Opening this theatre was a madhouse. Builders never completed on time. We realized this, so we put the opening date one or two months later than the scheduled completion date, and they were still a month behind. All the clubs wanted to come to the new theatre, so it was booked solid. It was terrible. We were on the phone trying desperately to appease clubs, and re-arranging dates. We sent some to the Doran and some to the Colorado. After the opening there was such a backlog of clubs that we kept both the Doran and the Orange going full-time for a year, and then it leveled off. The last two years the Doran was open, we just played Friday and Saturday nights. It was filled every week-end, and we could still fill it, but I'm glad we don't have to. I don't know how we ran two theatres--we're so busy running one now.¹

The Colorado Theatre was phased out, and then the Doran ceased to function as an active branch of the GCT on June 13, 1970.² The building was finally sold for a nursery school. The GCT is recognized as an asset in the community. As former Mayor of Glendale, William Howard Peters, commented:

The Glendale Centre Theatre has been a considerable influence in this community. It is well supported by the community, and is a definite asset to Glendale. The Glendale Centre Theatre attracts many talented people to Glendale. Their productions always have the highest of standards. This adds moral stability to the community and helps to combat immorality in other theatres, both movie and stage. It also demonstrates the kind of plays that the people of Glendale want.³

¹Tape 2.

²See Appendix II B for comparisons of the three theatres.

³Telephone interview, February 7, 1972.

PLATE V



Allan and Sandra Dietlein, Partners

GLENDALE CENTRE THEATRE
324 Orange Street



Foyer, left side view



Foyer, right side view



Stage

As for future branches, none are planned. They had thought of a permanent summer branch in Springdale, Utah, but the land that was originally purchased for that purpose went into their Bumbleberry Pie venture. They also thought of opening a branch in Salt Lake City, and Nathan and Allan even went there to look around. They thought a branch here would succeed, but could see problems, such as obtaining enough actors. The Salt Lake branch, however, never got past the thinking and looking stage.

The only possible addition might be a summer theatre in Grover, Utah, in an old school house that was the first one ever built in the town. In this location, they are right on the edge of the nation's newest national park, Capitol Reef, so there will be plenty of tourists in the summer months.

As Ruth says, "We'll play it by ear, and if things get too rough, I'll put on pageants in the hereafter."¹

General Information on GCT

Clubs

As has been stated before, clubs are the backbone of the GCT. Their profit-sharing plan has attracted thousands of clubs to use their facility to raise funds. A club will call in and book a certain number of seats for a specified night. A contract² and tickets are sent out

¹Tape 4.

²See Appendix II D.

the same day. The club then guarantees the theatre the amount specified for the number of tickets requested by signing and returning the contract. The club is then responsible for selling those tickets. The amount of profit is proportional to the amount of tickets sold. Monday through Thursday 400 tickets per night are sold to clubs. On Friday, only 200 tickets are available to clubs. Booking for Friday nights now must be made a year in advance. No tickets are sold to clubs for Saturday nights. All tickets are general admission. There are no reserved seats. It is first come, first served basis. In the spring and summer, club business tapers off, so special summer rates are given to boost business. Cards are mailed twice a year to the some 1300 clubs on their mailing list, announcing the next four plays. Many clubs come several times a year, and many have been loyal supporters since the theatre opened in 1947.

General Admission

Tickets for Monday through Thursday are \$2.00 for adults and \$1.25 for children under twelve. Saturday performances are \$2.50 for adults and \$1.50 for children under twelve. Forty tickets are held out each week night for general admission, and two-hundred forty for Friday nights. Saturday is all general admission. Reservations are taken over the phone, and tickets can be picked up in advance at the theatre, or at the door that night. As with clubs, there are no reserved seats.

Salaried Theatre Personnel

The Hales and Dietleins are, of course, full-time salaried personnel. Nathan and Allan are the Producers and take care of the business end of the theatre. Ruth is the supervising director. She and Sandra help with costuming, props, and whatever needs to be done around the theatre. They all participate as actors at least twice a year. As Nate said, "I don't know of any business I'd rather be in. It's the thing we always have wanted to do since we were kids. It's nice to earn a living doing the thing you like to do."¹

Mrs. Alice Undheim has been their secretary for nine years and takes care of phone reservations, correspondence, club contracts, mailing tickets, etc., during the day.

Mr. and Mrs. Aachie Cook are their two full-time custodians. They clean the theatre, straighten wardrobe, and take over for Alice when she is not there.

Mr. Bill Fennell is hired as their tax accountant.

Recently added to the staff are Russ and Virginia Fox as assistant manager and secretary.

When Ruth does not direct, they hire one of their five "regulars". The salary starts at \$200 and goes up according to the experience the person has, and the length of time he has been with the theatre.

¹Tape 3.

There is a stage manager for each show. Many times if an actor has a small part, he will request to be the stage manager for that play. They are paid \$9 per night.

Five teenagers are hired to hand out programs at the door, and sell soft drinks and candy at intermission.

Actors

The Hales have no problem recruiting actors. Although they are not paid a salary, they feel the experience and exposure here are worth a great deal. Many recognized actors and actresses were "discovered" here, or by performing were able to get an agent to represent them. Diane McBain, Madge Blake, Connie Stevens, Susan Lloyd, Gary Clarke, Joyce Meadows and Mike Farrow are but a few who have used GCT as a stepping-stone in their careers.

Others just enjoy working at the GCT. As Jane Harris, one of their colored actresses said:

I'm the old fashioned type. Everyone seems to be going for sex and risque, and I don't. I like doing shows here because it's somewhere where you can bring your grandmother, and your young children, and never feel embarrassed. The audiences are out-of-this-world. They all seem to be one big happy family. I'll do every other show if Ruth will direct it. She is so love-able and so easy-going. Here there is a relaxed atmosphere.¹

Eugena Ong, another of their long-time actresses said, "In

¹Tape 4.

all the years I've been here, I've never heard a cross word....Nothing seems insurmountable."¹

New actors are always being brought into GCT from their open readings. As they advertise in their programs:

The Glendale Centre Theatre serves as a showcase and training ground for promising actors and actresses. Try-outs and castings for new plays are held on the second Saturday of each month at 324 North Orange. Readings start promptly at 2:00 p.m. Those interested may attend without making a prior appointment. For further information call 244-0786.²

Roughly half the parts in a play are filled in this way. Many times they have to call actors that have worked with them before in order to get the specific type they want. One director feels they do not get more quality actors because of the "extremely limited repertory works against attracting good people... really top actors are simply not interested in shallow characters in shallow plays."³ To which Ruth might reply, "We'd lose our shirts if we did heavy dramas. We keep an eye on what the public wants--not the material the actors want. They dearly love to emote and die. Audiences want family comedy and not to be depressed or have to think. They want to relax and have a fun evening."⁴

¹Tape 4.

²The Playgoer

³Correspondence from director Ted Lehmann, May, 1972.

⁴Tape 3.

One director also suggests that they try to get more "balanced" casts.

The Willie Awards

The Willie (for William Shakespeare) Awards are given once a year at the annual Christmas dinner and party the Hales and Dietleins give for the actors. The "Willie Awards", as such, have been given for the last five years. A statue was especially designed, and the actor's name is engraved on it, as well as for which category it was received. Members of the GCT audiences are allowed to vote if they have seen eighty percent of the plays that year. The categories for the awards are: Best Play, Best Actor, Best Actress, Best Supporting Actor, Best Supporting Actress, Best Character Actor, Best Character Actress, Best Male Juvenile, Best Female Juvenile, and Best Child. Years ago they used to give a ceramic statue to the winners in these divisions, and then later a dagger that John Barrymore had used was passed on year to year to the best actor...until it disappeared. Then the Willie statues were designed and started to be awarded. At this time bonuses are also given out to actors and actresses.

Publicity

Their best publicity is word of mouth,¹ but they do advertise

¹See audience questionnaire results at the end of this chapter.

in various local papers. Another source of advertisement is their mailing list, which is now close to 10,000. Patrons request to be added, and there are forms provided in the Playgoer programs. These cards are sent out for each production.

Programs

The programs are printed by a commercial company, Playgoer Publications, Inc. which does the programs for most of the theatres in the area. GCT play information, as well as advertisements and current shows being produced in other theatres in the area are included.

Props and Furniture

When a new prop or piece of furniture is needed, they try to buy it instead of renting. Often a rental for two months will be more than the item would cost. Then, too, they are building their prop room. Many times furniture that they have gets a "face lift". Sandy and Ruth reupholster it, Allan repaints the piece, and it looks like an entirely different sofa or chair. These are stored in a large prop room on the second floor of the theatre.

Costumes

Costumes are obtained in three ways: Ruth and Sandy make them, they are donated, or they are purchased.

Glendale used to be the Beverly Hills for the stage people before the movie era. James Neil, the man who founded stock companies in America, and his wife, Edith Chapman, both died in Glendale and left their stage clothes with a little old lady who took care of them. I was having my hair done, and the beautician asked me if I needed any wigs. I said no--just costumes. So she gave me the name of this woman. Three days before Christmas we went to her home, and went out to the summer house. As this woman opened it, I felt like Alice in Wonderland. All the beautiful costumes. She was going to sell them all to a costumer for \$250. Later she called me at home and said she knew Miss Chapman would much rather have her things used here in Glendale. She said if we could raise \$250, we could have them. We borrowed the money from Household Finance Company. It was the most marvelous Christmas. Without those costumes we couldn't do The Restoration or Christmas Carol.¹

Several period costumes were added to the wardrobe from acquisitions made at the MGM auction.

Finances

The following is an approximate percentage breakdown of the theatre's financial expenditures:

Salaries	30%
Royalties	10%
Programs and Publicity	10%
Taxes	8%
Mortgage	5%
Equipment	5%
Props	4%
Insurance	3%
Repairs	3%
Electrical	2%
Heating	1%
Miscellaneous	19%

¹Tape 3.

Plays and Standards

Finding suitable plays is the most difficult task, and the final choice is often criticized.

For \$2 on weeknights or \$2.50 on weekends (less than the fee for most modern movies), an appreciative and near capacity audience of young and old can settle in at the Glendale Centre Theatre, a facility far more modern, clean and comfortable than current movie pits to enjoy the sort of family entertainment which once made the movies the most popular cultural denominator. Only at GCT would one encounter "cleaned-up" versions of Sabrina Fair, or a heavily moralistic version of Clare Booth Luce's The Women the current Dietlein-Nathan Hale presentation. Theirs is a highly successful formula. That audience support may be all the vindication they require. It is merely carping to note that this fine community effort, in its exquisite and enviable theatre building, has seldom if ever reached beyond the level of B-grade movie programmer equivalents. The GCT is a pristine Victorian ice cream parlor among Southern California theatre establishments--no meat, just marshmallow and vanilla, attractively dispensed, a pleasant stop after more daring theatre adventures in poorly subsidized storefront gymnasiums.¹

But as Ruth says, "We don't worry about reviewers. If our audience likes it--fine. If they don't, then we worry." She added that the previous review was the best thing that could have been written for them. After that appeared, the phone didn't stop ringing for reservations!

Because of our success, I'm convinced that there are millions of good Christian people here in America. We are going to continue to present good family entertainment for the ones who live in Southern California.² ✱

¹John C. Mahoney, "Meatless Family Fare at Glendale Centre Theatre," Los Angeles Times, January 4, 1972, p. 10.

²"Glendale Theatre--Family Fun," Church News, July 31, 1971, p. 10.

They adhere to L.D.S. Church standards. Their years in M.I.A. Drama gave them guidelines to follow. They know that as long as they are criticized for doing Disney-type shows and clean theatre, they're safe. They are in the theatre to entertain--not to make the audience think or to pose social problems. People want to relax and have a fun evening, and this is what GCT supplies. Ruth estimates if they did heavier dramatic literature, they'd be bankrupt in six months.

Of course not everyone agrees with them. One director feels that the type and quality of material

...is far too restricted. The usual level of High School Senior Class play seems such a waste. Surely, even the so-called "Glendale audience," if given really good productions would accept more adventuresome repertory. After all, we have done The Hasty Heart, Stalag 17, and some other "heavier" pieces with real success.¹

Although many people may not feel that GCT is "good" theatre, they must all agree it is good business. But it is not only the business aspect that compels them to do this type of play, but also the Hales feel an obligation to keep the standards high.

While many LDS groups attend the theatre, most of the groups are from other churches and clubs. But they get some LDS philosophy anyway.... We often feel that we are representing the Church whether we are or not. People know we are Mormons and it makes us obligated to keep the standards of the Church in our plays.²

¹Correspondence from Director Ted Lehmann.

²"Glendale Theatre--Family Fun," Church News, July 31, 1971, p. 10.

Their success is a mute testimonial that there is not only a need, but a demand for their type of theatre. As one reviewer eloquently put it:

...GCT, started in 1947, is one of the oldest of its little theatre kind and is a living testimony to the fact today that the real public wants good, decent plays....Invariably, they take out references to drinking and profanity, carefully edit their "family-type" plays and where they are a bit too risqué--tone them down when deemed necessary. Result: full houses. Contrast that to some of the audiences you can find in a typical Hollywood movie theatre, for example, on any given day. Sometimes I have noticed only a dozen or so filling a vast structure to view the latest pornography being offered that time.... "If our livelihood depended on producing a rotten kind of play," said Dietlein with quiet firmness in his voice, "we would close down without compunction. But happily for us, the public likes clean drama."...Our American culture is deteriorating today because too many subversives or dumb-bunnies, as the case may be, are plaguing us with filth--not anything which can be called art even remotely. They get away with it because we are over-burdened with rank "social climbers" in our midst, the kind who go along with the act for fear of being dropped if they are not with the so-called "in" crowd. In what, we might ask ourselves? "In" bad taste, "in" bad manners, "in" a lack of anything resembling the remotest kind of morality or ethics? Let such "ins" scratch each other's backs and talk among themselves. But as for me and my house, we'll keep a sharp lookout for the Nathan Hales and Allan Dietleins--and many more to be found like them!--who can be counted on to give light and illuminate the real world of art, culture and civilization most of us profess to like so much.¹

The GCT audiences heartily agreed with this reviewer's opinions, as evidenced in the responses received on the questionnaires.

¹George Todt, "'Carol' Draws SRO Audiences," The Valley News, December 19, 1971.

Audience Questionnaire¹

In an attempt to develop a profile of the Hale's audience, questionnaires were designed and copies printed.² During a visit to Southern California in February 1972, the author distributed the questionnaire to a random selection of theatre guests as they entered the theatre lobby. On Saturday, February 5, 145 questionnaires were distributed and 77 (53.1 percent) were filled out and returned. An unspecified number were distributed, and 3 returned on Friday, February 11, and February 12, 1972 yielded 8 more, totaling 88 questionnaires representing weekend audiences. On Monday, February 7, 108 were distributed and 60 (55.5 percent) returned. Unspecified numbers of questionnaires were distributed on the following dates, and the approximate number returned: February 8 (60), February 9 (15), February 10 (30). These totaled 165, representing weeknight audiences. The test populations represent audiences who saw The Women, and that this play was rated by audiences S and W as one of their favorite plays may reflect a "proximity" effect, and thus not be truly indicative of audience reaction.

The Population

The 88 S (weekend) respondents were quite evenly matched

¹See Appendix II E for raw data tables and other related information.

²See Appendix II E for sample questionnaire.

by sex with 46 (52.3 percent) females and 42 (47.7 percent) males. In contrast, 108 (65.4 percent) of the W (weeknight) respondents were females and only 57 (34.6 percent) were males.

The ages of the 84 S respondents ranged from 13 to 77 years with the median (45 years) essentially on the mean (44.1 years), indicating an even poisson distribution. The W population (154 respondents) was slightly older with an age range of 15 to 80 years and the median of 47.5 years near the mean of 48.8 years, and again indicating an even poisson "curve". That the W population is older is explained by the fact that 3 (3.4 percent) of the S population was under 20 years old, whereas only 1 (0.6 percent) of the W population was under 20 years of age. This skewing effect was accentuated by an 80 year old respondent in the W population, for no one in the S population was older than 77. Since the skewing effects operated at the extremes of the range, the mid-population is more comparable than it would appear from an examination of the means.

Thirty-four (74 percent) of the females and 34 (81 percent) of the males in the S group were married. The W group was comparable with 74 (70.5 percent) of the females and 47 (85.5 percent) of the males married.

Educational Experience

	S = Weekend	W = Weekday
Less than high school	4 (4.8%)	3 (2.0%)
High school	18 (21.7%)	40 (27.2%)
High school plus some college	24 (28.9%)	38 (25.9%)
BA/BS degree	33 (39.8%)	56 (38.1%)
MA/MS degree	3 (3.6%)	7 (4.8%)
Doctor	1 (1.2%)	3 (2.0%)
No response	5	18
Total	88 (100.0%)	165 (100.0%)

The educational experience listed by respondents is similar for both groups. The largest sub-set for both populations was the BA/BS level.

Religion

	S = Weekend	W = Weekday
Protestant	25	55
Catholic	9	30
Presbyterian	7	19
L. D. S.	7 (8.8%)	12 (7.3%)
Christian	6	9
Jewish	2	6
Baptist	1	6
Episcopal	4	3
Lutheran	5	2
Christian Science	4	1
No Religion	2	3
Methodist	2	2
Church of Christ	2	0
Greek Orthodox	0	1
Islam	0	1
SDA	1	0
Unitarian	1	0
No response	10	15
Total	88	165

As might be expected, considering the Hales' well-known Latter-day Saint affiliation, a slightly higher percentage of respondents, in both populations, listed their religion as "L. D. S." compared to the percentage of Latter-day Saints in Southern California, which is estimated at a little more than 2 percent.¹ It should be pointed out that the L. D. S. population in the test audience, S = 7 (8.8 percent) and W = 12 (7.3 percent), in no way constituted a numerical majority. Clearly the L. D. S. population is not the Hales' "sole support".

Occupation

The occupations listed by the respondents² were diverse enough to defy meaningful categorization. However, the higher percentage females along with the slightly higher mean age listed for the W population might indicate a higher percentage of retired respondents. This suspicion is supported by the finding that, whereas only 4 (5.06 percent) of the S respondents listed "retired" for occupation, fully 29 (20.4 percent) of the W group responded as such. This difference is felt to have significance in regard to the population's attitudes which were also sampled as part of this survey.

¹Mr. Conrad C. Jamison, Economist and Vice-President of Security Pacific National Bank, Los Angeles, California. The population of Southern California is generally estimated at 12,000,000 people. The L. D. S. population is thought to be around 250,000. The L. D. S. religion is now the second largest denomination in Southern California, Roman Catholicism being first.

²See list in Appendix II E.

Income

	S = Weekend	W = Weekdays
Less than \$6,800	12 (13.6%)	32 (19.4%)
\$ 6,800 - \$10,000	14 (15.9%)	36 (21.8%)
\$10,000 - \$15,000	22 (25.0%)	32 (19.4%)
\$15,000 - \$20,000	8 (9.1%)	17 (10.3%)
\$20,000 - \$30,000	12 (13.6%)	16 (9.7%)
More than \$30,000	9 (10.2%)	9 (5.5%)
No Response	11 (12.5%)	23 (13.9%)
Total	88 (100.0%)	165 (100.0%)

The income levels reported by the two groups are distributed comparably except for a slight downward skew in the W group, as shown on the chart.¹ In the S population 26 (29.5 percent) earned less than \$10,000 per year, whereas in the W population 68 (41.2 percent) earned less than \$10,000 per year. This difference is thought due to the larger percentage of retired respondents in the W population.

Distance Traveled to the GCT

That the GCT draws an audience from a large portion of the Los Angeles area, rather than the immediate vicinity of Glendale alone is shown by the graph in Appendix II E. Moreover, as might be expected, people travel further on weekends to see shows than they do on weeknights. On weeknights (W) 137 (83.2 percent) travelled 10 miles or less to the theatre, whereas on weekends (S) 70 (79.4 percent) traveled up to 20 miles to the theatre.

¹See Appendix II E for income graph.

Advertising--How They First
Heard About the GCT

	S = Weekend	W = Weeknights
Friend	58 (69.0%)	78 (49.7%)
Club	19 (22.6%)	69 (43.9%)
Friend and Club	1 (1.2%)	2 (1.3%)
Advertisement in paper	4 (4.8%)	8 (5.1%)
Friend and advertisement	2 (2.4%)	0
No Response	4	8
Total	88 (100.0%)	165 (100.0%)

Most of the GCT's advertising appears to be "word of mouth" as 58 (69.0 percent) of the S respondents and 78 (49.7 percent) of the W respondents heard of the theatre through friends rather than advertising or club promotion. Club promotion is important however, as 68 (43.9 percent) of the W population heard of the theatre exclusively through their clubs. This would be expected, as weeknights are the "club nights".

Number of Plays seen in 1971 at
the GCT (8 plays per year)

	S = Weekend	W = Weeknights
0	12 (15.4%)	5 (4.0%)
1	15 (19.2%)	20 (15.9%)
2	14 (17.9%)	32 (25.4%)
3	12 (15.4%)	28 (22.2%)
4	9 (11.5%)	16 (12.7%)
4.5 (listed as 4+)	1 (1.3%)	0
5	6 (7.7%)	9 (7.1%)
5.5 (listed as 5+)	1 (1.3%)	0
6	7 (9.0%)	8 (6.3%)
7	1 (1.3%)	3 (2.4%)
8	0	5 (4.0%)
No Response	10	39
Total	88 (100.0%)	165 (100.0%)

Average Number of All Plays
Seen Annually

	S = Weekend	W = Weeknight
0	11 (16.2%)	11 (9.0%)
.5	0	1 (0.8%)
1	7 (9.7%)	13 (10.6%)
1.5	1 (1.5%)	2 (1.6%)
2	16 (23.5%)	28 (22.8%)
2.5	3 (4.4%)	7 (5.7%)
3	6 (8.8%)	16 (13.0%)
3.5	2 (3.0%)	3 (2.4%)
4	15 (22.1%)	16 (13.0%)
4.5	2 (3.0%)	0
5	1 (1.5%)	5 (4.1%)
5.5	1 (1.5%)	1 (0.8%)
6	3 (4.4%)	8 (6.5%)
7	0	8 (6.5%)
8	1 (1.5%)	4 (3.2%)
No Response	20	42
Total	88 (100.0%)	165 (100.0%)

The weekend (S) population, coming from further away, sees fewer plays at the GCT than the more local W population. Twelve (15.4 percent) of the S population reports seeing "0" plays in 1971 at the GCT, whereas only 5 (4.0 percent) of the W population saw "0" plays in 1971. However, if the mean number of plays per year is determined for the groups, it may be seen that (except for the "0" plays seen group), the two groups are fairly comparable; $\bar{X}_S = 2.62$, $\bar{X}_W = 2.91$.

The average number of all plays seen annually is slightly greater for the W population (S = 2.62 vs. W = 3.08) and correlates

rather closely with the number of plays seen in 1971 at the GCT;

viz. $S = 2.62/2.62$ vs. $W = 3.08/2.91$.

Number of Years Attending the GCT

	S = Weekend		W = Weeknight	
0	<u>8</u>	(9.6%)	<u>7</u>	(5.4%)
1	8		4	
2	8	$N_1 = 29$ (37.7%)	10	$N_1 = 28$ (21.5%)
3	<u>13</u>		<u>14</u>	
4	11		13	
5	9	$N_2 = 22$ (28.6%)	11	$N_2 = 29$ (22.3%)
6	<u>2</u>		<u>5</u>	
7	1		5	
8	3	$N_3 = 5$ (6.5%)	5	$N_3 = 11$ (8.5%)
9	<u>1</u>		<u>1</u>	
10	4		20	
11	0	$N_4 = 5$ (6.5%)	0	$N_4 = 23$ (17.7%)
12	<u>1</u>		<u>3</u>	
13	0		1	
14	0	$N_5 = 1$ (1.3%)	3	$N_5 = 8$ (6.2%)
15	<u>1</u>		<u>4</u>	
16	1		0	
17	1	$N_6 = 2$ (2.6%)	0	$N_6 = 3$ (2.3%)
18	<u>0</u>		<u>3</u>	
19	0		0	
20	5	$N_7 = 5$ (6.5%)	9	$N_7 = 9$ (6.9%)
21	<u>0</u>		<u>0</u>	
22	0		5	
23	0	$N_8 = 0$	1	$N_8 = 12$ (9.2%)
24	0		0	
25	<u>0</u>		<u>6</u>	
No response	<u>11</u>		<u>35</u>	
Total	<u>88</u>		<u>165</u>	

The W population has, generally been attending the GCT longer than the S population. The \bar{X}_S of 4.91 is significantly lower than the \bar{X}_W of 9.65 of the more local population. But still, in the W group, 15 percent had attended the theatre ten or more years.

Hospitality at the GCT (Atmosphere)

	S = Weekend	W = Weekday
Friendly	81 (95.3%)	151 (93.8%)
Neutral	4 (4.7%)	10 (6.2%)
Rude	0	0
No Response	<u>3</u>	<u>4</u>
Total	88 (100.0%)	165 (100.0%)

As can be seen by the figures, the overwhelming majority of both populations felt the atmosphere about the theatre was friendly.

Type of Play Preferred

	S = Weekend	W = Weeknight
Comedy	54 (62.8%)	87 (54.5%)
Comedy and Musical	5	13
Comedy and Melodrama	2	4
Comedy and Mystery	5	10
Comedy and Drama	6	9
Drama	5	13
Melodrama	2	2
Musical	2	2
Mystery	0	1
Drama, Comedy, Musical, Mystery	1	2
Drama, Musical, Mystery	1	1
All	2	5
All, except Drama	1	0
Drama, Musical	0	2
Drama, Comedy, Musical	0	6
Drama, Comedy Mystery	0	3
No Response	<u>2</u>	<u>5</u>
Total	88	165
All "Comedy" response	74 (85.0%)	139 (86.9%)
All "Drama" response	10 (11.6%)	41 (25.6%)
All "Melodrama" response	7 (8.1%)	11 (6.9%)
All "Musical" response	12 (14.0%)	31 (19.3%)
All "Mystery" response	10 (11.6%)	22 (13.8%)

That the audience is well selected for the light-comedy/musical fare presented at the theatre is demonstrated by the above figures. Fifty-four (62.8 percent) in the S population and 87 (54 percent) in the W population said they preferred comedies over all other types of plays. However, if one includes all responses which contain a "comedy" response, the S group then yields 74 (85.0 percent) and the W group 139 (86.9 percent) stating their taste for comedies. The variety of responses was due to the fact that many, instead of just checking one dramatic form, checked from one to five, thus creating the diversity shown with the figures.

The "musical" option, though roughly second favorite, averaged only 16.7 percent. As the GCT is not really well laid out for the placement of a live orchestra, use has been made of a sound system utilizing records, tapes, etc. It is possible that this system is not adequate to satisfy audiences at the musicals that are sometimes presented at the GCT. Question number eight on the questionnaire revealed that the audiences showed less enthusiasm for the "technical" aspects (including sound) of the theatre than any other parameters tested.

Type of Staging Preferred

	S = Weekend	W = Weeknight
Center	72 (87.9%)	144 (94.6%)
Main	8 (9.8%)	8 (5.4%)
Center and Main	2 (2.3%)	0
No Response	6	13
Total	88 (100.0%)	165 (100.0%)

Both the S and W population overwhelmingly prefer center staging as compared to "main" staging, as indicated in the table.

Favorite Plays

A list of plays, listed as favorites by respondents can be found in Appendix II E. No attempt will be made to evaluate this data, as its reliability is questionable. There was a large percentage of non-respondents, and some of the titles that were listed indicated that the names of plays, even favorites, are often forgotten.

Good Family Entertainment

	S = Weekend	W = Weeknight
Yes	83 (98.9%)	150 (99.4%)
No	1	1
No Response	4	14

As can be seen, the overwhelming majority of both group S and W thought that the GCT was good family entertainment.

Consistently High Quality

	S = Weekend	W = Weeknight
Yes	75 (94.9%)	142 (97.3%)
No	4	4
No response	9	19

The question was asked: Do you feel that the quality and standards of the plays are consistent enough that you would come even if you did not know anything about the play that was being presented? The results speak for themselves as for the confidence the audience has in the GCT.

Quality of Acting

	S = Weekend	W = Weeknight
5 (Excellent)	35	52
4 (Very good)	42	80
3 (Good)	6	18
2 (Fair)	0	1
1 (Poor)	0	0
No Response	5	14
	$\bar{X} = 4.35$	$\bar{X} = 4.21$

Quality of Technical

	S = Weekend	W = Weeknight
5	27	40
4	40	74
3	14	31
2	1	0
1	0	0
No Response	6	20
	$\bar{X} = 4.08$	$\bar{X} = 4.06$

Quality of Play Choice

	S = Weekend	W = Weeknight
5 (Excellent)	38	54
4 (Very good)	24	63
3 (Good)	11	18
2 (Fair)	1	4
1 (Poor)	0	0
No Response	14	26
	$\bar{X} = 4.34$	$\bar{X} = 4.20$

Quality of Comfort/Aesthetics

	S = Weekend	W = Weeknight
5	38	62
4	32	60
3	10	13
2	0	0
1	0	1
No Response	8	29
	$\bar{X} = 4.35$	$\bar{X} = 4.34$

Quality of Standards

	S = Weekend	W = Weeknight
5	55	74
4	18	59
3	5	7
2	0	0
1	0	1
No Response	10	24
	$\bar{X} = 4.64$	$\bar{X} = 4.44$

Quality of Service

	S = Weekend	W = Weeknight
5 (Excellent)	39	59
4 (Very good)	29	67
3 (Good)	8	12
2 (Fair)	1	1
1 (Poor)	0	0
No Response	12	26
	$\bar{X} = 4.37$	$\bar{X} = 4.32$

As can be seen, in all categories, the GCT was rated between 4 and 5 (very good to excellent). Most appreciated by both S and W groups was the GCT standards. Both groups down-rated the technical aspects of the theatre, which were judged, nonetheless, very good.

Positive Effect in the Community

	S = Weekend	W = Weeknight
Yes	70 (97.4%)	140 (95.9%)
No	2	6
No Response	16	19

As a corollary to the above questions, the groups were asked if they felt the GCT had a positive effect in the community.

The answer was unequivocally yes.

Recommendation of GCT to Friends

	S = Weekend	W = Weeknight
Highly	73 (91.2%)	136 (89.5%)
Moderately	6	16
Hesitantly	1	0
No Response	8	13

Clearly, this is a large part of GCT's success story.

Attendance at Other Theatres

	S = Weekend	W = Weeknight
4 Regularly (once a month)	1	8
3 Often (once in three months)	15	25
2 Infrequently (twice a year)	24	38
1 Rarely (once a year)	23	44
0 Never	20	39
No Response	5	11
	$\bar{X} = 1.16$	$\bar{X} = 1.47$

How GCT Compares With Other Community Theatres

	S = Weekend	W = Weeknight
GCT is: Superior (2)	69	113
Average (1)	5	23
Inferior (0)	0	0
No Response	14	29
	$\bar{X} = 1.93$	$\bar{X} = 1.83$

Questions twenty-one and twenty-two investigated the audience's attendance at other theatres and how they feel GCT compares with these other theatres (community theatres were specified for the comparison). Both groups demonstrated a rather low attendance at other theatres, with both group S and W going to other theatres on an average of less than twice a year. Nevertheless, both groups felt that the GCT was generally a superior theatre. Perhaps that plus appreciation of high standards explains why the respondents don't attend other theatres.

If You Are a Club Member, Has
Your Club Used the Theatre for
Money-Making Drives?

	S = Weekend	W = Weeknight
Yes	16 (37.2%)	91 (82.0%)
No	27	20
No Response	45	4

If Yes, Has the Reception and
Attendance Been Good?

	S = Weekend	W = Weeknight
Yes	14	86
No	2	2
No Response	72 (81.8%)	77 (46.6%)

Times Per Year Club Comes

	S = Weekend	W = Weeknight
1	10	28
2	6	26
3	0	17
4	0	7
5	4	2
6	0	0
No Response	66	95

Finally, in an effort to determine club involvement with the theatre, question twenty-three asked club members if their clubs had been used for money-making drives, the acceptance of such drives, and the number of times their club had come to GCT. The number of club members responding in group S was too small to allow adequate evaluation. However, 91 (82.0 percent) of group W said their clubs used the GCT, and 86 (94.5 percent) of them said

the reception and attendance were good. It is apparent from this questionnaire, that the audiences at the GCT like, and approve of the type of fare that is presented.

The story of their theatre is a story of growth--growth necessitated by the satisfaction of their audiences and the demand thus created.

CHAPTER III

THE HALES: PLAYWRIGHTS

In America today the success of a play is frequently judged by its ability to attract large audiences over a considerable period of time. But is a play to be considered a failure if it does not achieve financial success on Broadway? Not necessarily. A dramatist has a right to select his audience just as much as an audience selects a play. Actually, he does so when he chooses his subject matter, themes, characters, and language, for consciously or unconsciously, he has an ideal spectator in mind. Although he may hope for universal acceptance, he desires the favorable response of a particular group. A play may be deemed successful if it achieves the desired response from the audience for which it was primarily intended.¹

Using this as a standard, one would have to judge Ruth and Nathan Hale's plays unqualified successes. With the Glendale Centre Theatre, they have created their own ideal audiences--audiences that like the family-fare type of shows that they write and produce.²

The most gratifying thing to us is that our audiences, who are just made up of church-going families, seem to thoroughly enjoy our plays. They ask to have them repeated, and many times our plays have competed with Broadway plays, and have been voted best play of the year.³

¹Oscar G. Brockett, The Theatre: An Introduction (Holt, Rinehart and Winston, Inc., 1969), p. 18.

²See statistical analysis of their audiences in Chapter II and Appendix II E.

³Tape 1.

To date they have forty-six plays and ten motion pictures to their credit.

But how did their careers as playwrights start? Actually, it grew out of a church calling. In the mid-thirties they were serving as ward drama directors in the MIA, and wanted to direct a summer play in their ward. The nation's economy was still depressed, and the twenty-five dollar royalty fee being asked for a commercial, copyrighted play was all that the ward had in its activity budget for the entire year, and they were not about to spend it all on one play! Undaunted, the Hales started to re-write a play called The Covered Wagon. . . re-write that is until a friend of theirs pointed out that it was protected by a copyright, and what they were doing was illegal. They were right back where they had started. Then Nate suggested they write their own pioneer play. After all, many people in the town could recount interesting stories about their pioneer ancestors. From the incidents thus gathered came their first play, Handcart Trails.¹ The MIA bought and published the script, but only after heated controversy in the General Board's Drama Committee. Once they saw their work in print, the Hales felt they had to keep writing and sell not only to the Church, but to other publishers as well.

And publish they have! Out of their forty-six plays,

¹See Play number 1 in Appendix III C for further details.

twenty-four have been published, and as time allows in their hectic schedule, more manuscripts will be prepared for publication. Actually, some of their best plays, such as April Ann, I'll Remember You, and Thank You Papa, have not been published because of Ruth's lack of time to sit down and write main-stage directions, have them re-typed, and sent off to a publisher.

The history of the start of the Hales' careers as playwrights has been examined, but how is one of their plays created? First, there has to be an idea for the plot. The appendix contains detailed summaries of all the plays and describes the idea source for each play.¹ In summary, however, most of the plays grew out of ideas gained from:

1. Family vacations
2. Family incidents in the home
3. Ruth's romances and those of her daughters'
4. Articles in newspapers and magazines
5. History of the Mormon Church, and the United States.

But some plays were written in response to:

1. A particular person's special talent
2. A particular personality

After plot comes characters and setting. Typical of their

¹See Appendix III C.

plays are rural, western settings, western-type personalities, and family groups. In addition, all of their plays adhere to MIA standards, and almost all are comedies. There are specific reasons for each of these characteristics.

Many of the plays have a rural, western setting for two reasons. First, the Hales came from such a community, and this was the type of setting and person they were familiar with. And second, these people, as Ruth says, are the "salt of the earth" and have a delightful, pithy humor that she enjoys writing about.

Large families and children often form a nucleus for a play. As Charles Faber said, "The Hale comedies are always happily peopled with large families, friends, and neighbors."¹ Everyone identifies with families, and children are included because "I discovered that the best way to achieve humor was through the mouth of a child."² Critics noticed this. In a review of It Shall Keep Thee, one critic remarked, "The humor springs mostly from the mouths of moppets, and the authors' keen understanding of children suggests they should write a play about youngsters."³

¹Charles Faber, "Glendale Centre's 'Glory' Combines Fantasy, Comedy," Entertainment Today, May 7, 1971.

²Virginia Dondro, "Mrs. Nathan Hale Lauded for Work," Glendale News-Press, March 25, 1965.

³G. K., "Mormon Play Should be Hit in Utah, Critic Notes," Los Angeles Times, Part I, February 14, 1944, p. 10.

The Hales' early training was from the MIA, and this training has to a large measure influenced the language, dress, and behavioral standards exhibited by their characters. Contrary to what some critics have said, the Hales believe that their adherence to these standards has been an asset...not a liability. This has become a trademark not only of their plays, but of their theatre as well. They've maintained Church standards, and believe that the Lord has blessed them for it. Their success at the box office is one evidence of this.

With the move to California, and the subsequent opening of their theatre, they tailored plays to the demands of their audiences and the publishers. One thing they found was whenever a serious drama played at the theatre, the ticket sales dropped. Even now, when people call for reservations, they usually ask two questions: "What is the play?" and "Is it funny?" If it turned out it wasn't a comedy, they would ask what was playing next. The Hales were discovering an important facet of their "selected audience". So with good family-fare comedies by themselves and other playwrights, they literally built their audiences and theatres. Without their original plays, they just might not have made it through those first lean years. Every time they produced one of their own plays, no royalty had to be paid. Moreover, their audiences seemed to enjoy these Hale originals as much, if not more than the more well-known royalty plays. So

their original scripts along with profit sharing with clubs have been their key to success and have enabled the Glendale Centre Theatre to grow and develop for over a quarter of a century.

Once the Hales have an idea, how do their plays evolve?

Ruth does the actual writing, and Nate suggests plots, characterization, and lines to use. At first he helped more with the writing, but now he acts mainly as Ruth's chief critic. As Ruth says:

It takes a great deal of discipline to write. I always welcome any excuse to put it off, and yet I've always said that if a day passes and I haven't written, no matter what I've accomplished, I don't quite feel that I've done what I should have done that day. If I do write, and I feel it's good, I have a very warm feeling... until I read it to Nate and he says nothing. I'll ask him what's wrong, and he'll say, "Well, you haven't got much comedy in that, have you?" Then I'll put up a stiff argument, but I'll go over it and get some more comedy in it. Then he may say, "Honey, you aren't getting anywhere. Move the plot along." After all these years, I'm still so excited to read a day's work to him, and so depressed and let down when he doesn't like it. But he's always right. He can put his finger right on the problem. I've learned to re-write. Sometimes I've gotten two-thirds of the way through a play and he'll say it's not good, so I toss it away. I'll mull it around in my mind, and realize what he says is right.¹

Ruth doesn't like to do a detailed outline of the plot before writing. She doesn't like this type of restriction.

I know where I'm going, but I don't know what's going to develop along the way. It's a lot more fun to write when you don't because things pop into your mind that you never thought of or imagined. Then you say to yourself, "Of course, that will work!" And it is exciting.²

¹Tape 1.

²Ibid.

Their first five plays dealt mainly with Church history and Mormon subjects. This was because they were writing with a proven, successful formula--Mormon plays for Mormon audiences. This type of material was not available in the Church. It filled a definite need, and the MIA was more than willing to publish their work. But even here, they had some obstacles to overcome.

President Cannon of the MIA General Board saw Handcart Trails and said that it must be published. The Drama Committee disagreed. At that time Dr. Pardoe of B.Y.U. and Dr. Joseph Smith of the University of Utah were on the staff of the drama departments at their respective universities. They were also members of the Drama Committee. According to Ruth, a discussion in a meeting with President Cannon went something like this:

"President Cannon, this is not a good play!"

"If you don't like it--fix it."

"You can't do that with another person's play."

"Well, then call the Hales in and tell them how to fix it, because it is going in the Book of Plays, and I want you to produce it at the University of Utah."

"We wouldn't dream of doing something like this!"

"But you fixed up Winterset and did it--do this."

"President Cannon, this play is no Winterset!"¹

They did call the Hales in, and Dr. Pardoe, who later became their champion, said:

"Have you ever read Shakespeare?"

Ruth replied, "Once in high school."

¹Tapes 1 and 3.

"Go home and read Shakespeare. He had things happen on-stage, not down the road fifty miles."¹

The changes that were suggested were made, and the play was published. Since then they've always had a fight or something happening on-stage in every play so that there would be action. Since then the MIA has published eleven of their plays.

Of course the Hales also wanted their plays published outside the Church. Their introduction to Mr. Heuer, of Heuer Publishing Company, came about in an unusual manner. The Hales had moved to California and were living in a flat upstairs on El Molino Ave. in Pasadena, near the Pasadena Playhouse. There was a mother and her daughter living downstairs from them. This was one of the families that shared the Hales' bathroom. The mother was a maid at the Constance Hotel trying to put her daughter through the Pasadena Playhouse. One day while cleaning a room she noticed a stack of play manuscripts on a desk in one of the rooms. Surmising that they must belong to a publisher, she left a note saying she knew some playwrights, and asking if he would be interested in reading any of their plays. The publisher, Mr. Heuer, answered that he would. He read, and later bought The Groom Said No!, a play which became one of his best sellers. This was the first of five that he would eventually publish.

¹Tapes 1 and 3.

The Hales continued writing for Heuer Publishing Company, and didn't even bother sending manuscripts to anyone else until 1949. Many of these early plays are stereotyped. They wrote the type of play that they knew Heuer would buy. Other publishers that have bought and published the Hales' plays are: Art Craft (2), Samuel French (4), Row-Peterson (1), and Tyrone Music Productions Co. (2).¹

Over the years, the Hales feel their plays have improved,² mainly because they could write what they wanted, and not just what they knew a publisher would buy.

Recently Ruth hasn't been writing as much. As she put it:

I no longer speak the language. When my kids were teenagers in the home their jargon wasn't too different from the twenties, and at least I could keep up with it, but now the thinking of youth, and the vocabulary is completely foreign. In fact, I don't even understand what it means. I know "bread" means money, and "dig it" doesn't mean to get a shovel, but I've lost touch. However I still enjoy writing plays with an historical background. Then I don't have to worry about the trends.³

Much has been written, pro and con, describing their plays.

On the positive side we have comments such as:

Their work is a refreshing change from the sordid "realism" and depressing themes stressed by many modern playwrights.

¹See Non-Verified Chronological Order in the Appendix III A.

²See the Hales' ratings of their plays, Appendix III B.

³Tape 4.

The Hales' work, by contrast, is based on joyous optimism and a strong faith... [one] can recognize the elements of truth in a Hale play.¹

The American Scene which Ruth and Nathan Hale always depict with so much fidelity and respect in their plays is very much a part of I'll Remember You... amusing entertainment that has warmth and compassion. Such unforced charm is almost a rarity among today's generally strained and over-heated plays.²

A fun feast would be an apt description of the current offering at the Glendale Centre Theatre, The Groom Said No!, an original comedy by Ruth and Nathan Hale...³

About the highest compliment I can pay the current production Loves' A Poppin at the Glendale Centre Theatre on Colorado is that it is a typical Ruth and Nathan Hale original comedy. For years audiences have been entertained by many fine well known plays which have been presented, but somehow originals by local authors are at the top of the list in popularity... The personal style of the authors is evident in the verbal wit and well defined geometric types of characters portrayed.⁴

A delightful bit of fluff and stardust, it makes you want to say, "Movies--who needs them?"⁵

The script [The Educated Heart] contains the folksy, hillbilly dialog expected from these rural inhabitants... the humor is warm and totally unsophisticated....⁶

¹Virginia Dondro, "Mrs. Hale Lauded for Work," Glendale News-Press, March 25, 1965.

²Charles Faber, "Glendale Centre's 'I'll Remember You'".

³Constance Hill, "Centre Theatre Has Funny Original Comedy," Glendale News-Press, August 10, 1959.

⁴Constance Hill, "High Compliment Paid 'Love's A Poppin'", Glendale News-Press, March 29, 1960.

⁵Constance Hill, "Pace, Vivacity Distinguish 'Joy of Loving'", Glendale News-Press, April 27, 1960.

⁶Dean Holzapple, "Comedy Production 'Hale and Hearty'", Hollywood Citizen-News, A-11, May 20, 1969.

Ruth Hale has written another new comedy play containing verve, delightful madness, and much box-office response.¹

The Hales have again captured that homespun quality of humor which has become their trademark.²

[The Educated Heart has a] clever script.... The play itself provides light entertainment for its viewers--it is good--not superb and earthshaking--but truly enjoyable.³

Ruth remembers the bad reviews too--the one reviewer who said that the Hales ground out plays like sausages, and another who commented that the less seen and heard from the Hales the better.

Some comments from their directors when asked how they would rate the plays written by the Hales were:

Several are very good. The majority are basically the same plot put to different settings. But then even Shakespeare wrote some bad ones!⁴

Their plays vary. Generally, the level for my taste is somewhat immature and, at times, drowned in unrealistic sweetness and light. There is frequently real merit in comedy situation writing and character creation. It does not seem to be fully developed in many instances.⁵

On the other hand, many of the actors and actresses

¹Charles Brummett, "Love Is For The Byrds," California Intermountain News, February 8, 1968.

²R. J. A., "Hales Recreate an old Favorite."

³Maynard Toll, Jr., "'The Educated Heart' Proves Entertaining," Glendale News-Press, September 6, 1960.

⁴Nino Mario DiGregorio, director.

⁵Theodore E. Lehmann, director.

interviewed preferred acting in a Hale play. As Mable Pettijohn said, "Of all plays, the Hales' are my preference. Just like my daughter says, 'Mrs. Hale's plays not only are funny, she puts fun into them.'"¹

Motion pictures also intrigued the Hales, and when their nephew, Bill Hale graduated from a photography school, they became involved with that medium. Their first movie, "Choice Land,"² was produced in response to a request for a patriotic skit for a special interest group at Glendale West Ward. Being motion picture enthusiasts by then, they presented the class with a thirty minute movie instead. Two companies grew out of their film venture, Sea Gull Productions, whose aim was to make religious films, and Teton Productions. The latter was formed as a commercial venture for the production of features for theatrical release. An old firehouse was bought and renovated for a studio. They actually filmed only five movies. Their aim was to produce movies for the Church, but when the B. Y. U. Motion Picture Department was formed, they felt they couldn't compete, and Sea Gull Productions was dissolved. Teton Productions is still listed as an active corporation. The Hales wrote most of the screenplays, with help on some from Mel Marshall

¹Tape 4.

²See Appendix III D for complete list and description of films.

and Jan Sadlow. Ruth also wrote the screenplay for How Near To the Angels, a B. Y. U. Motion Picture Department production. They also consulted on their two plays that have been made into movies by other companies. Two scripts, Powder Keg and Handcart Trails, are ready to be made into feature-length productions. The only things lacking are funding and companies to film them.

The Hales have been prolific in their writing, and have usually written with one aim in mind--entertainment. For two hours they want people to be able to forget their personal problems, and laugh. They have given the Church and public comedies of all types. Partly because of their plays, they have discovered and exploited a unique nitch for themselves. One could say the recipe for a typical Hale play might be: To a rural setting add romance, comedy, and family with a dash of youngsters. Then simmer well in Church standards.

By many yardsticks of success, the western style, light-hearted comedy of the Hales have made them very successful playwrights. Few would argue against the evidence of continued profitable box office receipts in a time which has witnessed the demise of most community and even professional theatres from the entertainment picture. One may not prefer a perenial repertoire of "clean-cut, family-style, Americana," and may even criticize it as being stilted, unrealistic and colored in the misty memories of a never-to-return

yesterday. But one cannot forget that there is a substantial audience for precisely this type of entertainment, an audience, whose entertainment needs, though different, are just as personally felt as the entertainment needs of the off-Broadway, avant garde devotee. In this regard, the Hales have unquestionably been absolute realists; learning long ago the single important lesson that has apparently been ignored by most community theatre producers and directors... the selected audience has a right to be entertained, and will support the theatre that provides that entertainment.

For their selected audience, the Hales have not been inclined, nor compelled, to produce profound drama. What they have done, and done well, is accurately summarized in this balanced appraisal in Talent News:

At a presentation of Rendezvous In Rome at the Glendale Centre Theatre, fellow spectators remarked that this play compared favorably with something seen on Broadway--for five times the money--and it sure is a pleasure to watch plays at this theatre because they are always clean, lively, and amusing. From my experience, I would agree. Timeless and significant...no. Contemporary and pleasant, yes.¹

¹Talent News.

CHAPTER IV

THE HALES: PERFORMERS

Nathan Hale started his acting career when he was a fourth grader in Star Valley, Wyoming. He played Tom Thumb, sat in a corner and pulled a plum out of a pie. He remembers in these early years going to the movies and thinking how wonderful it would be to be an actor.

His next role was more demanding. In the eighth grade he was in Love Pirates of Hawaii and played the fat pirate and sang a solo. It was successful, and he received a very good review in the local paper. He was starting to get hooked on acting!

In high school Nate had an excellent drama coach, Ed Evans. Mr. Evans was from Salt Lake, and had gone to Broadway. He had done well, but his health broke. He left the stage and started teaching in Star Valley High School. "I was in a number of plays under him, and he was an excellent director. It was really in high school that I got my urge to act. Every time a play came along in the Church or high school, I was there to try out. I always had a chance to get in the high school operettas, which were produced once or twice a year."¹

¹Tape 3.

His mother had a beautiful voice and was interested in drama and music, but acting was a long way from his father's idea of a profession!¹

After his mission it didn't take him long to get back into theatre. Within a week he was in The Killers, a Church contest play.

He received training in the Church drama program, and by acting with various theatre groups in the Salt Lake Area: Deseret Theatre Players, Salt Lake Little Theatre, and Monroe Husband's Centre Art Group.

At this time he was working at Utah Copper and acting on the side, but the future looked pretty bleak--thirty years carrying his lunch to the plant. When Ruth asked him what he really wanted to do, his response was no surprise. He wanted to act!

Shortly thereafter, an article appeared in the paper stating that because of the war, there was a shortage of leading men in Hollywood. Ruth and Nate left on a presumed vacation to Southern California, and he stayed there to look for work as an actor. However, in Hollywood it was just a series of build-ups to let-downs as far as acting was concerned. He did do two shows at the Pasadena Playhouse, and worked with the Penthouse Players, but "the big break" never came.

As far as professional classes, the Hales studied with

¹Tape 3.

Margaret McClaine under the direction of Madame Maria Ouspenskaya. They felt they needed training in speech, for as Ruth said, "Coming from Utah, every time I opened my mouth, a frog jumped out."¹ In those lean years with five children, they paid ten dollars per lesson, but Margaret McClaine taught them good American speech.

They both had some bad stage habits to overcome, too. Nate's timing is superb now, but it had to develop. When they first started, Nate emphasized everything by flipping up one elbow, and Ruth would use a phony, high-pitched, nasal voice. "I thought if I were a different character, I had to pitch my voice in a different way. By the end of a show I'd drive people right up a wall."²

So with these lessons, and working with good actors and directors, the Hales developed their performing talents. Nate's real opportunity to act came when they started the Glendale Centre Theatre. He has done more plays than anyone else at the theatre. He estimates that he has done over one hundred different plays at their theatre, and over sixty productions in the Church and in other theatres.

In addition to stage, Nate has done some motion picture work,² mostly for B. Y. U. (3), and Sea Gull Productions (4).

¹Tape 3.

²See list of movies performed in, Appendix IV.

In creating a role, Nate said, "I read the script. From this you can tell the type of character. Then I start trying to become that person, as much as possible...we're not method actors at all, so we don't feel we have to suffer, and actually be that person. Just go on and portray the character--give the illusion."¹

Nate enjoys character roles most of all. He feels these are always a challenge, and finds it very satisfying when his efforts result in a good performance. He is a favorite with the GCT audiences. As one reviewer put it, "Nathan personally enhances the play...as usual, the master of the stage excels in his part."²

Listed among his favorite roles are Will Gardiner, "Papa" in Thank You Papa, Tim Carter in It Shall Keep Thee, and the fathers in Dear Ruth, Kiss and Tell, and Life With Father.

As an actor he has never tried to emulate or copy another person's style. He doesn't believe it's wise. Perhaps this is why he has such a delightful and unique acting style.

Ruth also started her career as a thespian early in school. In third grade she played a blade of grass, and stood in the background and swayed. However, she soon discovered that she was not content to be in the back where nobody saw her! The director emerged as she made her girl friends dress up and play act.

¹Tape 3.

²"Hales Recreate An Old Favorite."

Why do I have to act? Even as a little girl I was always dressing up and playing I was somebody. When I was running the rake and the haymower, I'd spend the whole time day-dreaming about situations I'd get in, and make up my own plays.¹

Ruth admired Gladys George and wrote her a fan letter saying that she was more or less responsible for her decision to become an actress. The idea at least had occurred to her by fifth grade. Her teacher had all the students tell what they wanted to be when they grew up. All the little girls wanted to become nurses--all except Ruth and one other.

Ruth said that she wanted to be a circus actress, ride a white horse, and wear pink tights, which shocked both the teacher and the principal!²

In junior high she was to play the lead in the school play, and was terribly excited. At the first rehearsal the teacher said the leading man, Raymond Peterson, had to kiss Ruth in the play. He giggled, and she giggled, and the teacher said, "All right, we won't do the play." So ended that role.³

Early in her life people discovered that she had a flare for the dramatic. She was asked to give oral readings everywhere-- Church functions, weddings, missionary farewells, etc. Before many years, however, she was sick of doing readings and would much rather

¹Tape 1.

²Ibid.

³Tape 3.

participate in athletics. In high school she did manage to fit one play into her busy athletic schedule.

She was also involved in Church drama, and after her marriage to Nathan, they were called as both Stake and Ward Drama Directors. They produced and toured with several of their original plays. In addition, she was involved with theatre in Salt Lake: Deseret Theatre Players, Salt Lake Little Theatre, and Monroe Husband's Centre Art Group.

After the move to California, she was writing and acting in their plays for various wards, and when the theatre opened, she was acting constantly. She estimates that she has been in over seventy-five productions at the GCT.

When asked how she develops a role, she laughingly said:

Give me anything but a thinking actor, but I've been accused of being one. I have to live with a part for awhile. Especially in a western paly...I think of those pioneer women. I grew up among those people. They were strong, and so many of their little character traits I remember and lean on. I often play pioneer women, and my characters are a composite of many women I have known. They are the salt of the earth."¹

This pioneer-type is one of her favorite to portray, along with the fluffy-minded mother. Of course, comedy is her favorite. Playing her own mother in Thank You Papa was her most enjoyable role.

¹Tape 3.

Contrary to what one might think, Ruth enjoys being on stage and performing more and more.

Going on stage is like breathing in and breathing out, and it's funny...I enjoy it so much more now than when I was younger. I used to get bored, but I don't now...I just live on stage. Nate used to enjoy it more than I. I think now I enjoy it more than he. That which you persist in doing becomes easy.¹

I think talent is something we bring with us, that we had a great deal of experience in that field before we came here, and I think we just have to go on developing it. I think the Lord expects us to develop it for the use and enjoyment of other people. If we can make life happier for other people by sharing our talents, I think it pleases Him. I don't think it's completely a matter of feeding one's ego, although I must confess I enjoy having mine fed.²

As reviewers have said, "Mrs. Hale is an actress of versatile talent,"³ and "...her presence brightens every play in which she appears."⁴

Ruth has also done several movies, and each time she says "I'll never go in front of a camera again! This time I mean it!" She thinks there is something challenging about doing a motion picture, but adds, "We just don't like to look at them after we make them." They both agree that performing in front of a live audience is more interesting and enjoyable. Nate put his finger on the reason why

¹Tape 3.

²Tape 1.

³Katherine Sinks, "'Thank You Papa' Peers into Ruth Hale's Past," The Glendale Independent, Sec. 3, Nov. 12, 1969, p. 4.

⁴Charles Faber, Glendale Centre's 'Glory' Combines Fantasy, Comedy," May 7, 1971.

when he said, "You jump all over shooting a movie, maybe doing the last scene first, but with a play, you can get caught up in a story from beginning to end along with the audience."¹

Many of their actors come to the Hales for advice in starting their acting careers in Hollywood. Remembering what they went through, the Hales encourage them, but also tell them the truth--agents or producers will promise to come and see them perform, and never show up. Many expect a girl to be more than just on call for movies, and they will be asked to disrobe for almost every movie they are in.

So many young people have come from all over the country to our theatre for one reason only--to get into Hollywood. Many of our LDS girls have come down from Utah and Idaho. Many times I've wanted to say "Oh, honey forget it. It's not a good life, it's a bad life, especially for an LDS girl to get caught up in Hollywood." We know what goes on there, and we've seen many lives ruined--some of our very good LDS girls. So we just feel we're not doing the right thing advising them to get into Hollywood. But then we think back to when we came and had only three people to see.²

There are Disney films, but they are limited. There are also some openings in T.V. work. They point out the dangers and disappointments ahead. But the Hales feel that whether an actor goes into acting professionally or not, there's nothing that will develop a person's personality, speech, confidence, and poise as will theatrical experience.

¹Tape 3.

²Ibid. --Ruth.

We take a young person in the ward, put him in a play, and the next time they give a two-and-a-half minute talk, you wouldn't believe it was the same child. It carries over. Our girls told us that without a doubt the reason they were Belle of the Y and Homecoming Queen was because of their dramatic training. They had poise and confidence, and were unafraid. I recommend acting just from that standpoint.¹

How did they learn, and how do they recommend others learn the profession?

Ethel Barrymore says the best way to learn to act is to act, and I add that it sure helps to act with good people. It rubs off. You can learn so much by joining a good little theatre group, by seeing good movies, and by seeing Broadway productions. Then get on stage, speak your lines, and get off. Just do it-- and enjoy it!²

¹Tape 3--Nathan Hale.

²Ibid. --Ruth Hale.

PLATE VI



RUTH AND NATHAN HALE IN SAN JUAN OUTPOST PRODUCTION,
1959, DORAN BRANCH OF GLENDALE CENTER THEATRES

CHAPTER V

CONCLUSIONS AND RECOMMENDATIONS

Nathan and Ruth Hales' lives have been examined and documented as people, producers, playwrights, and performers. From the study, the following conclusions can be drawn.

First, it is possible, and, in the Hales' case, profitable to run a theatre in accordance with L. D. S. Church standards. Second, the family-fare theatre has an audience, and in fact is demanded by communities. The Hales' continuing success over the past twenty-five years, while in the same time five other community theatres in Glendale have opened and closed, bears this out.

There have been hundreds of "mushroom" theatres in the Los Angeles area. They crop up with great enthusiasm, and then die. Now, this theatre is the only one of its type that has survived and succeeded. Why? The Hales have created their own market. . . . People love to laugh, and you know, it's not an easy world we live in today. The Hales provide the people with what they want--which I think in these days is almost radical.¹

Third, the theatre, and people in the theatre can be a powerful missionary tool. Many people have become members of the L. D. S. Church because of the example set by the Hales and Dietleins, and the

¹Tape 4. --Lou Lewison, actor at GCT.

L.D.S. cast members who work at the GCT. The annual production of The Restoration also exposes thousands of people to the L. D. S. religion. The GCT's reputation is an example in the community of what the Hales and the Church of Jesus Christ of Latter-day Saints represents -- high moral and ethical standards.

Fourth, Nathan and Ruth Hale are two people of importance because of their contribution to their Church, community, and to the theatre. They have developed and tenaciously adhered to a set of standards that have been their main strength in all their endeavors -- in their personal lives with their family, and in their lives in the theatre.

RECOMMENDATIONS

1. A follow-up study should be done in ten years to see the audience trends at this time, and also if "new blood" is coming into the theatre. Questionnaires similar to the one used in this study could be used with clarification of some questions, which, in retrospect, may have been unclear. The study should cover a time period of at least six months, and should be analyzed by computers.

2. A questionnaire should be handed out at the GCT, and other community and professional theatres in the area to compare audience rating, and these should be correlated.

3. The history of the Hales and of the GCT should be recorded for the years following 1972.

APPENDIX I

THE HALES: PEOPLE

CHILDRENS' DATA SHEETS AND "HALES' ANGELS"

CHILDRENS' DATA SHEETS AND "HALES' ANGELS"

1. Full name: Sandra Hale Dietlein
Date of birth: October 1, 1934
Place of birth: Salt Lake City, Utah
Education: High School
Mission: Stake
Fields of study: Home Economics
Date of graduation: June 1952
Present occupation: Housewife

2. Full name of spouse: Allan Dietlein
Date of birth: April 4, 1931
Place of birth: Los Angeles, California
Education: 2 years college
Mission: Holland, 2½ years
Fields of study: Dentistry
Date of graduation: Didn't finish
Present occupation: Producer and owner G. C. T.

3. Marriage date: September 18, 1953

Where was the ceremony performed? Salt Lake Temple

4. Children's names and birthdates:

Shauna	July 12	1954
Mark Allan	October 26	1955
Melody	February 24	1958
Tim	August 14	1959
David	June 3	1961

5. How did you like having parents in the theatre business?

It was fine. They had to be gone alot though.

6. How did you like acting in the plays and why?

It was fun to be in plays until I was 14. I then stopped doing them because it conflicted too much with church and school activities.

7. What did your spouse think of marrying into a theatrical family?

He never said anything one way or another at the time. Since then, as you can imagine, he's been very grateful. He wishes I had more of a gung-ho interest in the theatre though. I do like being in plays more now than during the last 10 years, but I could live without it.

8. Other relevant comments concerning your parents or yourself.

Lovely family and FUN one to have grown up in. Feel it's been a very good influence on my own children (the theatre and my theatrical family I mean).

SANDY

It's fun to try to recall my earliest recollections--you begin to wonder if you really remember or if you remember being told about things. I do remember though how exciting it was in the spring because you, Mother, always took me buttercup hunting, and it was such fun to find one of the little yellow beauties. We hunted for wild asparagus, too, and of course went down on the stream on the next road over from ours to gather watercress. I remember the day, Daddy, that we took the corner on the way up to Modies a little too fast and the door of our old black car flew open, and I flew out and made the corner on my little (then) fanny. That really shook you up, Daddy, and skinned me up.

What fun it used to be to chase the pea wagons up the street and pull peas off to eat and hide in Uncle Gene's beautiful hay and make houses with lots of rooms by trampling the hay down--'till we got caught anyway. I remember the bacon and tomato sandwiches we used to have so often with the little pearl onions you got somewhere. And there's a story book doll I remember getting the night Sherry (I think) was born.

One rather unpleasant memory was the Christmas you made hassocks to sell and I drew some pictures using the hassock for a table--of course the imprint went through the paper onto the hassock. You were so upset, and not wanting to get into trouble I said that Phil had done it. He denied it of course, but because I was the oldest you believed me and made Phil admit he'd done it or else he'd get no presents from Santa Claus. I carried that guilt with me until Phil was on his mission when I finally wrote him and admitted to him what a stinker I was that Christmas.

Then we moved to California. I remember having to go to that big new school alone the first day and enroll myself. I thought it was so unfair that you made me do that alone, but now I know that things like that are what helped me grow and stand on my own. Living on El Morino has many happy memories--Marlene Miller, being "Little Fan" at the playhouse, crawling in and out of the church windows before it was finished. Moving to Wapello was a special experience for me because I got a room of my own and started school at dear old Elliot--what a hill to walk up from school, though, and down, too, to the bus. I remember one Sunday morning I didn't get my work done or something and you made me stay home until it was done so I missed my ride to Church. I started down the hill to take

the bus really mad and decided that if anybody stopped to give me a ride I'd say yes (something I never did unless I knew the driver). I soon heard a clanky old car with a dark haired old guy in it stop. He asked if I wanted a ride and I said yes! We rode on down the hill toward church and what a character he was. Before I knew it he was making all kinds of improper advances and wanting to know when church would be out, etc. I yelled 3:00 o'clock and jumped out of the car having learned 2 lessons: one, to get my work done on time, and two, to follow your counsel not to ride with strangers.

I loved Altadena, the rabbits we had and how good it felt when you put your hand into their inside out skins Daddy was curing. And it was so fun to hike up Eatons Canyon and explore the old mine shafts. Course I had my first boyfriend there--remember Terry? Boy was he fickle; the minute he found out we were moving he got him a new girlfriend. And do you remember the dress you made me the Christmas I was 14 out of an old velvet drape. I loved that dress--it made me feel so grown up.

Then came Glendale and the joys it brought--the wonderful association with my age group at church and of course meeting Allan. My life has been so full, and I'm so grateful to you for the experiences you've given me. Growing up with you was so pleasant--Daddy, you were (and still are) so calm and easy to live with and Mother, you're not always so calm, but your great sense of humor always has turned the bad into good. So may I also say, thank you, Papa and Mama, for giving me life and letting me live it with you.

1. Full name: Nathan Phillip Hale
 Date of birth: 1 October 1937
 Place of birth: Murray, Utah
 Education: B.A., B.Y.U., 1960
 M.D., UCLA, 1963
 5 years post-doctoral
 Mission: Great Lakes
 Fields of study: Medicine, Ophthalmology, Zoology
 Date of graduation:
 Present occupation: Ophthalmologist (what an awful word)

2. Spouse's full name: Barbara Moree Beers Hale
 Date of birth: 24 March 1938
 Place of birth: Salt Lake City, Utah
 Education: B.A., B.Y.U., 1960
 Mission:
 Fields of study: English; Secondary education
 Date of graduation: August 1960
 Present occupation: Homemaker

3. Marriage date: 8 June 1960

Where was the ceremony performed? Los Angeles Temple

4. Children's names and birthdates:

Jonathan Phillip	5 November 1961
Jenny	21 October 1963
Wendy	25 March 1965
Juliana	8 March 1967
Michael	17 September 1968
Sarah	30 March 1970

5. How did you like having parents in the theatre business?

Fine, although I've never gotten over eating dinner in one gulp.

6. How did you like acting in the plays and why?

Not too well, but if they were farmers I'd have had to plow. I'm probably the only actor's son who ran away from the stage to become a doctor.

7. What does your spouse think of being part of a theatrical family?
Has he or she acted in any plays at the theatre?

She never got involved, but she would probably like the stage better than I.

PHIL

Granger

My memories of Granger, before age 6 when we moved to California are hazy, of course, but there are a few things--like when Dad was finishing the little white house we lived in, before the final painting was done, I was allowed to write on the walls, and I remember it was quite a treat.

It was also one of my chores to go out and dig carrots out of the pile where the folks had packed them in dirt to keep over the winter. It was hard work because the ground was frozen. Once when I went out there was a little mouse in the snow and I picked him up by the tail. I remember him because he turned around and sunk his teeth in my finger so deep the blood spurted.

There are lots of single items I remember, like the big rocks dad hauled in to put in the front steps so he could save on cement; being in the hospital with pneumonia in an oxygen tent and how mad I got when the doctor offered me a toy, then grabbed my finger and took some blood when I reached for it (I decided long ago never to try to trick a child I was treating); Grandma Hale's funeral where I got so restless that I started kicking the back of the pew in front and got everybody mad at me.

I think I dimly remember Grandma Hudson's kitchen that was warm and smelled so nice, and how gruff Grandpa Hudson was. And I remember the smooth stones in the cement pillars on their front porch that I would try to pick out, the good green apples on their trees, and the water skaters in the ditch out front. Somewhere about age 5 I remember a teddy bear with a cowboy suit and small holster and gun that I dearly loved. His name was Timmy.

Pasadena

140 North El Molino was a large, imposing, but now that I think of it, dilapidated apartment house, that had the distinct advantage of being about one block from the Rose Parade. I recall my unquenchable thirst for comic books, especially if I could read them far away from my pesty sisters in solitude. That's how I hit upon reading in the back of a low narrow closet-like attic by candle light. And that's how I nearly burned the place down.

The war was on and I remember the army games I used to play with my friends Raymond and Melvin. They used to have Japanese Zero's printed on the back of the Cheerios boxes that you could cut out and assemble, using a penny to weight the nose.

It was a treat when Mom would give us 2 cents and a red ration token that we could take to the little butcher shop over on Walnut Street and buy a frankfurter to eat. Come to think of it, prices have risen a bit haven't they?

Altadena

This was the dearest place of my childhood. What a wonderful yard; 2 fish ponds, huge pine trees, dozens of old bird cages, a grape arbor, chickens and rabbits in the back, and the Smiths in the basement. Keith Smith and I had endless arguments about which was the better car, our '39 Studebaker or their '39 Plymouth. Then Mom wrecked the car and we got a '34 Studebaker Dictator with a rope to hold the door closed, and I couldn't argue any more. We both had cocker spaniels from the same litter and argued about those, too, but my heart wasn't in it, because I knew all along that his dog Spike was a much better dog than Ginger, even after Spike got hit by a car and dragged one leg after that. I did build a much better tree house, however, in the top of the big pine near the front. We always used that tree as home base when we played hide and seek at night. Keith and I would often sneak out late at night and make animal noises in the dark like Indians.

I loved having our own chickens to feed, and even had names for them all. I always hated it when on orders from headquarters I had to chop the head off one of them. There was the time I went on tour with "Maryella." It was exciting doing a show in a different town each night, and even more exciting getting paid for it. (I've suffered a lot over that as the years have gone by.) I still have a silver and turquoise tie clip given to me by a drunk after the show in Pocatello. He was going to send me a squaw whip too, but I guess he sobered up too soon. I've always thought it would lend a little authority to the home to have one of those above the fireplace.

I remember the long drives to Glendale at night when I was in plays, and how I'd always beg the folks to stop at the Karmel Korn place in Pasadena on the way home. I'd usually stay awake that far, at least, but I understand I was sometimes a little hard to wake up by the time we got home.

So many things come back about Altadena--Farnsworth Park, sleeping out on the "deck", the snow that fell in 1947, the night when all the meteorites fell, summer trips to Utah, going with dad on his milk truck on holidays--it was just a great place to spend those years when everything seemed new and exciting to a boy my age. Well, not everything. I never did get too excited about taking out the garbage.

Glendale

Glendale was a drag at first, but there was such an exceptional group of young people in my age in the ward that I soon felt glad to be there. Those were the times of the annual trek to Granite Hot Springs up by Jackson, with a tour of all the relatives. I especially liked Star Valley with its chilly nights and the good hay and animal smells. Sometimes I thought it would be fun to run away from the stage and be a farmer, like dad ran away from the farm to be an actor, but I only got as far as med school.

Of course I found my best boyfriend, Dave Dryder, and my best girlfriend, Barbara Beers, in Glendale, and that alone would have made it worthwhile, but it was also the place where I came to love the church, went to college and mission from, and came to realize how lucky I was to have the parents and family that I have.

1. Full name: Sherry Hale Brian
 Date of birth: January 17, 1940
 Place of birth: Murray, Utah
 Education: B.S., B.Y.U.
 Mission:
 Fields of study: H.D.F.R.
 Date of graduation: 1965
 Present occupation: Homemaker
2. Full name of spouse: Pat Bernel Brian
 Date of birth: March 17, 1938
 Place of birth: Loa, Utah
 Education: B.S., B.Y.U.; J.D. - Vanderbilt
 Mission: North Western States, 1958-60
 Fields of study: Business, Political Science, Law
 Date of graduation: 1962 - B.Y.U.
 1965 - Vanderbilt
 Present occupation: Attorney

3. Marriage Date: June 28, 1962
 Where was the ceremony performed? Salt Lake Temple

4. Children's names and birthdates:

Darin	January 14, 1964
Derik Arthur	March 21, 1966
Kurt Patrick	January 4, 1969
Brett Nathan	December 16, 1971

5. How did you like having parents in the theatre business?

I loved it. It was exciting. I always thought how boring other peoples lives must be. Things were always happening. For years, every month we'd have a change of living room furniture with the change of every show.

We often had rehearsals at our home too, and that was fun. And it wasn't uncommon for an out-of-work actor to live at our home until he found work.

I really envy my parents being able to spend all of their working time together--it makes for a beautiful relationship.

Then too, it's fun having "famous" parents. No matter where we would travel on vacation, from Montana to Alaska, someone would say, "Oh, you're from the G. C. T." It's Great!

6. How did you like acting in the plays and why?

I loved it. But even if I didn't, I was expected to do it. It was a family affair and we all helped. I met so many wonderful people--actors are--they are tempermental and worldly, etc., but I liked them all. Being in plays often meant missing the Jr. Prom or other special things, but that helps one mature. Summer Stock in Southern Utah holds special memories.

7. What does your spouse think of being part of a theatrical family? Has he or she acted in any plays at the theatre?

He said he thinks it's great! "Look at all the free tickets I get to the theater" was his first remark. Yes, he stepped into small parts in two plays.

SHERRY

So many times in my life I've wanted to sit down and write a long letter about how I feel about you both, so here's my opportunity.

I have such a terrible memory when it comes to my childhood. I guess it's because it was such a happy one and I think one always remembers unpleasant things more. So, I'll just jot down various fleeting memories as they come to mind.

I guess one of my earliest recollections comes in the color red. It's funny, I can sure remember spreading that paint, but I can't remember your reaction nor the punishment I must have received. I guess it wasn't too traumatic.

I remember lots of little things, like being sick and riding home from McKinley in the basket of Mom's bicycle. And, I know why you had such a healthy bunch of girls--it was all that whole wheat mush (yuk) for breakfast and carrot juice.

Christmas was always fun on Wapello because we got to ride with Daddy on the milk truck.

I had such good times in Altadena. We used to skate under the grape arbour at Farnsworth Park and go to the movies they had there in the summer time. I remember the hours we used to spend climbing in the mountains and the time we got lost and thought for sure we were gonners. After bawling we prayed and then immediately found our way back to the trail.

We had our sad times there too. I remember so vividly kneeling around the bed in family prayer when Mom was in such pain with her arm. There was the time when the doctors said Phil wouldn't have his sight much longer. And I just vaguely remember the worries we had over Sally's polio symptoms.

Then there was the family pets. There was Inky, Boots, Uncle Elizabeth, and most of all Ginger. I remember how he used to drag us through the house by our clothes. It was so strange how he bolted through the door that night and bit that lady. Mom cried for days when he was gone.

Daddy, remember the old car that we had to use a rope to hold the door closed? When we'd go to Glendale over the mountain

I'd yell, "Go 40, Daddy." and you would and I thought we were really flying.

One of the nicest memories I have is riding to Glendale to do plays. I'd fall asleep in the car on the way home. How I loved to lie there and hear you and Daddy talk about the show that night, and when you'd slip in a comment about me I'd feel so warm inside. Then we'd often stop for popcorn--I've still never tasted better.

I remember that we didn't see a whole lot of Daddy while on Wapello. And every time we did he'd sit down and fall asleep. Mom told us he had to work too hard. I've heard we didn't have much to live on those days, but I never remember going without things.

The move to Glendale was the greatest thing that ever happened, but I sure wasn't convinced of that at the time. I do remember how thrilled both of you were about the move.

My teenage years were happy ones. In fact, I don't ever remember having the ups and downs that usually go with that age. I'm sure I must have. I do know that even during those young years I had a very strong sense of appreciation for you and for the life I was fortunate enough to lead.

The hours we spent in plays together was such a joy. I'm remembering "Melody Jones." Every night when I said my last line Daddy would have tears in his eyes. It was probably just because he was a good actor, but I always liked to feel that it was a sort of joy he felt in me.

I guess the thing that made me feel more secure than anything else during my life was the love and affection you showed openly to each other. I can never remember an argument or harsh word between you. As I would hear my girlfriends talk, even at the "Y", about the discord in their homes, it always made me so thankful for ours. As I think back it all seemed so refined. There was no swearing, and no gossip, and you were forever helping someone in some way.

Vacations have a special place in my memories. No one could have had more fun than we did. I'm sure it was your adventure-some spirits. To this day there is no one we'd rather travel with.

The thing I'm most grateful for is the fact that we were always active in the church. Even on vacations we'd always find a Ward to go to. I can remember you both bearing your testimonies often. Mother

would say hers verbally and with Daddy, he didn't have to because you could just feel it. The time we went to the dedication of the Los Angeles Temple, and during the program tears were streaming down Daddy's face. That was such a testimony to me.

I didn't really appreciate the good job you did as parents until I became one. What a precarious responsibility it is. But I have such marvelous experiences to draw from. I can just hear Mom saying, "Now, let's play a game--" and "Oh, what's this in my pocket. Here you can have it." Sometimes there was as much as four or five dollars in change.

Pat shares my appreciation and love for you. We never cease to marvel at the concern and love you show us constantly. There were those awful days when we didn't pass the Bar. Sometimes we thought you felt worse than we did.

We're so glad that you're both getting and looking younger each year because that means many many more years of storing up lots more memories.

Thank you for my life....

1. Full name: Sally Lee Hale Swenson
 Date of birth: October 1, 1942
 Place of birth: Murray, Utah
 Education: College: B.S., B.Y.U.
 Mission: No
 Fields of study: H.D.F.R. (now C.D.F.R.)
 Date of graduation: May 1965
 Present occupation: Part-time nursery school teacher

2. Full name of spouse: Robert Lee Swenson
 Date of birth: August 6, 1936
 Place of birth: Long Beach, California
 Education: B.S. - B.Y.U.
 M.A. - B.Y.U.
 Ph.D. - Univ. of Utah
 Mission: No
 Fields of study: Recreation
 Date of graduation: August 1972
 Present occupation: Teacher of Recreation, Utah State
 University

3. Marriage date: July 30, 1965

Where was the ceremony performed? Los Angeles Temple

4. Children's names and birthdates:

Cody Lee Swenson November 2, 1967

5. How did you like having parents in the theatre business?

It was exciting. Never a dull moment. However, I missed not being home more in the evenings when I wasn't doing a show.

6. How did you like acting in the plays and why?

I liked it and never felt it to be a chore. It was almost a status symbol to be thought of as an "actress."

7. What does your spouse think of being part of a theatrical family?
 Has he or she acted in any plays at the theatre?

He loves the excitement of it and being able to bring friends and family to the theater. Yes, he has had the lead in one show when we lived in Glendale.

SALLY

The earliest thing I can remember as a child was the day Michael Bridges and I went over to the church and got chewing gum all over us...in our hair and all over our clothes to say nothing of what we got all over the church. This didn't make either of you very happy.

Then when we lived on Wapello in Altadena, Mom came home with a shingle hair cut and I don't think Daddy was very impressed.

When we moved to Glendale it was one series of events after another.

Do you remember when I told Claire Crowley that you were pregnant? It didn't take long for the word to spread tremendously fast.

Remember the day we went out to Knotts Berry Farm to film a sequence in "Oliver Cowdry"? I had a cough and was afraid if you heard me coughing I couldn't be in the movie. So I tried to cough with just my throat and not open my mouth. My eyes really got red and swollen and Daddy got mad at me because it slowed down the filming. Even now whenever I see the Oliver Cowdry Story, I detect a bit of red around my eyes.

It was fun when you built the miniature Book of Mormon city and the pond for the barges in the back yard. We were able to literally say our Dad was building a pool in the back yard and not be exaggerating.

I guess the most vivid memory I have of Daddy's wrath was the day you came home and found that I had carved my name and address in the Utzinger's porches. I'm so glad you are a jack of all trades Daddy, because when Mr. Utzinger told me how much it was going to cost to get the porch repaired I thought I'd have to leave home and get a job to pay it off.

Of course the most fun times we had as children were on vacations.

I can remember so well Mom teaching me to swim, saying "kick, kick, kick." And I find myself saying that to Cody now.

Do you remember, Mom, the time we were sitting in the

car while Daddy was fishing? We were eating crackers and pop and you thought the car window was open and tried to throw your empty can through it. Of course it surprized you when the window was closed.

Canada was such fun. I loved catching the big fish on Lake Nimpo and being mistaken for Norwegians.

Daddy, do you remember when you were trying to back the car around in our camp on the Bella Coola River and bumped into the tree stump in the red Studebaker?

I'm so glad you taught me how to be a good camper and love the out of doors, and how to clean fish, etc. It has certainly come in handy having Bob for a husband.

Springdale was another really memorable part of my life. Oh, how I hated going up to the camp grounds to try to get people to come to the show. Mom, you were a pro at it... especially when you would explain that YOU wrote the play and YOU were in it, and YOUR family was in it, and that it was in a barn. Those are fun memories.

Since I've been married, I have come to appreciate both of you so much more.

I was so glad and relieved to know that you were coming to Port Townsend before Cody was born, and how afraid I was that you would have to leave before he was born. I still remember being able to open only one eye to see you there after Cody came when I was still in the hospital... but what a good feeling it was even though I couldn't tell you then.

It was always fun to get your letters. We would almost place bets as to whether they would be written on paper bags or old scripts or the back of an envelope. I'll never forget one letter that had your usual parting paragraph... "I found a little change in my pocket..." and in the corner of the envelope were 2 pennies. We got a kick out of that.

I also wondered why after all the times I "ran my fat little legs" out to the freezer they never became skinny little legs.

I find myself sometimes saying "Let's play a game and see who can do such and such." Sometimes Bob even calls me Ruth whenever I imitate you and it flatters me.

All of these memories make me so glad and proud that you are my parents.

Every time we move into a new ward I say to myself that I won't let anyone know who my parents are so I won't have to be expected to put on great big beautiful professional productions, but I find that I am so proud to say that I am from the Hale family that I always let it be known.

There is another thing that I am so glad for that was a blessing coming from an almost insurmountable problem, and that is the marvelous experience that you have given me and Bob of learning how to be the parents of a teenager before we practice on our own children. This experience has been invaluable for us and we have learned so much from it.

And the ranch is just about "Heaven on Earth" in an un-literal sense. What fun you have provided for all of us. I can't wait for next summer to come so all the family can get together again.

Having you as parents has given me such marvelous experience in the field of confidence whenever I am in front of people. Being in plays is one part of my life I would never trade for anything.

These memories are just a few of the wonderful times I had with you as parents. We are mighty lucky to be your family, and I know I chose you to be my parents in the pre-existence...there just weren't any better ones to choose because you are at the top of the list.

1. Full name: Tanya (Hale) Radebaugh
 Date of birth: August 24, 1945
 Place of birth: Los Angeles, California
 Education: B. Y. U. - B. A.
 Mission: No
 Fields of study: Spanish Major - Drama Minor
 (Secondary Teaching Certificate)
 Date of graduation: June, 1968
 Present occupation: Housewife
2. Full name of spouse: Lee Howard Radebaugh
 Date of birth: November 24, 1943
 Place of birth: Halls, Tennessee
 Education: B. Y. U. - B. S.
 Indiana Univ. - Doctorate of Business
 Administration
 Mission: Brazil
 Fields of study: International Business Major -
 Accounting Minor
 Date of graduation: August 1972
 Present occupation: Teacher, Penn State University

3. Marriage date: August 20, 1968

Where was the ceremony performed? Salt Lake Temple

4. Children's names and birthdates:

Jani August 15, 1970

5. How did you like having parents in the theatre business?

I was, and still am, very proud of their accomplishments in the theater. Our family life has been very special because of it.

6. How did you like acting in the plays and why?

My parents would tell you there was a time when I really couldn't have cared less for acting, but that passed, and for the rest of my years at home I loved acting in them. The theatre background I received has been invaluable to me in my teaching and in my church work.

7. What does your spouse think of being part of a theatrical family?
Has he or she acted in any plays at the theatre?

He has often told me how proud he is to be a part of our family for those reasons. He enjoys acting himself and has been involved in some church productions in the past. Though he hasn't had a chance to act in any plays he was the stage manager for one (Educated Heart).

TANYA

I should be hesitant to recall too many childhood instances for you as I'm sure you'd rather forget them. But even with all my complaints and tantrums, I have some very special memories.

One of the first things I recall as a child living in Altadena was when we would all gather around the radio and listen to our favorite soap opera. I remember feeling better, Mom, if I would listen while cuddled up in your coat if you were at the theater. You used to give me nickles to buy ice cream when the truck would come by if I'd take a nap first, and once I put it in my mouth so I wouldn't lose it and I swallowed it. It didn't taste nearly as good as the ice cream would have.

Some of my happiest memories are at the theater. I loved being in plays, even if you didn't always think so. I'm sorry, Daddy about you having to carry me on stage that night. I sure did want that doll as big as me you promised if I'd go on by myself. I remember another time I really blew it too--it was during the summer and you had just gotten back from Las Vegas. You brought me five silver dollars, Daddy. Well, I wanted to go swimming so badly that day and no friends would go and I didn't have a way there, so I offered you my five silver dollars just to have you drive me up to Verdugo Pools and take me swimming. I had a lousy time. I always have had trouble holding on to money.

I can recall the first time I saw you cry, Mother, and I was really shaken up over it. You ran into the water spiget in the back yard at 1212. The other time was when I surprized you with a bull frog.

I wasn't sick too much, except when I faked it. I've been lucky to have good health and no broken bones. I didn't think I'd ever forgive you for giving me molasses as medicine when you knew I wasn't sick either. But when I really was down with the flu, I still remember you rocking me, Mom, and how it made me feel much better. I didn't have too many accidents--Lee makes up for both of us with all his--but I was the cause of a few. I hit my girlfriend in the forehead with a baseball bat at school once, and of course there was the day Cody and I fell of the trike coming down the hill and he broke his teeth and got a hernia.

I loved, and still do, going on family vacations. I'd start sending off to different states in March for brochures and pictures, and then spend the rest of the spring anticipating our trips. I loved

going to Grandma Hudson's and still remember her cozy warm kitchen. I used to follow Grandpa Hale around too, gathering eggs. I can still recall fun times at Aunt Carol's. Once five of us got on one horse and tried to take it across the slough. The horse went to take a drink and Sally slid off his neck into the water.

Traveling in the car was fun. We all used to sing while driving along, and we'd have you yodel, Daddy. Once you spit out the window and it was rolled up. We used to make the whole back seat of the green Studebaker into a bed and really have a good time traveling along. Springdale and that beautiful barn still bring back the most beautiful memories. I always used to think the first time I fell in love was with Dan Dennett, but it was really with Springdale.

New places have taken over now, though, like Lake Powell, Redfish, Alaska, and the ranch. I'm glad I have such adventurous parents. It's helped me forget many of those fears. I guess I have the most of in the family. I proved that in Alaska.

I wasn't too afraid as a teenager, though. Sandy Van Ness and I used to love to see how fast we could go on the freeway. Did I tell you about the day we went 115 m. p. h. on Golden State in her old Ford and the next day we had a blow out in the same car going only 50 m. p. h. ? Did you know we cut school and drove to Palm Springs one day when you were on vacation, and that we used to sneak out at 1 and 2 a. m. before we got our licenses and drive to Billy's Ranch Market? Once we thought we'd be smart and roll the car out of the driveway so we wouldn't wake you when we started it. But we didn't get in it in time and it ran across the street, onto the neighbor's lawn and nearly through their front window. If you'd known all that then, I wonder how you'd have survived.

I got more tickets than anyone in the family, too. But you always stood up for me, Daddy. Once I got a speeding ticket in Palmdale and the Auto Club was going to charge me twice as much as it was worth since I couldn't appear there in court. You sure were mad at them--especially when I came home in tears.

High School graduation was a special thing. I remember spotting you with tears on your face in the audience, Mom. Then college was a happy time, especially when we'd got to come home. Our Christmases have always been so unique. What other family nowadays would dress up in costumes and carol through the neighborhood?

It was always hard for me to leave home. Poor Lee had a

couple of sappy days to go through with me at first. We had to laugh, though, our whole first year of marriage when we'd get letters addressed to the "Ratabaugh's." We'd really get a kick out of comments in letters, too, like "we're so thrilled about what's happened to Sally and Bob"--and that was it. We'd have to call home to find what had happened.

We loved Alaska. Your complete calmness, Daddy, and your funny comments, Mom, we still talk about. When we were at the height of a storm in rough seas looking for shore you'd come up with "look out for ice bergs!"

I guess I could write a book on this, but let me end by saying you've really given me a beautiful life and each time I see you it's harder to say bood-bye. Remember at the ranch, Daddy, when I got so teary eyed saying good-bye? We always were an emotional family, weren't we? I guess that's what makes us so close.

1. Full name: James Cody Hale
Date of birth: July 5, 1953
Place of birth: Glendale, California
Education: High School and 1 yr. college

Do you plan on a mission? Yes

Major in College: Art
Career plans: Something in music or art (still unsure)

2. How did you like having parents in the theatre business?

It's great!

3. How did you like acting in the plays and why?

I've been in plays ever since I can remember, and strangely enough, I didn't like it. When I was a little kid I hated having to stay up until 12:00 o'clock every night. I use to get so tired that I actually fell asleep on stage in the middle of a performance. But now that I'm older, I'm looking forward to being in a play in the future.

CODY

Well, I'll have to admit that it's been a long 17 years. And the way that time has been flying lately, it seems as though I haven't got much time left. I've really had it easy too. Someone has always loved me. How lucky can you get? It's really sad to try and think back on my childhood because it is so faint. I guess that I'm more concerned about now than then.

Wow, I have wonderful parents. Let me tell you about them. They are just the type of people I want to become like. Kind, patient, full of love, and enduring to the end. And I've been given a few of them, because they are the ones who helped to get me adjusted in this life, and I picked up these traits. They're the only ones I understand. I just can't seem to take advantage of anyone or be mean to them. I always think that if I were in their position how would I want myself to act. My parents taught me that philosophy and I'm glad to be a part of it.

You know I used to be ashamed of the fact that my parents are around 45 years older than me. In fact one day I told my mother that I wanted my oldest sister to drive a bunch of my friends of mine on an elementary school field trip so that they wouldn't know that my mother was so old. But now I think it's great because they've had just that much more experience.

My goodness, I really had fun in my childhood. I was king of the neighborhood. I invented all of the games that we would play. Not all of them were the best, but I think that all of them were fun. For the exception of getting drinks out of the Openshaws' sprinklers. You know that every time I drank out of them, I'd come home and throw up. I bet that I even snuck down there before school and took a drink, just so that I could throw up and tell you that I was sick. Oh yes, remember how much fun Shauna and I had clogging up the toilet? Wow, what a gas! And then Dad would come in every time saying words that we didn't understand at the time with a plunger in his hand. I just have to tell you, or should I say remind you, of the first time that I took drugs. You see Shauna and I locked ourselves in the bathroom so nobody could get in, and then open the medicine cabinet and whoopee! I can remember you saying, "Cody and Shauna, what are you doing in there?"

"We're just eating the different pills in the medicine cabinet." I've never seen anybody panic as much as you did. And the methods

you tried, getting into the bathroom! well somehow, you did manage to get to us. And the next thing I knew, we were at this funny building. Shauna was the first to go through the huge iron door. The men in white came out and took her in and slid the door shut. All of a sudden I heard the most terrible gags and screams that I think I've ever heard. A moment later, the big door slid open, and out came Shauna, crying like I've never seen her cry before. YOU'LL NEVER KNOW HOW I FELT WHEN THE MEN IN WHITE LOOKED AT ME AND SAID, "YOU'RE NEXT." The next thing I knew was that I was thrown onto an ironing board, strapped down, and these men tried to give me an enema through the mouth. The end of the tube tasted good so I swallowed it. What a mistake that was. I went through the same contortions that Shauna did and came out crying like I've never cried before.

Oh yes, remember our old dog Red? He was really wonderful, he'd chase cars and all that. He was fast too. I've never since seen a dog that could run so darn fast. It was sad when he had to go.

And then my first job came along. A paper route. Do you know how scared of people I am? I used to not collect from some houses because it usually looked scary. And the money that I would collect from the houses was my pay. And my boss just couldn't figure out why I wasn't getting as much money as I should. Lately I haven't been quite so afraid of people, because I've learned that they aren't that terrible after all.

And then disaster struck. We moved. The neighborhood that I was always king of was losing its king. What a change when I came to a new neighborhood and found myself no longer king, but the picked upon. It was a shock of course, but we all have to accept change. I really hadn't learned how at the time and became very mixed up. I'm now in the biggest rush of change that I've ever been through and it moves faster every day. I'm just now becoming a part of life and I have to learn how to master it. The time is going much faster too. You know how a ball bounces its bounce gets shorter and shorter? Well that is just how the years have been so far. Each one gets shorter and shorter. I can picture myself as an old man saying to myself, "It seems like only yesterday that I was in High School." The thought of it scares me and yet it amazes me too. God's plan and all. It's so fantastic and beyond any earthly conception. I'm so glad that I have somewhat of an idea of what is going on. But isn't it all beautiful?

Love

Cody

APPENDIX II

THE HALES: PRODUCERS

- A. LIST OF PLAYS PRODUCED 1947-1972
- B. COMPARISONS OF THE THREE BRANCHES
OF THE GLENDALE CENTRE THEATRE
- C. DIRECTORS' COMMENTS
- D. CONTRACTS
- E. QUESTIONNAIRE, GRAPHS, AND DATA
TABULATIONS

A. LIST OF PLAYS PRODUCED 1947-1972

(All plays starred were written by Ruth and Nathan Hale)

Colorado Branch

(Information not complete for the following four years)

1947

*Maryella

Mrs. Bumpstead Lee

1948

The following plays were performed but do not have breakdown as to dates:

*There'll Come a Day

*Family Heritage

Verily I Do

*Maryella

Fresh Fields

Mollusc

Expressly For You

*Melody Jones

1949

*Hoppsville Holiday

Road to Rome

The Damask Cheek

Birds Christmas Carol

*Maryella

Portrait In Black

What Every Woman Knows

1950

The Wren

*The Groom Said No!

*Forever and Ever

*There'll Come a Day

*Dude Ranch

June 1 - July 15

Claudia

August 3 - September 2

1950 (continued)

*Here We Go Again
September 6 - September 30

You Can't Take it With You
October 2 - November 11

*A Young Girl's Fancy
November 13 - December 16

John Loves Mary
December 27 -

1951

John Loves Mary
January 1 - February 3

*Hoppsville Holiday
February 7 - March 3

The Hasty Heart
March 5 - March 31

Ladies of the Jury
April 2 - May 5

Little Foxes or
*Hoppsville Holiday
May 7 - June 2

Dear Ruth
June 4 - June 30

*Prelude to Love
July 6 - July 28
September 5 - September 15

Three's a Family
September 17 - October 27

What Every Woman Knows
October 29 - December 1

1951 (continued)

*Halfway to Heaven
December 3 - December 31

1952

*Halfway to Heaven
January 2 - January 19

The Curious Savage
January 21 - February 23

Years Ago
February 25 - March 29

*San Juan Outpost
March 31 - April 26

Kiss and Tell
April 28 - May 31

The Late Christopher Bean
June 2 - July 5

*The Groom Said No!
July 6 - August 2

Soldier's Wife
August 5 - August 30

The Bat
September 3 - October 4

Father of the Bride
October 6 - November 15

Family Portrait
November 17 - December 29

January Thaw
Opened New Year's Eve

1953January Thaw

January 1 - January 31

Lady of Letters

February 2 - February 28

The Bees and the Flowers

March 2 - April 4

*Great Scotts

April 6 - May 9

Cheaper by the Dozen

May 11 - June 13

*Dude Ranch

June 15 - July 14

*Halfway to Heaven

July 6 - August 29

Meet Corliss Archer

August 5 - August 29

Lo and Behold

September 2 - October 3

Apple of His Eye

October 5 - November 14

Be Your Age

November 16 - December 31

1954Jenny Kissed Me

January 1 - February 6

Affairs of State

February 8 - March 13

Junior Miss

March 15 - April 17

1954 (continued)Harvey

April 19 - May 22

The Man Who Came to Dinner

May 24 - July 3

*Prelude to Love

July 7 - July 31

Papa is All

August 4 - August 28

The Great Big Doorstep

September 1 - October 9

Over 21

October 11 - November 13

*Change of Heart

November 15 - December 29

The Women

December 30 -

1955The Women

January 1 - February 5

Three Men on a Horse

February 7 - March 12

More Room for Love

March 14 - April 16

Hobson's Choice

April 18 - May 21

Two Blind Mice

May 23 - June 25

George Washington Slept Here

June 27 - July 30

1955 (continued)

Laburnum Grove
August 1 - August 26

The Women
September 6 - October 8

*Melody Jones
October 10 - November 12

Snafu
November 14 - December 28

1956

*Maryella
January 2 - February 11

Dear Ruth
February 13 - March 17

Our Town
March 19 - April 21

Storm Cellar
April 23 - May 26

Petticoat Fever
May 28 - June 30

*Lilacs in the Rain
July 2 - July 31

Buy Me Blue Ribbons
August 22 - August 29

*A Spring to Remember
September 4 - October 13

Kiss and Tell
October 15 - November 17

Once in September
November 19 - December 19

1956 (continued)

*The Joy of Loving
December 27 -

1957

*The Joy of Loving
January 2 - February 9

Arsenic and Old Lace
February 11 - March 16

Young April
March 18 - April 20

Stage Door
April 22 - May 25

A Mickey for Mildred
May 27 - June 29

*Lilacs in the Rain
July 1 - July 29

Lutie
August 2 - August 31

The Male Animal
September 3 - September 28

*The Joy of Loving
September 30 - October 12

Father of the Bride
October 14 - November 16

The Little Foxes
November 18 - December 28

1958

Time Out For Ginger
January 2 - February 1

A Few Buttons Missing
February 3 - March 15

*Love Comes in Many Colors
March 17 - April 26

*Dude Ranch
April 28 - June 7

Love and Cookies
June 9 - July 12

The Bees and the Flowers
July 14 - August 23

*April Ann
August 25 - October 4

My Three Angels
October 6 - November 15

Return to Autumn
November 17 - December 20

January Thaw
December 26 -

1959Colorado BranchJanuary Thaw

January 2 - January 31

Lightning in the South

February 2 - February 28

The Lost Marbles

March 2 - April 4

Gramercy Ghost

April 6 - May 9

Three's a Family

May 11 - June 20

The Curious Savage

June 22 - July 25

*The Groom Said No!

July 27 - August 29

*Love Comes in Many Colors

August 31 -

Papa is All

September 21 - October 24

Claudia

October 26 - December 5

Doran Branch

OPENING

*Lilacs in the Rain

August 24 - September 12

*April Ann

September 14 - September 26

*Love Comes in Many Colors

September 28 - October 12

Jenny Kissed Me

October 12 - November 14

Good News

November 16 - December 30

1960

Colorado Branch

Love is Contagious

January 8 - February 6

The Late Christopher Bean

February 8 - March 19

*Love's a Poppin

March 21 - April 30

The Rainmaker

May 2 - June 25

Howie

June 27 - July 2

*The Educated Heart

July 8 - July 30

The Hasty Heart

September 2 - October 31

A Few Buttons Missing

November 1 - December 17

Doran Branch

Sabrina Fair

January 2 - February 6

The Girls in 509

February 8 - March 12

A Roomful of Roses

March 14 - April 16

*The Joy of Loving

April 18 - May 21

Mister Angel

May 23 - July 2

Howie

July 5 - August 13

*The Educated Heart

August 15 - September 17

Dear Ruth

September 20 - November 5

Apple of His Eye

November 7 - December 23

Ladies of the Jury

December 29 -

1961

Colorado Branch

*Melody Jones

January 6 - February 25

Walrus and the Carpenter

February 27 - April 15

*Maryella

April 17 - May 31

Stalag 17

June 1 - July 22

Junior Miss

July 24 - September 16

Mr. Barry's Etchings

September 18 - November 4

The Man Who Came to Dinner

November 6 - December 23

Doran Branch

Ladies of the Jury

January 4 - February 11

*Halfway to Heaven

February 13 - March 25

*Green Bough in My Heart

March 27 - May 6

Third Best Sport

May 8 - June 17

*Five on a Honeymoon

June 19 - July 29

House on the Cliff

July 31 - September 9

*Prelude to Love

September 11 - October 21

*April Ann

October 23 - December 2

Holiday

December 4 - December 31

1962Colorado BranchThe Last Leaf

January 5 - February 17

No Drums at Midnight

February 19 - March 31

*Here We Go Again

April 2 - May 19

*Lilacs in the Rain

May 21 - June 23

Send Me No Flowers

June 25 - August 11

*Love Comes in Many Colors

August 13 - October 13

*A Spring to Remember

October 15 - December 22

Doran BranchHoliday

January 3 - January 13

Kiss and Tell

January 15 - February 24

The Great Sebastians

February 26 - April 7

My Three Angels

April 9 - May 19

Good Housekeeping

May 21 - July 7

Arsenic and Old Lace

July 9 - August 18

Man on a Stick

August 20 - September 29

All Because of Agatha

October 1 - November 10

Blood, Sweat and Stanley Poole

November 12 - December 29

1963Colorado BranchJanuary Thaw

January 4 - February 16

*The Groom Said No!

February 18 - April 13

Lo and Behold

April 15 - May 25

*Hold on to June

May 27 - July 1

Blythe Spirit

July 5 - August 24

*Hold on to June

August 26 - September 28

*The Educated Heart

September 30 - December 7

*San Juan Outpost

December 9 - December 31

Doran Branch*The Runaway Heart

January 3 - February 16

See How They Run

February 18 - March 30

The Women

April 1 - May 11

The Golden Fleecing

May 13 - June 22

*Rendezvous in Rome

June 24 - August 10

I Like it Here

August 12 - September 21

George Washington Slept Here

September 23 - November 9

Harvey

November 11 - December 21

The Royal Family

December 27

1964

Colorado Branch

*San Juan Outpost

January 3 - February 15

The Milky Way

February 17 - April 4

*Love Comes in Many Colors

April 6 - May 16

Web of Mystery

May 18 - July 1

Miss Pell is Missing

July 7 - August 29

*Five on a Honeymoon

September 1 - October 24

The Late Christopher Bean

October 26 - end of Jan. , 1965

COLORADO BRANCH CLOSED

Doran Branch

The Royal Family

January 2 - February 8

Roman Candle

February 10 - March 21

Three's a Family

March 23 - May 9

*There'll Come a Day

May 11 - June 20

*I'll Remember You

June 22 - August 1

Father of the Bride

August 4 - September 19

Heavenly Bodies

September 21 - October 31

Life With Father

November 2 - December 12

My Sister Eileen

December 14 - December 31

1965Doran BranchMy Sister Eileen

January 1 - February 6

*Melody Jones

February 8 - March 27

The Fall Guy

March 29 - May 8

*Green Bough in My Heart

May 10 - June 26

(Closed during summer)

Critic's Choice

September 9 -

Orange Branch (Opened Feb. 1)*Rendezvous in Rome

February 1 - March 20

*April Ann

March 22 - May 15

Love and Kisses

May 17 - June 26

Handful of Rainbows

June 29 - August 7

Papa is All

August 11 - September 18

*I Came to Your Wedding

September 20 - October 30

*A Spring to Remember

November 1 - December 11

1966

Doran Branch

*Here We Go Again
October 1965 - January 22

*Lilacs in the Rain
January 27 - March 26

*Clouds of Glory
April 14 - June 25

(Closed during July and
August)

Love is Contagious
September 9 - October 29

*Prelude to Love
November 4 - January

Orange Branch

Who Was That Lady I Saw
You With
December 28, 1965 - Feb. 12

Man With the Pointed Toes
February 14 - March 26

*The Joy of Loving
March 28 - May 7

*A Lady's Place
May 9 - June 18

Stalag 17
June 20 - July 30

A Few Buttons Missing
August 1 - September 10

Dear Ruth
September 12 - October 22

*The Runaway Heart
October 24 - December 3

Dickens' Christmas Carol
December 5 - December 23

See How They Run
December 27 - February 11

1967Doran Branch

*Prelude to Love
Started in 1968 - Jan. 28

*Hold on to June
February 4 - April 15

*San Juan Outpost
April 19 - June 17

(Closed for Summer)

Mary, Mary
September 22 - December 9

*Love is For the Byrds
December 8 - Into 1968

Orange Branch

See How They Run
December 29, 1966 - Feb. 11

*Dude Ranch
February 13 - March 25

Sabrina Fair
March 27 - May 6

House on the Cliff
May 8 - June 17

*I'll Remember You
June 19 - July 29

You Can't Take it With You
July 31 - September 9

*Love Comes in Many Colors
September 12 - October 21

John Loves Mary
October 23 - December 2

A Christmas Carol
December 4 - December 23

Heaven Can Wait
December 27 -Into 1968

1968Doran Branch

*Love is For the Byrds
January - March 30, 1968

Apple of His Eye
April 5 - June 15

(Closed for Summer)

Love From a Stranger
September 27 - November 30

*Five on a Honeymoon
December 6 - 1969

Orange Branch

Heaven Can Wait
December 27 - February 10,
1968

Goodnight Mrs. Puffin
February 12 - March 23

*Stop Sounding Like a Woman
March 25 - May 4

Your Every Wish
May 6 - June 13

Barefoot in the Park
June 14 - July 27

Meet Me in St. Louis
July 29 - September 7

Kiss and Tell
September 9 - October 19
(Also plays October 24)

Barefoot in the Park
October 21 - November 16

*Five on a Honeymoon

A Christmas Carol
December 2 - December 23

1969Doran Branch

*Five on a Honeymoon
Dec. 6, 1968 - Feb. 22, 1969

Dear Me, The Sky is Falling
February 28 - May 3

*The Educated Heart

(Closed for Summer)

The Loud Red Patrick
September 19 - November 29

Roman Candle
December 5 - March 14, 1970

Orange Branch

The Odd Couple
Dec. 27, 1968 - Feb. 8, 1969

Born Yesterday
February 10 - March 22

*Halfway to Heaven
March 24 - May 3

The Hasty Heart
May 5 - June 14

The Star-Spangled Girl
June 17 - July 26

*The Educated Heart
July 28 - September 6

The Odd Couple
September 9 - October 18

*Thank You, Papa
October 20 - November 29

A Christmas Carol
December 2 - December 23

The Impossible Years

1970Doran BranchRoman Candle

December 5, 1969 - March 14

*Thank You Papa

March 20 - June 13

DORAN BRANCH CLOSED

Orange BranchThe Impossible Years

Dec. 26, 1969 - February 7

January Thaw

February 9 - March 21

Take Her, She's Mine

March 23 - May 2

Missouri Legend

May 5 - June 13

Love and Kisses

June 16 - July 25

The Tender Trap

July 29 - September 5

The Courtship of Eddie's Father

September 8 - October 17

*Rendezvous in Rome

October 20 - November 28

Dickens' A Christmas Carol

December 1 - December 23

Cactus Flower

December 26 - February 6, 1971

1971Orange BranchCactus Flower

December 26, 1970 - Feb. 6, 1971

*April Ann

Feb. 8 - March 20

Don't Drink the Water

March 22 - May 1

*Clouds of Glory

May 3 - June 12

Lo and Behold

June 15 - July 24

What a Life (Henry Aldrich)

July 27 - September 4,

The Pleasure of His Company

Sept. 7 - October 16

I Remember Mama

October 18 - November 27

Dickens' A Christmas Carol

November 29 - December 23

The Women

December 30, 1971 - February 14, 1972

1972Orange Branch*San Juan Outpost

February 15 - April 3

Tall Story

April 4 - May 22

The Order is Love

July 11 - August 28

Cactus Flower

August 29 - October 10

Love is For the Byrds

October 11 - November 27

Dickens' A Christmas Carol

November 28 - December 23

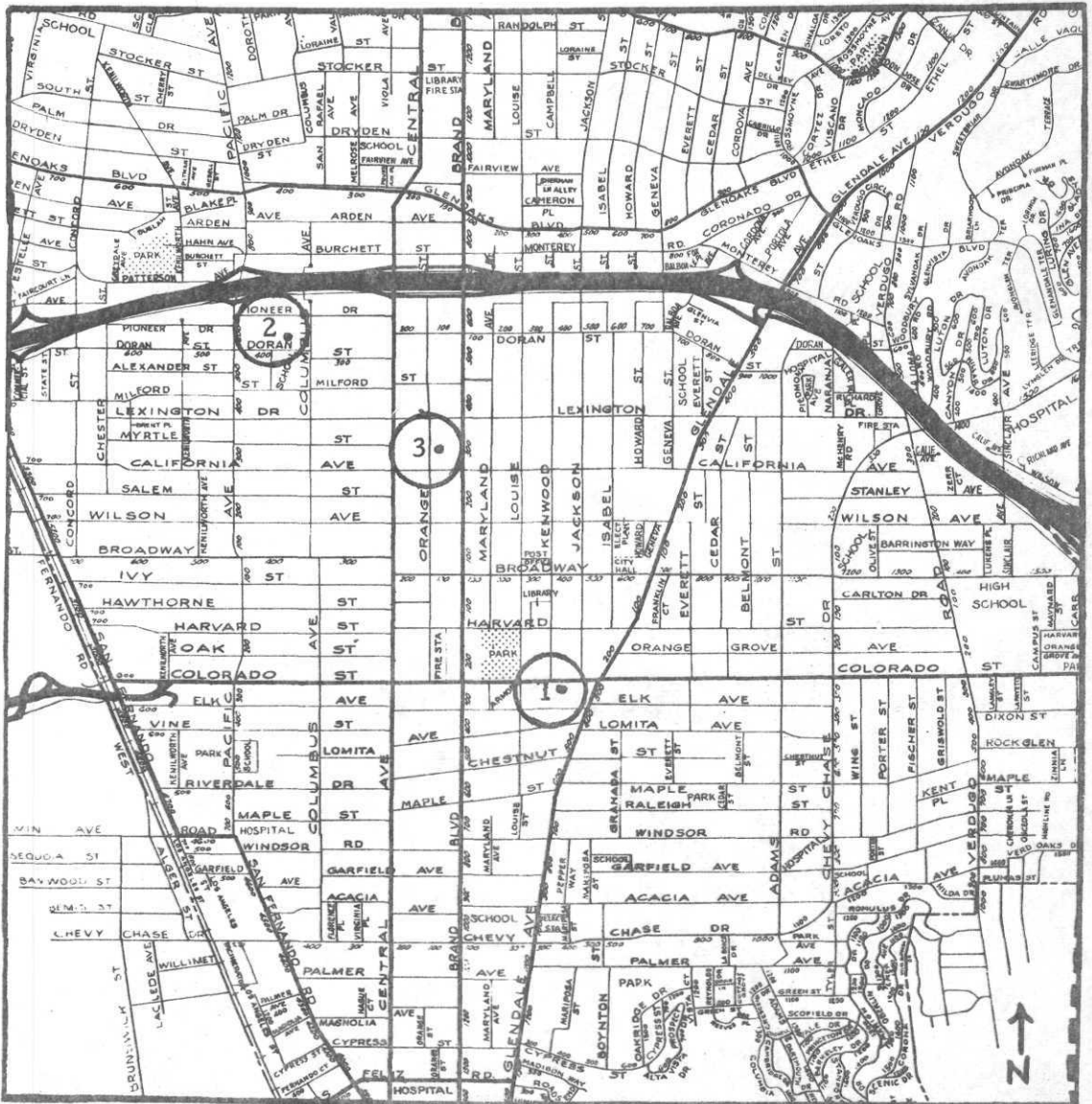
B. COMPARISONS OF THE THREE BRANCHES
OF THE GLENDALE CENTRE THEATRE

	<u>Colorado</u>	<u>Doran</u>	<u>Orange</u>
Dates in Operation	Nov. 1947 to End of Jan. 1965	Aug. 24, 1959 to June 13, 1970	February 1, 1965 to Present
Address	418 E. Colorado Glendale	413 W. Doran Glendale	324 N. Orange Glendale
Cost	Rented--\$125/ mo., raised when success- ful to \$150	House on lot. \$30,500 land 30,708 build. 33,000 furn. & <u>\$94,200</u> equip. @\$95,000	\$ 40,500 land 160,000 construc. 36,716 equip. 28,000 furniture <u>7,700 imp.</u> \$272,916 <u>90,750 fixed assets</u> @\$300,000 invested
Approx. Oper. cost per year	\$25,000	\$65,000	\$186,000
Square Footage	1800 - 2000	3,200	13,680
Seating Capacity	110	225	440
Sound System	Used record player, amp and speakers	Fisher amp, Ampex tape deck, JBL speakers	Marantz amp, Ampex deck, Altec Lantzing speakers
Lighting	Make-shift: old switchboard, bought dimmer, variac (army surplus)	Olsen Reflect- or lights	Ariel Davis controls, Century & Capital lights

TICKET PRICE FOR GENERAL ADMISSION

<u>Colorado</u>		<u>Doran</u>		<u>Orange</u>	
<u>Date</u>		<u>Date</u>		<u>Date</u>	
1947	\$1.10 Adult .75 Child*				
1959	\$1.25 Adult .75 Child*	1959	\$1.50 Adult .75 Child*		
1963	\$1.50 Adult .75 Child*				
1965	\$1.55 Adult .75 Child*	1965	Mon. -Thurs. \$1.55 Adult .75 Child*	1965	Mon. -Thurs. \$1.55 Adult .75 Child*
			Fri. & Sat. \$1.75 Adult .75 Child*		Fri. & Sat. \$1.75 Adult .75 Child*
		1967	Weekends only \$1.75 Adult .75 Child*		
				1968	Mon. -Thurs. \$1.75 Adult .75 Child*
					Fri. -Sat. \$2.00 Adult .75 Child*
				1969	Mon. -Thurs. \$1.75 Adult .75 Child*
					Fri. & Sat. \$2.25 Adult .75 Child*
				1971	Mon. -Thurs. \$2.00 Adult 1.25 Child*
					Fri. & Sat. \$2.50 Adult 1.50 Child*

*Children under 12



- 1 = Colorado Street Branch
- 2 = Doran Street Branch
- 3 = Orange Street Branch

Fig. 1. --Partial map of Glendale showing locations of Glendale Centre Theatres.

C. DIRECTORS' COMMENTS

(These directors are not members of the Church, and as a result have an entirely different outlook on theatre.)

1. Full name: Theodore E. Lehmann
2. Training in the theatre: Various courses, theatre arts, St. Ambrose College, Davenport, La.; Univ. of Kansas, Lawrence, Kansas, 1940-'44.
3. Profession: Actor (films, T. V.) Instructor, Theatre Arts
4. Have you directed at theatres other than GCT? Yes No
If yes, what other theatres?
Pasadena Playhouse; Theatre of Arts, Los Angeles.
5. How did you start directing at GCT?

I started with GCT as an actor and at Ruth's urging directed there for the first time "My Three Angels" as I recall, playing "Joseph" as well.
6. How long have you been directing at GCT? 15 or 16 years
7. How often do you direct at GCT? 1 or more Times per year.
(Varies.)
8. Do you feel they pay adequately for your services? Yes No
If no, explain:

Although the pay scale has gradually risen over the years, I feel a minimum for directing a 3 act play should be \$350.
9. Why do you direct at GCT?

Enjoyment mostly--and to keep active in the field.

10. What are your feelings about GCT as to the quality and type of material that is presented?

It's far too restricted. The usual level of high school Senior Class play seems such a waste. Surely, even the so-called "Glendale audience," if given really good productions, would accept more adventuresome repertory. After all, we have done The Hasty Heart, Stalag 17, and some other "heavier" pieces with real success.

11. Do you feel the family comedies presented at GCT restrict you?

Yes. Young actors are harder and harder to come by with such restricted repertory--I don't advocate that GCT do Hair or Jesus Christ Superstar--but good plays like Inherit the Wind, the Maxwell Anderson "histories" and many other such, I feel, would go if done well. Too much sweetness and light is as bad as not enough.

12. Do you agree with the editing that is done to many of the plays? Why or why not?

No. It's positively prudish and puritanical. Again, I do not advocate four-letter Anglo Saxonisms or a great deal of swearing, but I think GCT is ridiculous in its editing policy.

13. How much freedom do you have in selecting the plays you do?

Within the general policy restrictions, virtually total--which under the circumstances isn't actually all that much.

14. How do you cast your shows? From just the open readings?

Usually. Sometimes a play is done "for" an individual regular actor, but I usually cast from open readings.

15. Does GCT draw, in your opinion, quality actors? Why or why not?

In a limited sense. I feel the extremely limited repertory works against attracting good people... really top actors are simply not interested in shallow characters in shallow plays.

16. Do you like the center staging arrangement at GCT? Why or why not?

Yes. It's reasonably flexible and roomy. I think projections of the "balcony" stages farther out over the tunnels would be a distinct improvement.

17. How would you rate the Hales as producers and why?

Very highly. They have, generally, a keen appreciation of production necessities, and are not inclined to stint on them. Once they commit on a play, they go all the way on production.

18. How would you rate the Hales as directors, and why?

I've only experienced Mrs. Hale's direction--disorganized, lax, shallow, slapdash, generally lacking in subtlety--but whatever it is she does or doesn't do--it seems to have worked.

19. Do you feel the Hales and Dietleins have improved over the years as producers and directors? Why?

As producers, yes. They have definitely lived up to the dimensions of the bigger more elaborate theatre. As directors, I can perceive little or no progress.

20. How would you rate the plays written by Ruth and Nate?

They vary. Generally, the level for my taste is somewhat immature and, at times, drowned in unrealistic sweetness and light. There is frequently real merit in comedy situation writing and character creation. It does not seem to be fully developed in many instances.

21. What do you feel is the Hales' greatest strength?

Nothing succeeds like success. They apparently gauge their audience's tastes well and give them, if not the product they might urgently want, at least the product they will passively accept. This, I feel, is definitely not good theatre, but is, definitely, good business.

22. What do you feel is the Hales' greatest weakness?

Their restrictiveness.

23. What is the industry's opinion of GCT?

Not outstanding. I am at present working for my agency and have access to all the major casting departments of the major studios in town. Most casting directors refuse to attend a performance at GCT unless for special reasons, i. e. at the urging of an actor appearing there. As a minion of Theatre, it is almost totally written off in the industry.

It's called 'the little old ladies' theatre.

[This is Mr. Lehman's opinion, however, over the years many casting people and agents have encouraged their people to act at GC and personally sent them to us. R. H.]

24. If it were your theatre, is there anything you would try or do differently?

Yes...be more wide ranging in choice of material, and somewhat less restrictive in editing and rewriting--bowdlerizing--material.

25. Additional comments?

The good points of GCT outweigh the bad--aside from commercial success. It's clean, it offers runs of substantial length, its facilities are generally very good, and, accepting the restrictions of house policy, a reasonably pleasant place to perform.

1. Full name: Nino Mario DiGregorio
2. Training in the theatre: 2 years Junior College. 10 years in little theatre.
3. Profession: Motion Picture Film Editor
4. How long have you been directing at theatres other than Glendale Centre? 2 years
Where else have you directed shows? Burbank Little Theatre

5. How did you start directing at GCT?

I stayed at the GCT long enough to move from acting to directing.

6. How long have you been directing at GCT? 3 years.
7. How often do you direct at GCT? 1 times per year.
8. Do you feel they pay adequately for your services? Yes No
If no explain:

None of the Little Theatre's who do pay (and many don't) pay enough. My own opinion is \$300 to \$350 for a three act play.

9. Why do you direct at Glendale Centre Theatre?

It is probably the most congenial, friendly and family group in Little Theatre. I also need to keep my directing hand busy if I wish to further myself professionally.

10. What are your feelings about GCT as to the quality and type of material that is presented?

Mediocrity. The Hales and Dietleins tend to underrate the tolerance levels and theatrical appreciation of their audiences.

11. Do you feel the family comedies presented at GCT restrict you?

Most definitely. Basically they are all the same allowing very little variance for either actor or director.

12. Do you agree with the editing that is done to many of the plays? Why or why not?

No. 90% of the time the editing does not improve the play. If a play must be edited to the extent that these plays are, then why do them?

13. How much freedom do you have in selecting the plays you do?

Considering the restrictive format of GCT, none.

14. How do you cast your shows? From just the open readings?

From open readings only. Pre-casting is not only unprofessional it can be disasterous.

15. Does GCT draw, in your opinion, quality actors? Why or why not?

No. Basically GCT has a bad reputation for pre-casting and many actors consider it useless to go to the readings (including myself at times).

16. Do you like the centre staging arrangement at GCT? Why or why not?

I love it. Centre staging is intimate and allows the most natural movement possible on a legitimate stage.

17. How would you rate the Hales as producers and why?

As for their choice of material to produce--only fair. But as for actual production of the play when it is chosen, I cannot fault them. They are organized, extremely helpful, and always there when you need them.

18. How would you rate the Hales as directors and why?

The direction in a Hale play is erratic, disorganized, unorthadox and sketchy. But somehow 80% of the time it works, so who am I to judge. I am still in the learning stages.

19. Do you feel the Hales and Dietleins have improved over the years as producers and directors? Why?

Yes. They have become all the things I described in question #17. (This cannot be said for most other Little Theatres.)

20. How would you rate the plays written by Ruth and Nate, and why?

Several are very good. The majority are basically the same plot put to different settings. But then even Shakespeare wrote some bad ones!

21. What is the Hales greatest strength?

The facility they have built.

22. What do you feel is the Hales' greatest weakness?

The type of material presented and the reputation they have established. See question #10.

23. What is the industry's opinion of GCT?

Very low. Their disregard for professional opinion and lack of response for requests from actors and directors for better material has turned theatrical people in the industry completely off to the GCT.

24. If it were your theatre, is there anything you would try or do differently?

Yes. (1) Present better material. (2) Not be afraid to experiment a little and see if my audience wouldn't like some different type of theatrical presentation.

25. Any additional comments?

As businessmen, I admire these people; as theatrical people I feel sorry for them. They have lost their feeling for artistic endeavor.

D. CONTRACT

The circled block of tickets is the one agreed upon by your group representative and the Theatre. You are responsible for these tickets and agree to pay the Theatre the sum shown in the second column **regardless whether or not all tickets are sold**. The amount left over after paying the Theatre is your profit. **The third column is your possible profit based upon all tickets being sold.**

GROUP RATES

Monday - Thursday

Tickets in Block	Guarantee to Theatre	Your Possible Profit
50	\$59.00	\$41.00
75	88.00	62.00
100	114.00	86.00
125	139.00	111.00
150	166.00	134.00
175	190.00	160.00
200	217.00	183.00
250	266.00	234.00
300	313.00	287.00
350	358.00	342.00
400	400.00	400.00

Payment for tickets is to be made on the evening of the performance unless other arrangements have been made. **No organization may charge less than \$2.00 for tickets.** Extra tickets may be secured at the regular admission price from the Theatre. **No cancellation will be accepted later than one month prior to the date of performance.** All proceeds from tickets sales at the box-office are the property of the Theatre. **No ticket may be solicited on Theatre premises.**

The Theatre reserves the right to change the scheduled play if for reasons beyond its control a performance of that particular play is not possible.
The above agreement has been read and approved for a performance of:

_____ on _____

For the Theatre:

Nathan J. Hale

Producer

Allan Dietlein

Producer

(Name of Organization)

(Authorized Representative)

(Address of Representative)

Date of Contract



PLEASE SIGN AND RETURN ONE (1) COPY

CONTRACT

The circled block of tickets is the one agreed upon by your group representative and the Theatre. You are responsible for these tickets and agree to pay the Theatre the sum shown in the second column **regardless whether or not all tickets are sold**. The amount left over after paying the Theatre is your profit. **The third column is your possible profit based upon all tickets being sold.**

GROUP RATES

Friday

Tickets in Block	Guarantee to Theatre	Your Possible Profit
50	\$73.00	\$52.00
75	107.00	80.50
100	139.00	111.00
125	173.00	139.50
150	207.00	168.00
175	237.00	200.50
200	271.00	229.00
*250	332.00	293.00
*300	391.00	359.00

* Available during summer months—June through September.

Payment for tickets is to be made on the evening of the performance unless other arrangements have been made. **No organization may charge less than \$2.50 for tickets. Extra tickets may be secured at the regular admission price from the Theatre. No cancellation will be accepted later than one month prior to the date of performance.** All proceeds from tickets sales at the box-office are the property of the Theatre. **No ticket may be solicited on Theatre premises.**

The Theatre reserves the right to change the scheduled play if for reasons beyond its control a performance of that particular play is not possible. The above agreement has been read and approved for a performance of:

_____ on _____

For the Theatre:

Nathan J. Hale

Producer

Allan Dietlein

Producer

(Name of Organization)

(Authorized Representative)

(Address of Representative)

Date of Contract

PLEASE SIGN AND RETURN ONE (1) COPY



E. QUESTIONNAIRE, GRAPHS, AND

DATA TABULATIONS

QUESTIONNAIRE

The questions on this form will be used in gathering information for a thesis that is being written on the Glendale Centre Theatre (GCT). It will only take a few minutes to fill in the blanks. After completion, please deposit this questionnaire in the box in the lobby. Your help is greatly appreciated!

1. Male Female
2. Age _____
3. Married Yes No
4. Education _____
5. Religion _____
6. Occupation _____
7. Income: Under \$6,800 \$10,000-\$15,000
 \$6,800-\$10,000 \$15,000-\$20,000
 \$20,000-\$30,000
 Over \$30,000
8. What city do you presently live in? _____
9. How did you first hear about GCT? Friend Club Advertising
10. In 1971 how many plays did you see at GCT?
1 2 3 4 5 6 7 8 (circle)
What is your usual yearly average? _____
11. How many years have you been attending GCT? (Opened in 1947) _____
12. How would you rate the atmosphere about the theatre?
 Friendly Neutral Rude
13. The type of material I enjoy the most is:
 Drama Comedy Melodrama Musical Mystery

14. Do you prefer "center staging" as used in this theatre, or main staging?
 Centre staging Main staging
15. What is your favorite play seen at GCT? _____
16. Do you feel GCT is good family entertainment? Yes No
17. Do you feel that the quality and standards of the plays are consistent enough that you would come even if you did not know anything about the play that was being presented? Yes No
18. How would you rate GCT's: Excellent Very Good Good Fair Poor
- | | | | | | |
|--|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| Acting | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Technical: sets, sound,
lighting, effects | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Choice of plays | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Comfort and aesthetic
appeal | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Moral and ethical
standards of the plays
presented | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Service | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
19. Do you feel GCT has a positive influence in the community?
 Yes No
20. Would you recommend GCT to your friends:
 Highly Moderately Hesitantly
21. Do you attend other theatres in the area?
 Regularly (once a month) Infrequently (twice a year)
 Often (once in three months) Rarely (Once a year)
 Never
22. In comparing GCT with other community theatres you have attended, would you rate GCT as superior average inferior
23. If you are a club member, has your club used the theatre for money making drives? Yes No. If yes, has the reception and attendance been good? Yes No.
- How often does your club attend? 1 2 3 4 5 times/year (circle)

Please write any additional comments on the back.

Thank-you

OCCUPATIONS LISTED BY RESPONDENTS

S = Weekend W = Weeknight

1. Accountant	0	4
2. Administrative Assistant	0	1
3. Advertising	1	0
4. Artist	1	2
5. Assembler	1	0
6. Beautician	0	2
7. Business	1	0
8. Cafe owner	0	1
9. Cafeteria Worker	0	1
10. Clergy	0	2
11. Clerk or Clerical	0	6
12. Construction	1	1
13. Delineator	0	1
14. Director of Administration	0	1
15. Drill manufacturing	0	1
16. Doctor	1	2
17. Economist	1	0
18. Education	4	9
19. Electrician	1	0
20. Engineer	6	3
21. Engineering Aide	1	0
22. Film technician	1	0
23. Fireman	0	1
24. Housewife	14	30
25. Insurance	0	2
26. Investigator	1	0
27. Law enforcement	1	0
28. Librarian	1	0
29. Managerial/Supervisor	9	9
30. Mathematician	1	0
31. Nurse	1	0
32. PBX operator	0	1
33. Pilot or aerospace industry	1	2
34. Postal service	1	0
35. President of company	1	0
36. Printer	1	1
37. Refinisher	1	0
38. Rentals	1	0
39. Retired	4	29
40. Roofer	0	1

S - Weekend W = Weeknight

41. Sales	5	2
42. Secretary/steno.	8	13
43. Self-employed	2	0
44. Service representative	0	1
45. Social worker	0	1
46. Student	6	6
47. Technician	0	2
48. Teller	0	1
49. Tool and dye	0	1
50. Typesetter	1	0
51. Uniforms	0	1
52. No response	8	22

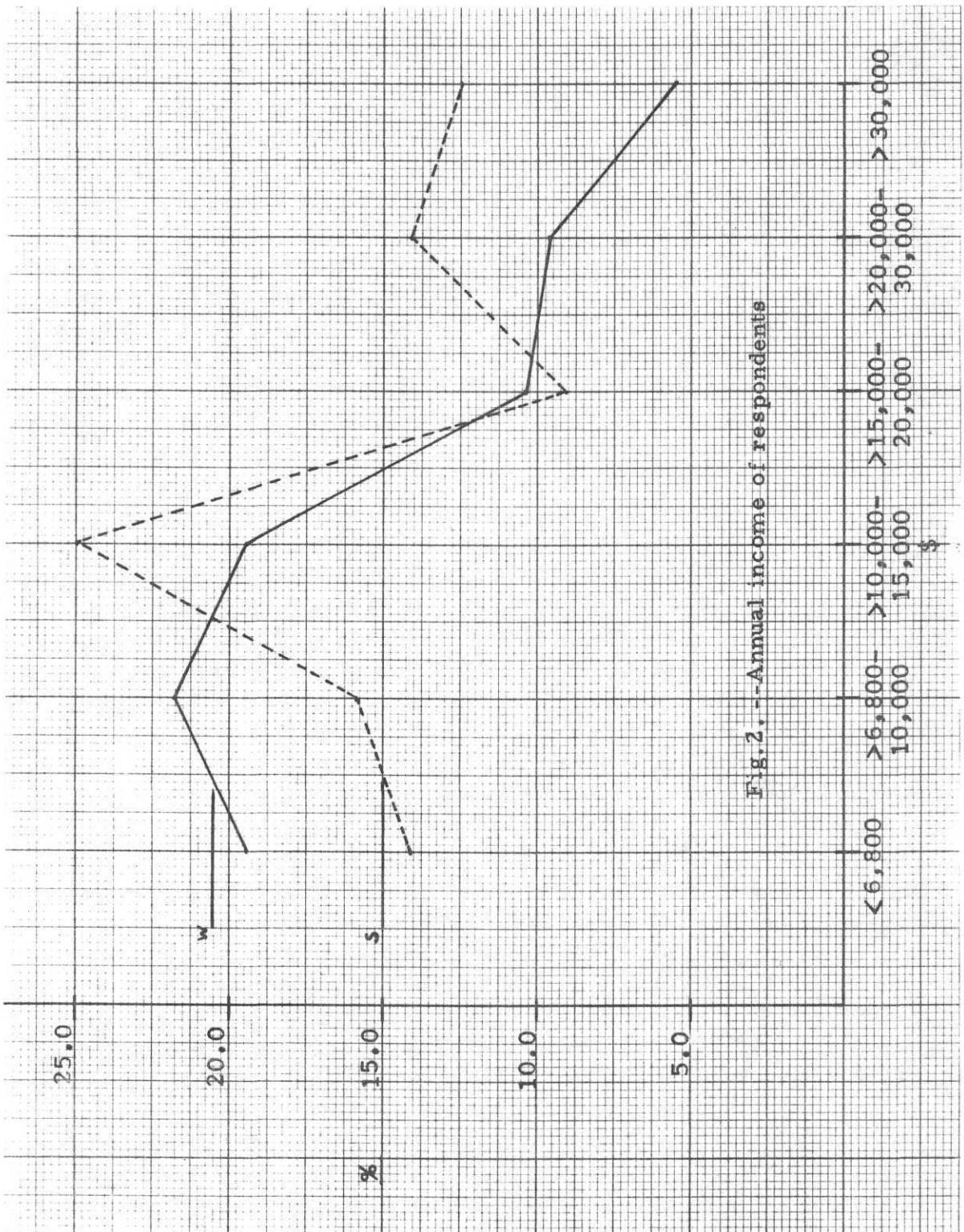
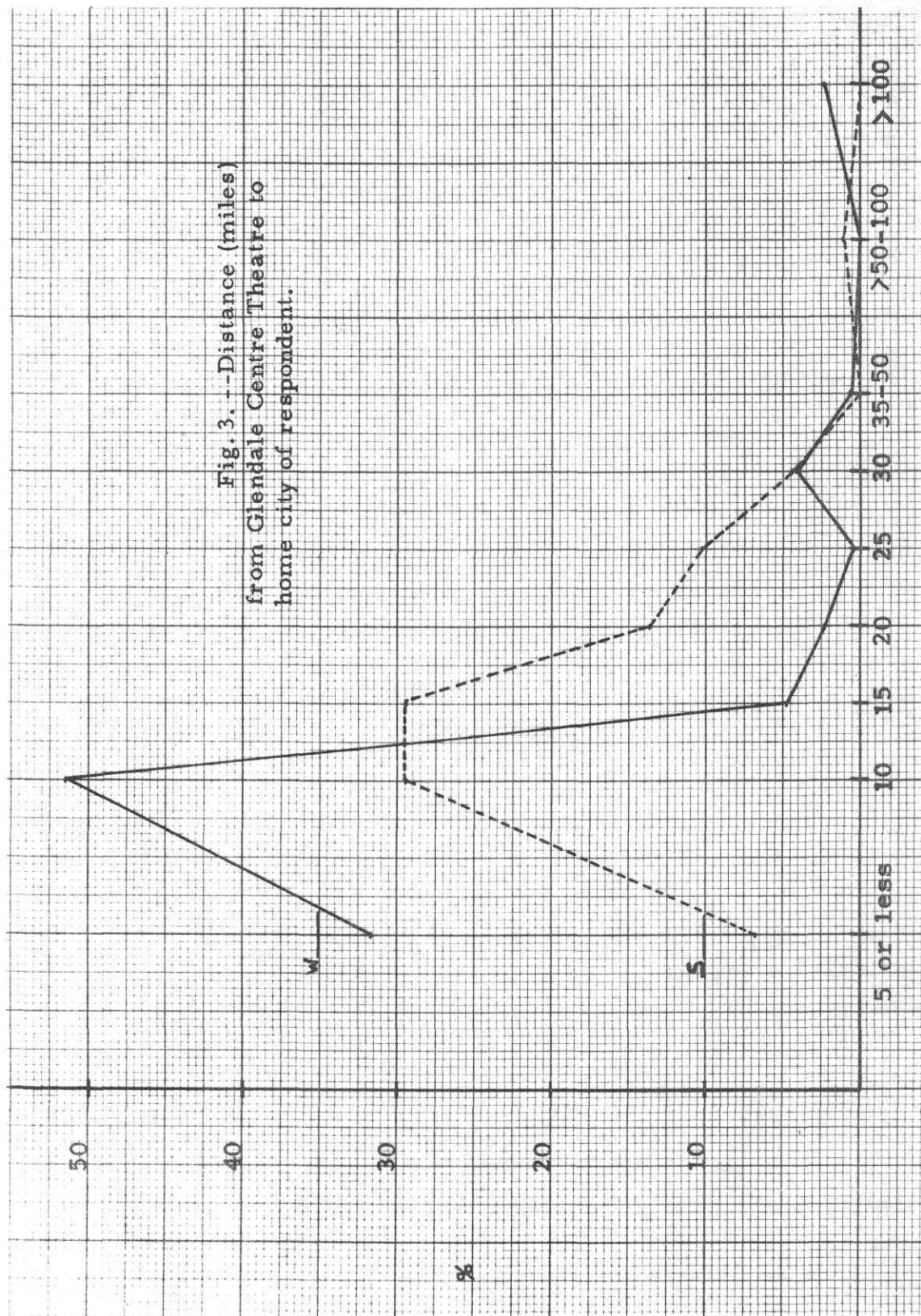


Fig. 2. --Annual income of respondents

Fig. 3. --Distance (miles)
from Glendale Centre Theatre to
home city of respondent.



FAVORITE PLAY

S = Weekend W = Weeknight

* <u>April Ann</u>	8	3
<u>Don't Drink the Water</u>	6	0
<u>I Remember Mama</u>	5	16
<u>Cactus Flower</u>	4	7
<u>The Women</u>	4	7
<u>Christmas Carol</u>	3	7
* <u>San Juan Outpost</u>	0	1
<u>Pleasure of your Company</u>	0	1
<u>Lo and Behold</u>	0	2
<u>Born Yesterday</u>	0	1
<u>Odd Couple</u>	3	3
<u>Heaven Can Wait</u>	1	0
* <u>Green Bough in My Heart</u>	0	1
* <u>Thank You Papa</u>	0	1
<u>Life with Father</u>	0	1
<u>Life of Jessie James</u>	2	0
<u>See How They Run</u>	0	2
<u>Arsenic and Old Lace</u>	0	1
<u>Barefoot in The Park</u>	2	4
<u>Impossible Years</u>	2	0
<u>It's a Great Life</u>	2	0
<u>What a Life Henry Aldrich</u>	3	4
<u>Star Spangled Girl</u>	1	0
<u>George Washington Slept Here</u>	1	0
<u>So Black the Blackbird</u>	1	0
<u>Courtship of Eddie's Father</u>	0	2
<u>Hasty Heart</u>	1	1
<u>Kiss and Tell</u>	1	2
<u>Joseph Smith Story</u>	0	1
No Response	45	77

*Hales' Plays

CASE #	DATE OF SAMPLING	1) SEX	2) AGE	3) MARIED	4) EDUCATION	5) RELIGION	6) OCCUPATION	7) ANNUAL INCOME	8) CITY OF RESIDENCE	9) DISTANCE IN MILES FROM G.C.T.	10) FIRST HEARD OF G.C.T.	11) PLAYS SEEN/YEAR AT G.C.T. (1971)	12) AVERAGE PLAYS/YEAR AT G.C.T. (ALL YEARS)	13) # OF YEARS ATTENDING G.C.T.	14) HOSPITALITY OF G.C.T.	15) TYPE OF PLAY PREFERRED	16) TYPE OF PLAYING PREFERENCE	17) FAVORITE PLAY SEEN AT G.C.T.	18) GOOD FAMILY ENTERTAINMENT	19) QUALITY OF ASPECTS OF G.C.T.	20) CHOICE OF PLAY	21) TECHNICAL	22) CONSISTENCY OF PLAY QUALITY	23) ACTING	24) COMFORT AND ESTHETICS OF G.C.T.	25) MORAL STANDARDS OF PLAYS	26) SERVICES
1	S	F	50	+	B.A.	C.	HOUSEWIFE	20-30	LA HABRA	0	F	0	2	1	3	Com. mu	C	---	+	3	3	5	+	4	4	4	4
2	S	M	55	+	B.A.	C.	PLANT MAINT.	10-15	LA HABRA	0	F	0	2	1	3	Com. mu	C	---	+	3	3	5	+	4	4	4	4
3	S	F	60	+	B.A.	CHR.	Bus.	10-15	SH. OAKS	0	F	4	4	2	3	C. ME.	C	APRIL ANN	+	4	4	5	+	4	5	5	
4	S	F	51	+	B.A.	CHR.	H.W.	15-20	QUINA	0	F	2	2	5	3	C. MU.	C	---	+	4	4	5	+	4	5	5	
5	S	F	50	+	N.R.	PROT.	ASSEMBLER	10-15	OVERLAND	0	F	4	6	3	3	C. MY.	C	---	+	4	4	5	+	4	5	5	
6	S	F	59	+	H.S.	PROT.	H.W.	10-15	L.A.	0	F	2	2.5	8	3	C. MY.	C	---	+	4	4	5	+	4	5	5	
7	S	F	64	+	H.S.	PROT.	H.W.	10-15	SH. OAKS	0	F	4	4	6	3	C. MY.	C	---	+	4	4	5	+	4	5	5	
8	S	F	52	+	B.A.	PROT.	H.W.	10-15	LA HABRA	0	F	4	4	3	3	C. MY.	C	---	+	4	4	5	+	4	5	5	
9	S	M	49	+	B.A.	PROT.	H.W.	10-15	LA HABRA	0	F	4	4	3	3	C. MY.	C	---	+	4	4	5	+	4	5	5	
10	S	M	36	+	B.A.	PROT.	H.W.	10-15	LA HABRA	0	F	4	4	10	3	C. MY.	C	---	+	4	4	5	+	4	5	5	
11	S	F	32	+	B.A.	PROT.	H.W.	10-15	LA HABRA	0	F	5	1	6	3	C. MY.	C	---	+	4	4	5	+	4	5	5	
12	S	F	46	+	B.A.	PROT.	H.W.	10-15	LA HABRA	0	F	5	5	20	3	C. MY.	C	---	+	4	4	5	+	4	5	5	
13	S	M	63	+	B.A.	PROT.	H.W.	10-15	LA HABRA	0	F	6	6	4	3	C. MY.	C	---	+	4	4	5	+	4	5	5	
14	S	F	41	+	B.A.	PROT.	H.W.	10-15	LA HABRA	0	F	4.5	4	2	3	C. MY.	C	---	+	4	4	5	+	4	5	5	
15	S	M	52	+	B.A.	PROT.	H.W.	10-15	LA HABRA	0	F	4	4	4	3	C. MY.	C	---	+	4	4	5	+	4	5	5	
16	S	M	25	+	B.A.	PROT.	H.W.	10-15	LA HABRA	0	F	2	2	4	3	C. MY.	C	---	+	4	4	5	+	4	5	5	
17	S	F	23	+	B.A.	PROT.	H.W.	10-15	LA HABRA	0	F	4	4	4	3	C. MY.	C	---	+	4	4	5	+	4	5	5	
18	S	F	23	+	B.A.	PROT.	H.W.	10-15	LA HABRA	0	F	3	4	7	3	C. MY.	C	---	+	4	4	5	+	4	5	5	
19	S	M	42	+	B.A.	PROT.	H.W.	10-15	LA HABRA	0	F	3	2.5	9	3	C. MY.	C	---	+	4	4	5	+	4	5	5	
20	S	F	27	+	B.A.	PROT.	H.W.	10-15	LA HABRA	0	F	4	4	5	3	C. MY.	C	---	+	4	4	5	+	4	5	5	
21	S	F	54	+	B.A.	PROT.	H.W.	10-15	LA HABRA	0	F	3	4	5	3	C. MY.	C	---	+	4	4	5	+	4	5	5	
22	S	M	49	+	B.A.	PROT.	H.W.	10-15	LA HABRA	0	F	0	1.5	5	3	C. MY.	C	---	+	4	4	5	+	4	5	5	
23	S	F	49	+	B.A.	PROT.	H.W.	10-15	LA HABRA	0	F	2	2	20	3	C. MY.	C	---	+	4	4	5	+	4	5	5	
24	S	F	54	+	B.A.	PROT.	H.W.	10-15	LA HABRA	0	F	2	4	1	3	C. MY.	C	---	+	4	4	5	+	4	5	5	
25	S	M	18	+	B.A.	PROT.	H.W.	10-15	LA HABRA	0	F	1	3	3	3	C. MY.	C	---	+	4	4	5	+	4	5	5	
26	S	M	52	+	B.A.	PROT.	H.W.	10-15	LA HABRA	0	F	1	3	3	3	C. MY.	C	---	+	4	4	5	+	4	5	5	
27	S	M	40	+	B.A.	PROT.	H.W.	10-15	LA HABRA	0	F	1	2	4	3	C. MY.	C	---	+	4	4	5	+	4	5	5	
28	S	M	43	+	B.A.	PROT.	H.W.	10-15	LA HABRA	0	F	6	6	4	3	C. MY.	C	---	+	4	4	5	+	4	5	5	

OF G.C.T.
 5=E
 4=VG
 3=G
 2=F
 1=P

COMMENTS FROM BACK OF CASE REPORT FORM

CASE #	(18) DOES G.C.T. HAVE POSITIVE IMPACT IN COMMUNITY?	(20) CAN G.C.T. BE RECOMMENDED TO FELLOW MEMBERS?	(21) DOES RESPONDENT ATTEND OTHER COMMUNITY MEETINGS IN AREA?	(22) HOW DOES G.C.T. COMPARE TO OTHER COMM. THEATRES?	(23) USED IN MONEY-MAKING PROJECTS?	ATTENDANCE GOOD?	HOW OFTEN CLUB ATTEND/WRK	G.C.T. CLUB MEMBERS, IF RESPONDENT A
1	NR	1	2	2				
2	+	3	0	2				
3	+	3	3	2				
4	+	3	2	2				
5	+	3	2	2				
6	+	3	2	2				
7	+	3	0	2				
8	+	3	0	2				
9	+	3	3	2				
10	+	3	3	1.5			1	
11	+	3	3	2			4.5	
12	+	3	2	2			5	
13	+	3	2	2				
14	+	3	2	2				
15	+	3	2	2				
16	+	3	2	2				
17	+	3	2	2				
18	+	3	2	2				
19	+	3	2	2				
20	+	3	2	2				
21	+	3	2	2				
22	+	3	2	2				
23	+	3	2	2				
24	+	3	2	2				
25	+	3	2	2				
26	+	3	2	2				
27	+	3	2	2				
28	+	3	1	2				

WE APPRECIATE A GOOD CLEAN SHOW AND COME FROM OCCASION SIDE EVERY TIME WE CAN. OTHER SHOWS ARE TOO FAR OUT FOR MOST DECENT PEOPLE. WE HOPE CENTER THEATRE WILL KEEP UP THE GOOD WORK!

I HAVE ONLY BEEN DISAPPOINTED IN ONE PLAY IN ALL THIS TIME

CAME NOT KNOWING WHAT WAS PLAYING

FANTASTIC ATMOSPHERE

I WISH THE THEATRE WOULD ACCOMMODATE MORE PEOPLE. BECAUSE SOMETIMES WHEN I CALL UP FOR RESERVATIONS ALL THE SEATS HAVE ALREADY BEEN SOLD. WE HAVE NEVER SEEN A REAR PLAY HERE IN ALL THE YEARS THAT WE HAVE BEEN COMING.

CASE #	DATE OF SAMPLING	SEX	AGE	MARRIED	EDUCATION	RELIGION	OCCUPATION	ANNUAL INCOME	CITY OF RESIDENCE	DISTANCE IN MILES FROM G.C.T.	FIRST HEARD OF G.C.T.	PLAYS SEEN/YEAR	AVERAGE PLAYS/YEAR	AT G.C.T. (ALL YEARS)	# OF YEARS ATTENDING G.C.T.	HOSPITALITY OF G.C.T.	TYPE OF PLAY PREFERRED	TYPE STRAITS PREFERRED	FAVORITE PLAY SEEN AT G.C.T.	GOOD FAMILY ENTERTAINMENT	CONSISTENCY OF PLAY QUANTITY	QUALITY OF ASPECTS OF G.C.T.	TECHNICAL	CHOICE OF PLAY	COMFORT AND BENEFITS OF G.C.T.	MORAL SYNDROME	SERVICES
29	5 = WEEKEND	M	30	+	B.A.	JEW	ARTS, CLUBS	NX10	EXCEPTIONS:	FRIEND	F	1-8	4.5	0	3	3	DRAM, COM, MYS	COMEDY	DON'T WANT TO WRITE	+	+	4	4	4	5	5	
30	5 = WEEKEND	F	55	+	H.S.	CHRIST	SEC.	20-30	EXCEPTIONS:	FRIEND	F	9	0	0	0	3	DRAM, COM, MYS	COMEDY	WANTS A STRAITS	+	+	4	3	4	5	4	
31	5 = WEEKEND	F	49	+	H.S.	CHRIST	ARTS IN MAR.	20-30	EXCEPTIONS:	FRIEND	F	2	0	0	0	3	DRAM, COM, MYS	COMEDY	WANTS A STRAITS	+	+	4	3	4	5	4	
32	5 = WEEKEND	F	49	+	H.S.	CHRIST	SEC.	20-30	EXCEPTIONS:	FRIEND	F	0	0	0	0	3	DRAM, COM, MYS	COMEDY	WANTS A STRAITS	+	+	4	3	4	5	4	
33	5 = WEEKEND	M	36	+	B.A.	CHRIST	ENGINEER	20-30	EXCEPTIONS:	FRIEND	F	0	0	0	0	3	DRAM, COM, MYS	COMEDY	WANTS A STRAITS	+	+	4	3	4	5	3	
34	5 = WEEKEND	M	26	+	B.A.	REFS.	EDUCATION	6.8-10	EXCEPTIONS:	FRIEND	F	0	0	0	0	3	DRAM, COM, MYS	COMEDY	WANTS A STRAITS	+	+	4	3	4	5	3	
35	5 = WEEKEND	M	47	+	DR.	QUEST.	30+	30+	EXCEPTIONS:	FRIEND	F	0	0	0	0	3	DRAM, COM, MYS	COMEDY	WANTS A STRAITS	+	+	4	3	4	5	3	
36	5 = WEEKEND	M	43	+	24 MO. QUEST.	H.W.	39+	39+	EXCEPTIONS:	FRIEND	F	0	0	0	0	3	DRAM, COM, MYS	COMEDY	WANTS A STRAITS	+	+	4	3	4	5	3	
37	5 = WEEKEND	F	26	+	A.A.	REFS.	STENO. SEC.	6.8-10	EXCEPTIONS:	FRIEND	F	0	0	0	0	3	DRAM, COM, MYS	COMEDY	WANTS A STRAITS	+	+	4	3	4	5	3	
38	5 = WEEKEND	F	21	+	24 MO. PAT.	STENO.	6.8-10	6.8-10	EXCEPTIONS:	FRIEND	F	0	0	0	0	3	DRAM, COM, MYS	COMEDY	WANTS A STRAITS	+	+	4	3	4	5	3	
39	5 = WEEKEND	F	27	+	UN. ST. PAT.	STUDENT	6.8-10	6.8-10	EXCEPTIONS:	FRIEND	F	0	0	0	0	3	DRAM, COM, MYS	COMEDY	WANTS A STRAITS	+	+	4	3	4	5	3	
40	5 = WEEKEND	M	57	+	B.A.	PAT.	ENGINEER	15-20	EXCEPTIONS:	FRIEND	F	0	0	0	0	3	DRAM, COM, MYS	COMEDY	WANTS A STRAITS	+	+	4	3	4	5	3	
41	5 = WEEKEND	M	29	+	B.A.	REFS.	ENGINEER	15-20	EXCEPTIONS:	FRIEND	F	0	0	0	0	3	DRAM, COM, MYS	COMEDY	WANTS A STRAITS	+	+	4	3	4	5	3	
42	5 = WEEKEND	M	47	+	12 MO. MTH.	SALES	30+	30+	EXCEPTIONS:	FRIEND	F	0	0	0	0	3	DRAM, COM, MYS	COMEDY	WANTS A STRAITS	+	+	4	3	4	5	3	
43	5 = WEEKEND	F	34	+	B.A.	JEW.	SALES	6.8-10	EXCEPTIONS:	FRIEND	F	0	0	0	0	3	DRAM, COM, MYS	COMEDY	WANTS A STRAITS	+	+	4	3	4	5	3	
44	5 = WEEKEND	F	45	+	B.A.	REFS.	ART. MAR.	6.8-10	EXCEPTIONS:	FRIEND	F	0	0	0	0	3	DRAM, COM, MYS	COMEDY	WANTS A STRAITS	+	+	4	3	4	5	3	
45	5 = WEEKEND	M	45	+	B.A.	REFS.	ART. MAR.	6.8-10	EXCEPTIONS:	FRIEND	F	0	0	0	0	3	DRAM, COM, MYS	COMEDY	WANTS A STRAITS	+	+	4	3	4	5	3	
46	5 = WEEKEND	M	57	+	B.S.	REFS.	ENGINEER	20-30	EXCEPTIONS:	FRIEND	F	0	0	0	0	3	DRAM, COM, MYS	COMEDY	WANTS A STRAITS	+	+	4	3	4	5	3	
47	5 = WEEKEND	M	56	+	B.A.	UN. SEC.	H.W.	30+	EXCEPTIONS:	FRIEND	F	0	0	0	0	3	DRAM, COM, MYS	COMEDY	WANTS A STRAITS	+	+	4	3	4	5	3	
48	5 = WEEKEND	M	54	+	B.S.	CH. SEC.	SPACE SEC.	10-15	EXCEPTIONS:	FRIEND	F	0	0	0	0	3	DRAM, COM, MYS	COMEDY	WANTS A STRAITS	+	+	4	3	4	5	3	
49	5 = WEEKEND	M	58	+	B.A.	CH. SEC.	REFS.	20+	EXCEPTIONS:	FRIEND	F	0	0	0	0	3	DRAM, COM, MYS	COMEDY	WANTS A STRAITS	+	+	4	3	4	5	3	
50	5 = WEEKEND	M	66	+	24 MO. LUM.	ESTIMATED	UND. 6.8	UND. 6.8	EXCEPTIONS:	FRIEND	F	0	0	0	0	3	DRAM, COM, MYS	COMEDY	WANTS A STRAITS	+	+	4	3	4	5	3	
51	5 = WEEKEND	M	53	+	24 MO. UNIT	H.W.	UND. 2.8	UND. 2.8	EXCEPTIONS:	FRIEND	F	0	0	0	0	3	DRAM, COM, MYS	COMEDY	WANTS A STRAITS	+	+	4	3	4	5	3	
52	5 = WEEKEND	M	54	+	H.S.	PRINT.	PRINT.	15-20	EXCEPTIONS:	FRIEND	F	0	0	0	0	3	DRAM, COM, MYS	COMEDY	WANTS A STRAITS	+	+	4	3	4	5	3	
53	5 = WEEKEND	M	50	+	H.S.	PRINT.	PRINT.	15-20	EXCEPTIONS:	FRIEND	F	0	0	0	0	3	DRAM, COM, MYS	COMEDY	WANTS A STRAITS	+	+	4	3	4	5	3	
54	5 = WEEKEND	M	38	+	H.S.	PRINT.	SUPERVISOR	6.8-10	EXCEPTIONS:	FRIEND	F	0	0	0	0	3	DRAM, COM, MYS	COMEDY	WANTS A STRAITS	+	+	4	3	4	5	3	
55	5 = WEEKEND	M	40	+	B.A.	LUM.	ENGINEER	6.8-10	EXCEPTIONS:	FRIEND	F	0	0	0	0	3	DRAM, COM, MYS	COMEDY	WANTS A STRAITS	+	+	4	3	4	5	3	
56	5 = WEEKEND	M	40	+	B.A.	LUM.	ENGINEER	6.8-10	EXCEPTIONS:	FRIEND	F	0	0	0	0	3	DRAM, COM, MYS	COMEDY	WANTS A STRAITS	+	+	4	3	4	5	3	
57	5 = WEEKEND	M	35	+	B.A.	EDUCATION	EDUCATION	10-15	EXCEPTIONS:	FRIEND	F	0	0	0	0	3	DRAM, COM, MYS	COMEDY	WANTS A STRAITS	+	+	4	3	4	5	3	

OF G.C.T.
5.E
4.VG
3.O
2.F
1.P

COMMENTS FROM BACK OF CASE REPORT FORM

CASE #	(18) DOES G.C.T. HAVE POSITIVE INFLUENCE IN COMMUNITY?	(19) CAN G.C.T. BE RECOMMENDED TO FRIENDS?	(20) DOES RESPONDENT ATTEND OTHER COMMUNITY THREATS IN AREA?	(21) HOW DOES G.C.T. COMPARE TO OTHER COMM. THREATS?	(22) USED IN MONEY-MAKING PROJECTS?	IF RESPONDENT A CLUB MEMBER,		G.C.T.
						ATTENDANCE GOOD?	HOW OFTEN CLUB ATTEND/YEAR	
27	+	5	1	2	1			
28	+	5	1	2	1			
29	+	5	1	2	1			
30	+	5	1	2	1			
31	+	5	1	2	1			
32	+	5	1	2	1			
33	+	5	1	2	1			
34	+	5	1	2	1			
35	+	5	1	2	1			
36	+	5	1	2	1			
37	+	5	1	2	1			
38	+	5	1	2	1			
39	+	5	1	2	1			
40	+	5	1	2	1			
41	+	5	1	2	1			
42	+	5	1	2	1			
43	+	5	1	2	1			
44	+	5	1	2	1			
45	+	5	1	2	1			
46	+	5	1	2	1			
47	+	5	1	2	1			
48	+	5	1	2	1			
49	+	5	1	2	1			
50	+	5	1	2	1			
51	+	5	1	2	1			
52	+	5	1	2	1			
53	+	5	1	2	1			
54	+	5	1	2	1			
55	+	5	1	2	1			
56	+	5	1	2	1			
57	+	5	1	2	1			

MY FIRST FLY

I ENJOY ANY TYPE OF MATERIAL COME WELL

WE COME BECAUSE IT'S GOOD FAMILY ENTERTAINMENT. REALLY APPRECIATE THE FACT THAT WE CAN SAVE OUR ELECTION AND KNOW THAT WE WILL NOT BE OFFENSED BY LANGUAGE OR ACTIONS.

1st TIME

PLEASE SEE: COFFEE

SOUND SYSTEM LOUIS ARE IMPROVED WE SEE SOME MANY BEING HERE TODAY. ALL OF THEM FEELING BETTER. THAT'S THE FEELING OF THE COMPANY WE DON'T WANT TO BE A PART OF ANY AND THAT'S THE WAY WE WANT TO BE UP THE ROAD WITH OUR BROTHERS.

All. Many Good

1st TIME

CASE #	DATE OF SAMPLING	SEX	AGE	MARRIED	EDUCATION	RELIGION	OCCUPATION	ANNUAL INCOME	CITY OF RESIDENCE	DISTANCE IN MILES FROM G.C.T.	FIRST HEARD OF G.C.T.	PLAYS SEEN/YEAR	AVERAGE PLAYS/YEAR	# OF YEARS ATTENDING	HOSPITALITY OF G.C.T.	TYPE OF PLAY PREFERRED	TYPE STRINGS PREFERRED	FAVORITE PLAY SEEN AT G.C.T.	GOOD FAMILY ENTERTAINMENT	CONSISTENCY OF PLAY QUALITY	QUALITY OF ASPECTS OF G.C.T.	CHOICE OF PLAY	COMFORT AND ESTHETICS OF G.C.T.	MORAL STANDARDS OF PLAYS	SERVICE
58	S	M	53	+	HS	PROT. CATH. JEW.	RETIRED	UND 48	WINE SPRING	0	A	1	1	12	3	COM	COM		+	+	5	5	5	5	
59	S	F	53	+	HS	PROT. CATH. JEW.	HOUSEWIFE, SELF	500	LAUREL	0	A	1	1	12	3	COM	COM		+	+	5	5	5	5	
60	S	M	41	+	HS	CATH.	H.W.	UND 48	LAUREL	0	A	1	1	12	3	COM	COM		+	+	5	5	5	5	
61	S	M	47	+	HS	CATH.	REFINISHER	UND 48	LAUREL	0	A	1	1	12	3	COM	COM		+	+	5	5	5	5	
62	S	F	17	-	HS	PROT.	STUDENT	48-50	LAUREL	0	A	1	1	12	3	COM	COM		+	+	5	5	5	5	
63	S	F	29	-	HS	CATH.	TYPESETTER	48-50	LAUREL	0	A	1	1	12	3	COM	COM		+	+	5	5	5	5	
64	S	M	37	+	HS	PROT.	SEMI-PROFIT	30-50	LAUREL	0	A	1	1	12	3	COM	COM		+	+	5	5	5	5	
65	S	M	27	+	HS	CATH.	CONSTRUCTION	30-50	LAUREL	0	A	1	1	12	3	COM	COM		+	+	5	5	5	5	
66	S	F	27	+	HS	CATH.	ENGR. AIDE	30-50	LAUREL	0	A	1	1	12	3	COM	COM		+	+	5	5	5	5	
67	S	M	30	+	HS	CATH.	SELF	15-20	LAUREL	0	A	1	1	12	3	COM	COM		+	+	5	5	5	5	
68	S	F	60	-	HS	PROT.	RETIRED	UND 48	LAUREL	0	A	1	1	12	3	COM	COM		+	+	5	5	5	5	
69	S	M	47	+	HS	PROT.	ELECTR. ENGR.	10-15	LAUREL	0	A	1	1	12	3	COM	COM		+	+	5	5	5	5	
70	S	M	56	+	HS	PROT.	INDUSTRIAL	10-15	LAUREL	0	A	1	1	12	3	COM	COM		+	+	5	5	5	5	
71	S	M	52	+	HS	PROT.	H.W.	10-15	LAUREL	0	A	1	1	12	3	COM	COM		+	+	5	5	5	5	
72	S	M	52	+	HS	PROT.	H.W.	10-15	LAUREL	0	A	1	1	12	3	COM	COM		+	+	5	5	5	5	
73	S	F	27	+	HS	CATH.	EDUCATION	6-8	LAUREL	0	A	1	1	12	3	COM	COM		+	+	5	5	5	5	
74	S	F	31	-	HS	CATH.	H.W.	UND 48	LAUREL	0	A	1	1	12	3	COM	COM		+	+	5	5	5	5	
75	S	M	29	+	HS	PROT.	STUDENT	UND 48	LAUREL	0	A	1	1	12	3	COM	COM		+	+	5	5	5	5	
76	S	M	52	+	HS	PROT.	INDUSTRIAL	10-15	LAUREL	0	A	1	1	12	3	COM	COM		+	+	5	5	5	5	
77	S	F	50	+	HS	PROT.	LAW ENFORCE.	10-15	LAUREL	0	A	1	1	12	3	COM	COM		+	+	5	5	5	5	
78	S	M	13	-	HS	PROT.	STUDENT	UND 48	LAUREL	0	A	1	1	12	3	COM	COM		+	+	5	5	5	5	
79	S	F	43	+	HS	CATH.	RETIRED	15-20	LAUREL	0	A	1	1	12	3	COM	COM		+	+	5	5	5	5	
80	S	F	20	+	HS	CATH.	STUDENT	UND 48	LAUREL	0	A	1	1	12	3	COM	COM		+	+	5	5	5	5	
81	S	M	32	+	HS	PROT.	INDUSTRIAL	10-15	LAUREL	0	A	1	1	12	3	COM	COM		+	+	5	5	5	5	
82	S	M	30	+	HS	PROT.	INDUSTRIAL	10-15	LAUREL	0	A	1	1	12	3	COM	COM		+	+	5	5	5	5	
83	S	M	41	+	HS	PROT.	INDUSTRIAL	10-15	LAUREL	0	A	1	1	12	3	COM	COM		+	+	5	5	5	5	
84	S	M	30	+	HS	PROT.	INDUSTRIAL	10-15	LAUREL	0	A	1	1	12	3	COM	COM		+	+	5	5	5	5	
85	S	M	41	+	HS	PROT.	INDUSTRIAL	10-15	LAUREL	0	A	1	1	12	3	COM	COM		+	+	5	5	5	5	
86	S	M	31	-	HS	PROT.	INDUSTRIAL	10-15	LAUREL	0	A	1	1	12	3	COM	COM		+	+	5	5	5	5	
87	S	M	31	-	HS	PROT.	INDUSTRIAL	10-15	LAUREL	0	A	1	1	12	3	COM	COM		+	+	5	5	5	5	
88	S	M	30	+	HS	PROT.	INDUSTRIAL	10-15	LAUREL	0	A	1	1	12	3	COM	COM		+	+	5	5	5	5	
89	S	M	41	+	HS	PROT.	INDUSTRIAL	10-15	LAUREL	0	A	1	1	12	3	COM	COM		+	+	5	5	5	5	
90	S	M	31	-	HS	PROT.	INDUSTRIAL	10-15	LAUREL	0	A	1	1	12	3	COM	COM		+	+	5	5	5	5	

OF G.C.T.
 5=E
 4=VG
 3=G
 2=F
 1=P

(18) QUALITY OF ASPECTS
 ACTING
 (17) CONSISTENCY OF PLAY QUALITY
 (16) GOOD FAMILY ENTERTAINMENT

COMMENTS FROM BACK OF CASE REPORT FORM

CASE #	(18) DOES G.C.T. HAVE POSITIVE INFLUENCE IN COMMUNITY?	(20) CAN G.C.T. BE RECOMMENDED TO FRIENDS?	(21) DOES RESPONDENT ATTEND OTHER COMMUNITY THREATS IN AREA?	(22) HOW DOES G.C.T. COMPARE TO OTHER COMM. THREATS?	USED IN MONEY-MAKING PROJECTS?	IF RESPONDENT IS CLUB MEMBER, G.C.T. ATTENDANCE GOOD?	HOW OFTEN CLUB ATTEND/YEAR	COMMENTS
58	+	3	0	0	+	+		HALE LIVES ALL THE PLAYS
59	+	3	1	2	+	+		I'VE LIVED ALL THE PLAYS
60	+	3	0	2	+			1 ST TIME
61	+	3	0	2	+			1 ST TIME
62	+	3	2	2	+			1 ST TIME
63	+	3	1	2	+			1 ST TIME
64	+	3	0	2	+			1 ST TIME
65	+	3	0	2	+			1 ST TIME
66	+	3	0	2	+			1 ST TIME
67	+	3	0	2	+			1 ST TIME
68	+	3	0	2	+			1 ST TIME
69	+	3	0	2	+			1 ST TIME
70	+	3	0	2	+			1 ST TIME
71	+	3	0	2	+			1 ST TIME
72	+	3	0	2	+			1 ST TIME
73	+	3	0	2	+			1 ST TIME
74	+	3	0	2	+			1 ST TIME
75	+	3	0	2	+			1 ST TIME
76	+	3	0	2	+			1 ST TIME
77	+	3	0	2	+			1 ST TIME
78	+	3	0	2	+			1 ST TIME
79	+	3	0	2	+			1 ST TIME
80	+	3	0	2	+			1 ST TIME
81	+	3	0	2	+			1 ST TIME
82	+	3	0	2	+			1 ST TIME
83	+	3	0	2	+			1 ST TIME
84	+	3	0	2	+			1 ST TIME
85	+	3	0	2	+			1 ST TIME

EVEN THOUGH I AM YOUNG, I ALWAYS LIKE FORWARD TO LEARN TO A RISK AT THE CELEBRATION. SOME OF YOUR PLAYS DO NOT PARTICULARLY SUIT MY TASTE, BUT I CAN TALK IF YOU SOON I WILL HAVE.

I LOVE THE PLAYS VERY MUCH

YOUR BOX OFFICE SHOULD BE OPEN IN SOME SUCCEED TO THE RESERVATIONS. LETS OPEN THE DOOR TO THEATRE AGAIN!

CASE #	DATE OF SAMPLING	SEX	APPROX. # YEARS	MARRIED	EDUCATION	RELIGION	OCCUPATION	ANNUAL INCOME	CITY OF RESIDENCE	FIRST HEARD OF G.C.T.	PLAYS SEEN/YEAR	AVERAGE PLAYS/YEAR	# OF YEARS ATTENDING	HOSPITALITY OF G.C.T.	TYPE OF PLAY PREFERRED	FAVORITE PLAY	QUALITY OF ASPECTS OF G.C.T.	CHOICE OF PLAY	TECHNICAL	COMFORT AND ESTHETICS OF G.C.T.	MORAL STANDARDS OF PLAYS	SERVICE
88	S = WEEKEND	M	44	+	PH.D. / B.S.	PROT., CATH., TRW.	ACTS, CAPTS, SCIENCE, EDUCATION	15-20	ERIND	F = FRIEND	3	4	3	1 = QUOD	COM	COM	+	4 4 4	4 4 4	4 4 4	4 4 4	4 4 4
87	S = WEEKEND	F	52	+	R.N.	L.D.S.	EXEUTIVE	20-30	ERIND	F = FRIEND	3.5	2	2	2 = NATURAL	COM	COM	+	4 4 4	4 4 4	4 4 4	4 4 4	4 4 4
48	S = WEEKEND	M	59	+	R.N.	L.D.S.	NURSE	20-30	ERIND	F = FRIEND	1-2	5	3	3 = FRIENDLY	COM	COM	+	4 4 4	4 4 4	4 4 4	4 4 4	4 4 4

OF G.C.T.
 5 = E
 4 = V6
 3 = G
 2 = F
 1 = P

(18) QUALITY OF ASPECTS
 (17) CONSISTENCY OF PLAY QUALITY
 (16) GOOD FAMILY ENTERTAINMENT

(15) FAVORITE PLAY
 SEEN AT G.C.T.
 (14) TYPE STAGING PREFERRED

(13) TYPE OF PLAY PREFERRED
 DRA., COM., MEL., MUS., MYST.

(12) HOSPITALITY OF G.C.T.
 1 = QUOD
 2 = NATURAL
 3 = FRIENDLY

(11) # OF YEARS ATTENDING
 AT G.C.T. (ALL YEARS)

(10) PLAYS SEEN/YEAR
 AT G.C.T. (1971)

(9) FIRST HEARD OF G.C.T.
 A = ADVERTISEMENT
 C = CLUB
 F = FRIEND

(8) CITY OF RESIDENCE
 DISTANCE IN MILES FROM G.C.T.
 EXCEPTIONS:
 G = GLENDALE
 B = BURNING
 O = OUT OF STATE

(7) ANNUAL INCOME
 NK 10³

(6) OCCUPATION
 HOUSEWIFE, SELF, STUDENT, BUSINESS, RETIRED, SCIENCE, EDUCATION

(5) RELIGION
 PROT., CATH., TRW., MOR., CHRIS., NONE.

(4) EDUCATION
 OR DEGREE

(3) MARRIED
 + = OA W

(2) AGE
 APPROX. # YEARS

(1) SEX
 M - F

86 87 88		CASE #
+	+, -	18) DOES G.C.T. HAVE POSITIVE INFLUENCE IN COMMUNITY?
G C N	1 = HESITATE 2 = MODERATE 3 = HIGHLY	20) CAN G.C.T. BE RECOMMENDED TO FRIENDS
0 0 2	0 = NEVER 1 = RARELY 2 = INFRA. 3 = OFTEN 4 = REGULARLY	21) DOES RESPONDENT ATTEND OTHER COMMUNITY THEATRES IN AREA?
2 1 1	0 = INFERIOR 1 = AVERAGE 2 = SUPERIOR	22) HOW DOES G.C.T. COMPARE TO OTHER COMM. THEATRES
	USED IN MONEY-MAKING PROJECTS?	23) IF RESPONDENT A CLUB MEMBER, G.C.T.
	ATTENDANCE GOOD?	
	HOW OFTEN CLUB ATTENDS/YEAR	
<p style="text-align: center;">COMMENTS FROM BACK OF CASE REPORT FORM</p> <p style="text-align: right;">DO LIKE THEM SEND THE MOVIE'S AGAIN & MORE, USE AND OTHER THEATRES, SO WE DON'T GO TO OTHER PLACES. EXCELLENT! KEEP IT UP!</p>		

CASE #	DATE OF SAMPLING	SEX	AGE	MARRIED	EDUCATION	RELIGION	OCCUPATION	7) ANNUAL INCOME	8) CITY OF RESIDENCE	9) FIRST HEARD OF G.C.T.	10) PLAYS SEEN/YEAR	AVERAGE PLAYS/YEAR	# OF YEARS ATTENDING AT G.C.T. (ALL YEARS)	11) # OF YEARS ATTENDING G.C.T.	12) HOSPITALITY OF G.C.T.	13) TYPE OF PLAY PREFERENCES	14) TYPE STRONG PREFERENCE	15) FAVORITE PLAY SEEN AT G.C.T.	16) Good Family Entertain	17) Consistency of Play Quality	18) QUALITY OF ASPECTS OF G.C.T.	19) QUALITY OF ASPECTS OF G.C.T.	COMFORT AND ESTHETICS OF SEAT	MORAL STANDARDS OF PLAYS	SERVICES
89	W	M	25	F	B.A.	LDS	SOFT. SUPT	68-70	LA CRESS	F	2	2	3	3	3	Com	Com	JASON SMITH SINGS	+	+	4	4	4	5	5
90	W	F	20	+	Col.	LDS	STUDENT	15-20	LA CRESS	F	4	4	10	10	3	Com	Com	APRIL ANN	+	+	4	4	4	4	4
91	W	F	41	+	H.S.	Prot. Pres. Mth.	Bus. Supt	15-20	LA CRESS	F	1	1	6.5	6.5	3	Com, Mll	Com, Mll	APRIL ANN	+	+	3	3	4	4	4
92	W	F	49	+	H.S.	CATH.	Supervisor	10-15	SUN VALLEY	F	3	3	9	9	3	Com	Com	THE WOMEN	+	+	4	4	4	4	4
93	W	F	80	-	M.A.	Prot.	Retired	68-10	PASADENA	F	4	4	10	10	3	Com, Mll	Com, Mll	CACTUS FLOWER	+	+	5	5	5	5	5
94	W	F	40+	+	H.S.+	Prot.	N.W.	20-30	LA ORANGE	A	2	2.5	18	18	3	Com	Com	I REMEMBER	+	+	4	4	4	4	4
95	W	M	47	+	14th	Prot.	N.W.	30+	MOORE	A	2	2	1	1	3	Com	Com	I REMEMBER	+	+	4	4	4	4	4
96	W	M	54	+	14th	Prot.	INS. INVT.	15-20	SUN VALLEY	A	1	1	2	2	3	Com	Com	LO + BERNARD	+	+	4	4	4	4	4
97	W	M	59	+	B.A.+	Prot.	CLERKMAN	10-15	PALMDALE	F	2	2	14	14	3	Com	Com	SEE HOW THEY RUN	+	+	4	4	4	4	4
98	W	M	50	+	B.A.+	Prot.	CLERKMAN	15-20	FULLERTON	F	2	2	14	14	3	Com	Com	SEE HOW THEY RUN	+	+	4	4	4	4	4
99	W	F	40+	+	M.A.	Prot.	EDUCATION	10-15	FULLERTON	F	2	2.5	14	14	3	Com	Com	SEE HOW THEY RUN	+	+	4	4	4	4	4
100	W	F	29	+	M.A.	Prot.	EDUCATION	15-20	FULLERTON	F	3	3	10	10	3	Com	Com	APRIL ANN	+	+	4	4	4	4	4
101	W	F	67	+	H.S.	CATH.	RETIRED	10-15	SUN PEBBA	C	3	4	10	10	3	Com	Com	APRIL ANN	+	+	4	4	4	4	4
102	W	F	20	-	Col.	CATH.	REG. TECH.	UND. 6.8	SUN PEBBA	C	3	3	10	10	3	Com	Com	LO + BERNARD	+	+	3	3	3	3	3
103	W	F	48	+	H.S.	CATH.	CARET. WKA.	68-10	SUN PEBBA	C	3	3	12	12	3	Com	Com	I REMEMBER	+	+	4	4	4	4	4
104	W	M	32	+	B.A.	Prot.	EDUCAT ON	10-15	SUN PEBBA	C	3	3	14	14	3	Com	Com	I REMEMBER	+	+	4	4	4	4	4
105	W	F	24	+	2nd	Pres.	PILOT	10-15	SUN PEBBA	C	1	1	13	13	3	Com	Com	I REMEMBER	+	+	4	4	4	4	4
106	W	M	30	+	B.A.	Pres.	PILOT	15-20	SUN PEBBA	C	1	1	13	13	3	Com	Com	I REMEMBER	+	+	4	4	4	4	4
107	W	M	40	+	M.A.	Pres.	EDUCATION	20-30	SUN PEBBA	C	2	2	13	13	3	Com	Com	I REMEMBER	+	+	4	4	4	4	4
108	W	M	40	+	H.S.+	Prot.	ARTS-SPACE	68-10	TUNUNGA	C	2	2	0	0	3	Com	Com	RESERVE + OUNGS	+	+	4	4	4	4	4
109	W	F	46	+	B.A.	Prot.	EDUCATION	10-15	VAN HAYS	C	0	0	0	0	3	Com	Com	RESERVE + OUNGS	+	+	4	4	4	4	4
110	W	M	34	+	B.A.	None	Dir. of Adm.	15-20	NO HWD.	C	0	0	1	1	3	Com	Com	RESERVE + OUNGS	+	+	4	4	4	4	4
111	W	F	23	+	B.A.	NEW	SEC.	10-15	LA CRESS	F	0	0	0	0	3	Com	Com	RESERVE + OUNGS	+	+	4	4	4	4	4
112	W	M	29	+	B.S.	NEW	ACCOUNTING	10-15	LA CRESS	F	0	0	0	0	3	Com	Com	RESERVE + OUNGS	+	+	4	4	4	4	4
113	W	M	38	+	B.A.	ILION	SEC.	10-15	LA CRESS	F	4	4	5	5	3	Com	Com	RESERVE + OUNGS	+	+	4	4	4	4	4
114	W	F	29	+	B.A.	Pres.	SEC.	UND. 6.8	LA CRESS	F	2	2	4	4	3	Com	Com	RESERVE + OUNGS	+	+	4	4	4	4	4
115	W	F	29	+	B.A.	Pres.	SEC.	10-15	LA CRESS	F	2	2	4	4	3	Com	Com	RESERVE + OUNGS	+	+	4	4	4	4	4
116	W	M	25	+	B.A.	None	STUDENT	68-10	LA CRESS	F	1	1	9	9	3	Com	Com	RESERVE + OUNGS	+	+	4	4	4	4	4

OF G.C.T.
 5 = E
 4 = V
 3 = G
 2 = P
 1 = P

18) QUALITY OF ASPECTS
 17) CONSISTENCY OF PLAY QUALITY
 16) Good Family Entertain

COMMENTS FROM BACK OF CASE REPORT FORM

CASE #	(9) Does G.C.T. HAVE POSITIVE IMPACT IN COMMUNITY?	(10) CN G.C.T. OR RECOMMENDED TO FRIENDS?	(11) Does RESPONDENT ATTEND OTHER COMPANY MEETINGS IN AREA?	(12) How DOES G.C.T. COMPARE TO OTHER COMM. THEATERS?	(13) USED IN MONSIES - MAKING PROJECTS?	(14) IF RESPONDENT A CLUB MEMBER, G.C.T. ATTENDANCE?	How OFTEN CLUB ATTEND/YEAR
91	+	3	0	2	+	+	1
92	+	3	1	2	+	+	2
93	-	3	3	2	+	+	2
94	+	3	3	2	+	+	2
95	+	3	3	2	+	+	1
96	+	3	1	1	+	+	2
97	+	3	0	2	+	+	1
98	+	3	2	2	+	+	2
99	+	3	0	2	+	+	1
100	+	3	0	2	+	+	1
101	+	3	0	2	+	+	1
102	+	3	0	2	+	+	1
103	+	3	0	2	+	+	1
104	+	3	0	2	+	+	1
105	+	3	0	2	+	+	1
106	+	3	0	2	+	+	1
107	+	3	1	2	+	+	2
108	+	3	1	2	+	+	2
109	+	2	0	1	+	+	1
110	+	2	1	1	+	+	1
111	+	2	1	1	+	+	1
112	+	3	2	1	+	+	1
113	+	3	2	1	+	+	1
114	+	3	2	1	+	+	1
115	+	3	2	1	+	+	1
116	+	3	2	1	+	+	1

1ST TIME

1ST TIME. PLAN TO COME AGAIN SOON!

1ST TIME

CASE #	DATE OF SAMPLING	SEX	AGE	MARRIED	EDUCATION	RELIGION	OCCUPATION	ANNUAL INCOME	CITY OF RESIDENCE	DISTANCE IN MILES FROM G.C.T.	FIRST HEARD OF G.C.T.	PLAYS SEEN/YEAR	AVERAGE PLAYS/YEAR	# OF YEARS ATTENDING G.C.T.	HOSPITALITY OF G.C.T.	TYPE OF PLAY PREFERENCES	TYPE STRINGS PREFERRED	FAVORITE PLAY SEEN AT G.C.T.	Good Family Entertainm	CONSTRUCTION OF PLAY QUANTITY	TECHNICAL	CHOICE OF PLAY	COMFORT AND ESTHETICS OF G.C.T.	MORAL STANDARDS OF PLAYS	SERVICE
117	W	F	24	+	80.	ROM.	ST. CAROL	6.8-10	Van Nuys	0	F	1-8	0	0	3	Com.	Center, woman	---	+	+	4	4	4	4	4
118	W	F	29	+	H.S. GRAD.	ROM.	PROFR	6.8-10	Van Nuys	0	F	1-8	0	0	3	Com.	Center, woman	---	+	+	4	4	4	4	4
119	W	F	51	+	H.S. JEW	H.W.	BUSINESS, RETIRED	10-15	Mo. N.W.	0	F	1-8	0	0	3	Com.	Center, woman	---	+	+	4	4	4	4	4
120	W	F	23	+	COLL. LOS	BOOKKEEPER	SCIENCE, EDUCATION	4.0-6.8	Van Nuys	0	F	1-8	0	0	3	Com.	Center, woman	---	+	+	4	4	4	4	4
121	W	F	47	+	H.S. PART.	TECHNICAL	SCIENCE, EDUCATION	10-15	LA. BEER	0	F	1-8	0	0	3	Com.	Center, woman	---	+	+	4	4	4	4	4
122	W	F	47	+	H.S. PART.	H.W.	SCIENCE, EDUCATION	10-15	LA. CANADA	0	F	1-8	0	0	3	Com.	Center, woman	---	+	+	4	4	4	4	4
123	W	F	45	+	H.S. PART.	H.W.	SCIENCE, EDUCATION	10-15	LA. CANADA	0	F	1-8	0	0	3	Com.	Center, woman	---	+	+	4	4	4	4	4
124	W	F	40	+	B.A. LOS	H.W.	SCIENCE, EDUCATION	30+	LA. CANADA	0	F	1-8	0	0	3	Com.	Center, woman	---	+	+	4	4	4	4	4
125	W	F	57	+	B.A. LOS	H.W.	SCIENCE, EDUCATION	30+	LA. CANADA	0	F	1-8	0	0	3	Com.	Center, woman	---	+	+	4	4	4	4	4
126	W	F	24	+	B.A. LOS	H.W.	SCIENCE, EDUCATION	10-15	LA. CANADA	0	F	1-8	0	0	3	Com.	Center, woman	---	+	+	4	4	4	4	4
127	W	M	30	+	10th. PART.	FIREMAN	SCIENCE, EDUCATION	6.8-10	LA. CANADA	0	F	1-8	0	0	3	Com.	Center, woman	---	+	+	4	4	4	4	4
128	W	M	55	+	H.S. PART.	H.W.	SCIENCE, EDUCATION	10-15	LA. CANADA	0	F	1-8	0	0	3	Com.	Center, woman	---	+	+	4	4	4	4	4
129	W	M	42	+	H.S. PART.	H.W.	SCIENCE, EDUCATION	10-15	LA. CANADA	0	F	1-8	0	0	3	Com.	Center, woman	---	+	+	4	4	4	4	4
130	W	F	22	+	B.A. PART.	STUDENT	SCIENCE, EDUCATION	10-15	LA. CANADA	0	F	1-8	0	0	3	Com.	Center, woman	---	+	+	4	4	4	4	4
131	W	F	23	+	COL. PART.	STUDENT	SCIENCE, EDUCATION	10-15	LA. CANADA	0	F	1-8	0	0	3	Com.	Center, woman	---	+	+	4	4	4	4	4
132	W	M	23	+	COL. PART.	STUDENT	SCIENCE, EDUCATION	10-15	LA. CANADA	0	F	1-8	0	0	3	Com.	Center, woman	---	+	+	4	4	4	4	4
133	W	M	23	+	COL. PART.	STUDENT	SCIENCE, EDUCATION	10-15	LA. CANADA	0	F	1-8	0	0	3	Com.	Center, woman	---	+	+	4	4	4	4	4
134	W	M	23	+	COL. PART.	STUDENT	SCIENCE, EDUCATION	10-15	LA. CANADA	0	F	1-8	0	0	3	Com.	Center, woman	---	+	+	4	4	4	4	4
135	W	M	23	+	COL. PART.	STUDENT	SCIENCE, EDUCATION	10-15	LA. CANADA	0	F	1-8	0	0	3	Com.	Center, woman	---	+	+	4	4	4	4	4
136	W	F	51	+	H.S. PART.	H.W.	SCIENCE, EDUCATION	10-15	LA. CANADA	0	F	1-8	0	0	3	Com.	Center, woman	---	+	+	4	4	4	4	4
137	W	F	50	+	H.S. PART.	H.W.	SCIENCE, EDUCATION	10-15	LA. CANADA	0	F	1-8	0	0	3	Com.	Center, woman	---	+	+	4	4	4	4	4
138	W	F	34	+	H.S. PART.	H.W.	SCIENCE, EDUCATION	10-15	LA. CANADA	0	F	1-8	0	0	3	Com.	Center, woman	---	+	+	4	4	4	4	4
139	W	F	40	+	H.S. PART.	H.W.	SCIENCE, EDUCATION	10-15	LA. CANADA	0	F	1-8	0	0	3	Com.	Center, woman	---	+	+	4	4	4	4	4
140	W	F	67	+	H.S. PART.	H.W.	SCIENCE, EDUCATION	10-15	LA. CANADA	0	F	1-8	0	0	3	Com.	Center, woman	---	+	+	4	4	4	4	4
141	W	F	67	+	H.S. PART.	H.W.	SCIENCE, EDUCATION	10-15	LA. CANADA	0	F	1-8	0	0	3	Com.	Center, woman	---	+	+	4	4	4	4	4
142	W	F	34	+	H.S. PART.	H.W.	SCIENCE, EDUCATION	10-15	LA. CANADA	0	F	1-8	0	0	3	Com.	Center, woman	---	+	+	4	4	4	4	4
143	W	F	62	+	H.S. PART.	H.W.	SCIENCE, EDUCATION	10-15	LA. CANADA	0	F	1-8	0	0	3	Com.	Center, woman	---	+	+	4	4	4	4	4

OF G.C.T.
 5.E
 4.V6
 3.G
 2.F
 1.P

COMMENTS FROM BACK OF CASE REPORT FORM

Case #	(8) Does G.C.T. HAVE POSITIVE INFLUENCE IN COMMUNITY?	1 = NEUTRAL 2 = MODERATE 3 = HIGHLY	20) CAN G.C.T. GO BEYOND ONE COMMUNITY TRIALS IN AREA?			1 = RARELY 2 = FREQUENTLY 3 = OFTEN	21) DOES RESPONDENT ATTEND OTHER COMMUNITY TRIALS?	22) How DOES G.C.T. COMPARE TO OTHER COMM. TRIALS?	USED IN MONEY-MAKING PROJECTS?	IF RESPONDENT A G.C.T. CLUB MEMBER,		How OFTEN CLUB ATTEND/WR
			ATTENDANCE Good?	ATTENDANCE								
117	+	3	4	2	2	2	2	+				
118	+	3	2	2	2	2	2	+				
119	+	3	2	2	2	2	2	+				
120	+	3	0	2	2	2	2	+				
121	+	3	0	2	2	2	2	+				
122	+	3	0	2	2	2	2	+				
123	+	3	0	2	2	2	2	+				
124	+	3	0	2	2	2	2	+				
125	+	3	0	2	2	2	2	+				
126	+	3	0	2	2	2	2	+				
127	+	3	0	2	2	2	2	+				
128	+	3	0	2	2	2	2	+				
129	+	3	0	2	2	2	2	+				
130	+	3	0	2	2	2	2	+				
131	+	3	0	2	2	2	2	+				
132	+	3	0	2	2	2	2	+				
133	+	3	0	2	2	2	2	+				
134	+	3	0	2	2	2	2	+				
135	+	3	0	2	2	2	2	+				
136	+	3	0	2	2	2	2	+				
137	+	3	0	2	2	2	2	+				
138	+	3	0	2	2	2	2	+				
139	+	3	0	2	2	2	2	+				
140	+	3	0	2	2	2	2	+				
141	+	3	0	2	2	2	2	+				
142	+	3	0	2	2	2	2	+				
143	+	3	0	2	2	2	2	+				

1ST TIME

1ST TIME

VISITING FROM OUT OF STATE - LOVE THERE! RECOMMENDED THIS PLAY AS MY SISTERS KID DO IT TOGETHER MANY YEARS AGO. VERY ENJOYABLE! I'LL COME AGAIN.

WE ENJOY & HAVE ENJOYED FOR YEARS THE PRODUCTIONS HERE ON DR. COLGARD'S BLVD. & THE DORAN STREET AREA. ALL PLAYS WITH THE EXCELLENCE OF A COUPLE WEEKS IN VERY GOOD TASTE LANGUAGE USE. THEREFORE WE CONSIDER THIS A GOOD FAMILY ENTERTAINMENT CENTER.

WE HAVE ENJOYED THE GCT FOR THESE MANY YEARS BECAUSE IT IS THE "EASIEST" ENTERTAINMENT TO FIND. WE FEEL OUR LANGUAGE AND UNMODERATEDNESS IS UNNECESSARY - AND THIS "ENTER" THE CLEANEST TO ATTEND. THE STORIES HAVE A LOT TO DO WITH OUR LANGUAGE. THE BECAUSE ON A FEW HAN ARTICLES A FEW ARE NOT BEING REPRODUCED, BUT WE'LL LET YOU MAKE A COUPLE OF MISPLACES! NOT BECAUSE THE ACTUAL CLUBS, SO THE MESSAGE TO THE FACT IS NOT SENSITIVE I NEVER MISS A CHANGE TO GO. SOMETIMES I COME IN MY OWN.

1ST TIME

CASE #	DATE OF SAMPLING	SEX	APPROX. # YEARS	AGE	MARRIED	EDUCATION	RELIGION	OCCUPATION	ANNUAL INCOME	CITY OF RESIDENCE	DISTANCE IN MILES FROM G.C.T.	FIRST HEARD OF G.C.T.	PLAYS SEEN/YEAR	AT G.C.T. (1971)	AVERAGE PLAYS/YEAR	AT G.C.T. (ALL YEARS)	# OF YEARS ATTENDING G.C.T.	HOSPITALITY OF G.C.T.	TYPE OF PLAY PREFERENCE	TYPE STRINGS PREFERENCE	FAVORITE PLAY SEEN AT G.C.T.	GOOD FAMILY ENTERTAINMENT	CONSISTENCY OF PARTICIPATION	QUALITY OF ASPECTS OF G.C.T.	TECHNICAL	CHOICE OF PLAY	COMFORT AND EASYNESS OF G.C.T.	MORAL STANDARDS OF PLAYS	SERVICES
141		F		36	+	B.A.	JEW	EDUCATION	20-30	LA CAFFE	0	1-8	0	0	0	30	0	0	0	0	0	+	+	4	4	4	4	4	
145		F		57	+	H.S.	JEW	EDUCATION	UND. 6.8	LA CAFFE	0	0	0	0	0	0	0	0	0	0	0	+	+	4	4	4	4	4	
146		F		50	+	H.S.	PROT.	RETIRED	20-30	LA CAFFE	0	2	2	2	2	4	4	4	4	4	4	+	+	4	4	4	4	4	
147		F		57	+	16th HS	PROT.	RETIRED	20-30	LA CAFFE	0	3	3	3	3	3	3	3	3	3	3	+	+	4	4	4	4	4	
148		F		74	+	16th HS	PROT.	RETIRED	UND. 6.8	LA CAFFE	0	3	3	3	3	2	2	2	2	2	2	+	+	4	4	4	4	4	
149		F		40	+	B.A.	PROT.	N.W.	10-15	LA CAFFE	0	3	3	3	3	2	2	2	2	2	2	+	+	4	4	4	4	4	
150		F		40	+	B.A.	PROT.	N.W.	10-15	LA CAFFE	0	3	3	3	3	2	2	2	2	2	2	+	+	4	4	4	4	4	
151		F		62	+	B.A.	PROT.	N.W.	10-15	LA CAFFE	0	3	3	3	3	2	2	2	2	2	2	+	+	4	4	4	4	4	
152		W		50	+	H.S.	PROT.	UNIFORMS	30+	LA CAFFE	0	3	3	3	3	2	2	2	2	2	2	+	+	4	4	4	4	4	
153		W		60	+	B.A.	PROT.	UNIFORMS	30+	LA CAFFE	0	3	3	3	3	2	2	2	2	2	2	+	+	4	4	4	4	4	
154		W		48	+	B.A.	PROT.	SOCIAL WORK	10-15	LA CAFFE	0	3	3	3	3	2	2	2	2	2	2	+	+	4	4	4	4	4	
155		W		65	+	H.S.	PROT.	N.W.	15-20	LA CAFFE	0	3	3	3	3	2	2	2	2	2	2	+	+	4	4	4	4	4	
156		W		60	+	B.A.	PROT.	N.W.	15-20	LA CAFFE	0	3	3	3	3	2	2	2	2	2	2	+	+	4	4	4	4	4	
157		W		73	+	B.S.	PROT.	RETIRED M.C.	15-20	LA CAFFE	0	3	3	3	3	2	2	2	2	2	2	+	+	4	4	4	4	4	
158		W		57	+	B.S.	PROT.	ENGINEER	20-30	LA CAFFE	0	3	3	3	3	2	2	2	2	2	2	+	+	4	4	4	4	4	
159		W		34	+	H.S.	PROT.	N.W.	6.8-10	LA CAFFE	0	3	3	3	3	2	2	2	2	2	2	+	+	4	4	4	4	4	
160		W		45	+	H.S.	PROT.	TECH.	10-15	LA CAFFE	0	3	3	3	3	2	2	2	2	2	2	+	+	4	4	4	4	4	
161		W		28	+	UNCL.	PROT.	SEC.	UND. 6.8	LA CAFFE	0	3	3	3	3	2	2	2	2	2	2	+	+	4	4	4	4	4	
162		W		44	+	H.S.	PROT.	N.W.	6.8-10	LA CAFFE	0	3	3	3	3	2	2	2	2	2	2	+	+	4	4	4	4	4	
163		W		75	+	H.S.	PROT.	N.W.	UND. 6.8	LA CAFFE	0	3	3	3	3	2	2	2	2	2	2	+	+	4	4	4	4	4	
164		W		60	+	H.S.	PROT.	SEC.	6.8-10	LA CAFFE	0	3	3	3	3	2	2	2	2	2	2	+	+	4	4	4	4	4	
165		W		58	+	H.S.	PROT.	SEC.	UND. 6.8	LA CAFFE	0	3	3	3	3	2	2	2	2	2	2	+	+	4	4	4	4	4	
166		W		45	+	B.A.	CATH.	EDUCATION	10-15	LA CAFFE	0	3	3	3	3	2	2	2	2	2	2	+	+	4	4	4	4	4	
167		W		47	+	H.S.	CATH.	SEC.	6.8-10	LA CAFFE	0	3	3	3	3	2	2	2	2	2	2	+	+	4	4	4	4	4	
168		W		71	+	A.B.	CATH.	RETIRED	20-30	LA CAFFE	0	3	3	3	3	2	2	2	2	2	2	+	+	4	4	4	4	4	
169		W		55	+	B.A.	CATH.	ENGINEER	15-20	LA CAFFE	0	3	3	3	3	2	2	2	2	2	2	+	+	4	4	4	4	4	

COMMENTS FROM BACK OF CASE REPORT FORM

CASE #	18) DOES G.C.T. HAVE POSITIVE INFLUENCE IN COMMUNITY?		19) CAN G.C.T. BE RECOMMENDED TO FRIENDS?		20) DOES RESPONDENT ATTEND OTHER COMMUNITY THREATS IN AREA?		21) DOES RESPONDENT ATTEND OTHER COMMUNITY THREATS IN AREA?		22) HOW DOES G.C.T. COMPARE TO OTHER COMM. THREATS?		23) IF RESPONDENT A CLUB MEMBER, G.C.T. ATTENDANCE?		HOW OFTEN CLUB ATTEND/yr	
	+	-	1 = NEARLY ALWAYS	2 = MODERATELY	3 = HIGHLY	1 = NEVER	2 = RARELY	3 = OFTEN	1 = SUPERIOR	2 = AVERAGE	3 = INFERIOR	+		Good?
141	+	-			3	3	3	3				+		
142	+	-			3	3	3	3				+		
143	+	-			3	3	3	3				+		
144	+	-			3	3	3	3				+		
145	+	-			3	3	3	3				+		
146	+	-			3	3	3	3				+		
147	+	-			3	3	3	3				+		
148	+	-			3	3	3	3				+		
149	+	-			3	3	3	3				+		
150	+	-			3	3	3	3				+		
151	+	-			3	3	3	3				+		
152	+	-			3	3	3	3				+		
153	+	-			3	3	3	3				+		
154	+	-			3	3	3	3				+		
155	+	-			3	3	3	3				+		
156	+	-			3	3	3	3				+		
157	+	-			3	3	3	3				+		
158	+	-			3	3	3	3				+		
159	+	-			3	3	3	3				+		
160	+	-			3	3	3	3				+		
161	+	-			3	3	3	3				+		
162	+	-			3	3	3	3				+		
163	+	-			3	3	3	3				+		
164	+	-			3	3	3	3				+		
165	+	-			3	3	3	3				+		
166	+	-			3	3	3	3				+		
167	+	-			3	3	3	3				+		
168	+	-			3	3	3	3				+		
169	+	-			3	3	3	3				+		
170	+	-			3	3	3	3				+		

OUR CLUBS - YOUTH - USUALLY BUY A BLOCK OF TICKETS AT LEAST ONCE A YEAR - POSSIBLY TWICE - BUT WE OFTEN BUY TICKETS FOR PERFORMANCES SPONSORED BY OTHER ORGANIZATIONS THROUGHOUT THE YEAR.

THE MORAL STANDARDS & VALUES PRESENTED HERE ARE MUCH BETTER THAN THE MUSIC CENTER. RATES AS GOOD AS MONTMINISTON HARTFORD & SERVICE IS MUCH BETTER AS IS THE STAGING & SOUND.

1/1 TIME

CASE #	DATE OF SAMPLING	(1) SEX	(2) AGE	(3) MARRIED	(4) EDUCATION	(5) RELIGION	(6) OCCUPATION	(7) ANNUAL INCOME	(8) CITY OF RESIDENCE	(9) FIRST HEARD OF G.C.T.	(10) PLAYS SEEN/YEAR	(11) AVERAGE PLAYS/YEAR	(12) # OF YEARS ATTENDING G.C.T.	(12) HOSPITALITY OF G.C.T.	(13) TYPE OF PLAY PREFERRED	(14) TYPE STAGING PREFERRED	(15) FAVORITE PLAY SEEN AT G.C.T.	(16) Good Family Entertainment	(17) Consistency of Party Quality	(18) QUALITY OF ASPECTS OF G.C.T.	CHOICE OF PLAY	ESTHETICS OF ACT.	MORAL SYMBIOSIS OF PLAYS	SERVICE	
		M-F	APPROX. # YEARS	+ - or W	OR DEGREE	PROT., CNTR., TRM., MON., CHRIS., NUM.	ARTS, CRAFTS, SCIENCE, EDUCATION, BUSINESS, RETIRED, STUDENT, STUDENT, HOUSEWIFE, SEER.	NX10!	EXCEPTIONS: G. GLENDALE B. DAVENPORT C. OUT OF STATE	F C CLUB F FRIEND A GOVERNMENT	1-8			1 = RUDE 2 = NATURAL 3 = FRIENDLY	COM, COM, DR. COM, COM, DR. COM, COM, COM, COM, ALL, DR. COM, COM, COM, D.C. PROT.	COSTUME, MEMOR, MUSI, MEL, MUS, DR. COM, COM, DR. COM, COM, DR. COM, COM, COM, COM, ALL, DR. COM, COM, COM, D.C. PROT.	OURIST, CREOL, HEAVEN ABOLISH, THE WOMEN, APRIL ANN, SEX. GOOD, TRANS-400 PAM, CHRIST. CREOL, LINE WITH FRIENDS	+ -	+ -	5-8 OF G.C.T.	TECHNICAL	CHOICE OF PLAY	ESTHETICS OF ACT.	MORAL SYMBIOSIS OF PLAYS	SERVICE
171	W	F	55	+	24 (M)	CATH.	N.W. N.W.	20-30	G	C	4	3	20	3	COM	C	OURIST, CREOL	+	+	5	3	5	5		
172	W	F	50	+	17 (M)	QUANT	6.8-10	L.A.	F	C	7	7	20	3	COM	C	HEAVEN ABOLISH	+	+	5	3	4	4		
173	W	F	60	+	B.A.	ARTIST	15-20	BEV. HILLS	F	F	2	2	7	3	DR. COM	C	HEAVEN ABOLISH	+	+	4	4	4	3		
174	W	F	46	+	B.A.	N.W.	30+	G	C	C	2	2	7	3	COM	C	HEAVEN ABOLISH	+	+	4	4	4	3		
175	W	M	48	+	B.A.	MAR.	30+	G	F	C	2	2	7	3	COM	C	HEAVEN ABOLISH	+	+	4	4	4	3		
176	W	M	27	-	BSC	CATH.	UND. 6.8	PASADENA	F	F	2	2	7	3	COM	C	HEAVEN ABOLISH	+	+	4	4	4	3		
177	W	F	56	+	-	-	30+	G	F	A	4	1	22	2	COM	C	HEAVEN ABOLISH	+	+	4	4	4	3		
178	W	F	50	+	B.A.	RETIRED/CL.	6.8-10	G	A	C	1	1	10	3	COM	C	HEAVEN ABOLISH	+	+	4	4	4	3		
179	W	M	68	+	B.A.	RETIRED-3rd	UND. 6.8	MONROSE	F	F	1	1	25	3	COM	C	HEAVEN ABOLISH	+	+	4	4	4	3		
180	W	F	28	+	H.S.	CLERK	6.8-10	MONROSE	F	F	4	5	18	3	COM	C	HEAVEN ABOLISH	+	+	4	4	4	3		
181	W	F	48	+	A.A.	L.A.S. OFF. MGR.	6.8-10	L.A.	F	F	3	3	18	3	COM	C	HEAVEN ABOLISH	+	+	4	4	4	3		
182	W	F	45	+	14 (M)	PROT. N.W.	-	G	C	C	3	3	18	3	COM	C	HEAVEN ABOLISH	+	+	4	4	4	3		
183	W	F	45	+	B.A.	CATH. CLERICAL	-	G	F	F	3	3	18	3	COM	C	HEAVEN ABOLISH	+	+	4	4	4	3		
184	W	F	39	-	14 (M)	ENGR. SEC.	-	G	F	F	8	8	3.5	3	ALL	C	HEAVEN ABOLISH	+	+	4	4	4	3		
185	W	F	65	+	H.S.	RETIRED	6.8-10	G	C	C	2	2	5	3	DR. COM	C	HEAVEN ABOLISH	+	+	4	4	4	3		
186	W	M	44	-	2nd (M)	HOUSING	6.8-10	INGLESIDE	C	C	5	5	4	3	COM, MUS	C	HEAVEN ABOLISH	+	+	4	4	4	3		
187	W	M	44	-	2nd (M)	HOUSING	6.8-10	INGLESIDE	C	C	5	5	4	3	COM, MUS	C	HEAVEN ABOLISH	+	+	4	4	4	3		
188	W	M	50	+	2nd (M)	CATH. N.W.	20-30	B	C-F	C-F	2	2	10	3	COM	C	HEAVEN ABOLISH	+	+	4	4	4	3		
189	W	M	54	-	1st (M)	CATH. STENO.	20-30	B	C-F	C-F	2	2	10	3	COM	C	HEAVEN ABOLISH	+	+	4	4	4	3		
190	W	M	54	-	1st (M)	CATH. STENO.	20-30	B	C-F	C-F	2	2	10	3	COM	C	HEAVEN ABOLISH	+	+	4	4	4	3		
191	W	M	45	+	M.D.	PROT.	30+	G	F	F	3	3	10	3	COM	C	HEAVEN ABOLISH	+	+	4	4	4	3		
192	W	F	27	+	N.S.	CHRIST. REPUBLICAN	6.8-10	HULLMAN	F	F	4	4	10	3	COM	C	HEAVEN ABOLISH	+	+	4	4	4	3		
193	W	F	58	+	H.S.	CATH. TYP. CLK.	UND. 6.8	L.A.	F	F	4	4	10	3	COM	C	HEAVEN ABOLISH	+	+	4	4	4	3		
194	W	F	60	+	H.S.	PROT. N.W.	UND. 6.8	LA SEESTE	C	C	2	2	10	3	ALL	C	HEAVEN ABOLISH	+	+	4	4	4	3		
195	W	M	65	+	H.S.	RETIRED	UND. 6.8	INGLESIDE	C	C	2	2	10	3	COM	C	HEAVEN ABOLISH	+	+	4	4	4	3		

COMMENTS FROM BACK OF CASE REPORT FORM

CASE #	(16) DOES G.C.T. HAVE POSITIVE INFLUENCE IN COMMUNITY?	(18) CN G.C.T. OR RECOMMENDED TO FRIENDS?	(21) DOES RESPONDENT ATTEND OTHER COMMUNITY MEETINGS IN AREA?	(22) HOW DOES G.C.T. COMPARE TO OTHER COMM. THEATRES?	USED IN MONEY-MAKING PROJECTS?	IF RESPONDENT A G.C.T. MEMBER, ATTENDANCE GOOD?	HOW OFTEN CLUB ATTEND/Year	COMMENTS FROM BACK OF CASE REPORT FORM
171	+	3	1	2	+	+	3	<p>I JUST AGREE THE MALES, BUT BOTH NEEDS TO WORK ON PROMOTING HER VOICE. MOST OF THE TIME SHE CANNOT BE HEARD. A FEW OF THE OTHERS NEED TO WORK ON THAT ALSO. REMEMBER: YOUR ROLE IS TO THE AUDIENCE A GOOD DEAL OF THE TIME. A LOT OF THE OTHER ACTRES NEED TO WORK ON THIS TOO. DON'T DRAG LAST 3 OR 4 WORDS. YOU SWALLOW THEM; WE LOVE YOU ALL. PLEASE ACCEPT THIS IN LOVE.</p> <p>SINCE STARTING TO COME TO ACT THERE HAS BEEN 4 PERFORMANCES A SEASON. I MISSED 2 BECAUSE I WAS ALREADY IN AT THE PREVIOUS YEAR I MISSED CACTUS FLOWER - THE THEATRE WAS BANNED SINCE THE LAST NIGHT I COULD GET HERE SO I WAS UNFORTUNATE - I HOPED YOU HAD CACTUS FLOWER AGAIN SOMETIME. I HAVE SEEN ALL YOUR OTHER PLAYS SINCE STARTING TO COME HERE. MOST OF THEM HAVE BEEN EXCELLENT. I TRULY ENJOY COMING TO THE TYPE OF PLAYS THAT GCT HAVE PERFORMED.</p> <p>SWEET DELICIOUS ANY TIME!</p>
172	+	3	2	2	+	+	2	
173	+	3	0	2	-	+	1	
174	+	3	3	2	+	+	1	
175	+	3	3	2	+	+	1	
176	+	3	2	2	+	+	2	
177	+	3	2	2	+	+	4	
178	+	3	2	2	+	+	3	
179	+	2	1	2	+	+	3	
180	+	2	0	2	+	+	1	
181	+	3	1	2	+	+	3	
182	+	3	2	2	+	+	1	
183	+	2.5	2	2	+	+	1	
184	+	3	3	2	+	+	1	
185	+	3	0	2	-	+	2	
186	+	3	0	2	+	+	2	
187	+	3	3	1	+	+	2	
188	+	3	0	2	+	+	2	
189	+	3	3	2	+	+	3	
190	+	3	2	2	+	+	3	
191	+	3	3	2	+	+	3	
192	+	2.5	1	2	+	+	2	
193	+	3	0	2	+	+	3	
194	+	3	2	2	+	+	3	
195	+	3	2	2	+	+	3	

CASE #	DATE OF SAMPLING	SEX	APPROX. # YEARS	MARRIED	EDUCATION	RELIGION	OCCUPATION	ANNUAL INCOME	CITY OF RESIDENCE	DISTANCE IN MILES FROM G.C.T.	TYPE OF PLAY PREFERRED	TYPE SINGING PREFERRED	FAVORITE PLAY SEEN AT G.C.T.	QUALITY OF ASPECTS OF G.C.T.	CONSISTENCY OF PLAY QUALITY	GOOD FAMILY ENTERTAINMENT
196	W	M	57	+	M.D.	CATH.	M.D.	30+	S	F	CON	COLEMAN, MARY		+	+	+
197	W	F	50	-	B.A.	CATH.	N. W.	15-20	S	F	CON			+	+	+
198	W	M	50	-	M.A.	CATH.	M.R.	20-30	C	F	MU			+	+	+
199	W	M	32	+	H.S.	CATH.	M.R.	25-30	S	F	CON, MY			+	+	+
200	W	F	27	+	PH.D.	Pres.	H.W.	10-15	S	F	CON, MY			+	+	+
201	W	F	60	+	B.A.	Pres.	RETIREE	6.8-10	S	F	CON			+	+	+
202	W	F	48	+	M.B.A.	Pres.	ADMIN CL.	6.8-10	S	F	CON			+	+	+
203	W	M	62	+	PH.D.	Pres.	PHYSICIAN	10-15	S	F	MEL.			+	+	+
204	W	F	58	+	B.S.	Pres.	PHYSICIAN	6.8-10	S	F	CON			+	+	+
205	W	F	53	+	B.A.	Pres.	N.W.	10-15	S	F	CON			+	+	+
206	W	F	52	-	M.S.	Pres.	N.W.	10-15	S	F	CON			+	+	+
207	W	F	65	-	B.A.	Pres.	ARTIST	UND 6.8	S	F	CON			+	+	+
208	W	F	65	-	B.A.	Pres.	ARTIST	UND 6.8	S	F	CON			+	+	+
209	W	F	69	+	B.A.	Pres.	RETIRED	15-20	S	F	CON			+	+	+
210	W	M	64	-	24%	Pres.	ACCOUNTANT	10-15	S	F	CON			+	+	+
211	W	M	66	+	L.I.B.	Pres.	Law CLERK	6.8-10	S	F	CON			+	+	+
212	W	F	66	+	B.A.	Pres.	EDUCATION	6.8-10	S	F	CON			+	+	+
213	W	F	55	-	M.S.	Pres.	CLERK	UND 6.8	S	F	CON			+	+	+
214	W	M	66	+	24%	Pres.	RETIRED	UND 6.8	S	F	CON			+	+	+
215	W	F	60	+	B.S.	Pres.	Sec	6.8-10	S	F	CON			+	+	+
216	W	F	68	-	B.A.	Pres.	RETIRED	UND 6.8	S	F	CON			+	+	+
217	W	F	68	-	M.S.	Pres.	ADM. N.	6.8-10	S	F	CON			+	+	+
218	W	F	30	+	24%	Pres.	N.W.	10-15	S	F	CON			+	+	+
219	W	F	21	-	24%	Pres.	CL. TYP	UND 6.8	S	F	CON			+	+	+
220	W	M	61	+	M.S.	Pres.	RETIRED	15-20	S	F	CON			+	+	+

OF G.C.T.
 5 = E
 4 = G
 3 = F
 2 = F
 1 = P

(18) QUALITY OF ASPECTS
 (17) CONSISTENCY OF PLAY QUALITY
 (16) GOOD FAMILY ENTERTAINMENT

(15) FAVORITE PLAY SEEN AT G.C.T.

(14) TYPE SINGING PREFERRED
 (13) TYPE OF PLAY PREFERRED
 (12) HOSPITALITY OF G.C.T.

(11) # OF YEARS ATTENDING G.C.T.
 (10) AVERAGE PLAYS/YEAR AT G.C.T. (ALL YEARS)
 (9) FIRST HEARD OF G.C.T.

(8) CITY OF RESIDENCE
 (7) ANNUAL INCOME

(6) OCCUPATION
 (5) RELIGION

(4) EDUCATION
 (3) MARRIED

(2) AGE
 (1) SEX

COMMENTS FROM BACK OF CASE REPORT FORM

CASE #	19) DOES G.C.T. HAVE POSITIVE INFLUENCE IN COMMUNITY?		20) CAN G.C.T. BE RECOMMENDED TO FRIENDS & NEARBY? (1=NEARBY, 2=NEARBY, 3=MODERATELY, 4=HIGHLY)		21) DOES RESPONDENT ATTEND OTHER COMMUNITY MEETINGS IN AREA?		22) HOW DOES G.C.T. COMPARE TO OTHER COMM. THEATERS?		23) USED IN MONEY-MAKING PROJECTS?		IF RESPONDENT A CLUB MEMBER, G.C.T. ATTENDANCE GOOD?		HOW OFTEN CLUB ATTEND/YEAR		
	+	-	5	4	3	2	1	2	1	+	-	+	-	2	1
196	+		3					2	+	+	+	+	2		
197	+		3				1	1	-						
198							1	2	+				3		
199	+		3	4	1	2	2	2	+	+	+	+	4		
200	+		3	2	2	2	2	2	+	+	+	+	1		
201	+		3	2	2	2	2	2	+	+	+	+	1		
202	+		3	2	2	2	2	2	+	+	+	+	1		
203	+		3	2	2	2	2	2	+	+	+	+	1		
204	+		3	2	2	2	2	2	+	+	+	+	1		
205	+		3	2	2	2	2	2	+	+	+	+	1		
206			3	1					+				2		
207	+		3	1				2	+						
208	+		3	1				2	+						
209	+		3	1				2	-						
510	+		3	2				2	+				1		
117	+		3	0				2							
212	+		3	3				2							
213	+		3	1				2							
214	+		3	0				2							
215	+		3	0				2							
216	+		3	4				2	+				4		
217	+		3	1				1	+						
218	+		3	1				2	+				2		
219	+		3	1				2	+						
220	+		3	1				1	-						

WE PREFER THIS ENTERTAINMENT OVER EVERYTHING ELSE. THE MOVIES ARE SO DISAPPOINTING. THIS IS THE ONLY PLACE FOR GOOD CLEAN FUN + ENTERTAINMENT.

WE PLAN TO TRY IT NEXT YEAR!

CASE #	DATE OF SAMPLING	SEX	APPROX. # YEARS	MARRIED	EDUCATION	RELIGION	OCCUPATION	7) ANNUAL INCOME	8) CITY OF RESIDENCE	9) FIRST HEARD OF G.C.T.	10) PLAYS SEEN/YEAR	AT G.C.T. (1971)	AVERAGE PLAYS/YEAR	AT G.C.T. (ALL YEARS)	11) # OF YEARS ATTENDING	12) HOSPITALITY OF G.C.T.	13) TYPE OF PLAY PREFERENCES	14) TYPE SMOKING PREFERENCES	15) FAVORITE PLAY SEEN AT G.C.T.	16) Good Family ENTERTAINMENT	17) CONSISTENCY OF PLAY QUALITY	18) QUALITY OF ASPECTS OF G.C.T.	CHOICE OF PLAY	ESTHETICS OF G.C.T.	MORAL STANDARDS OF PLAYS	SERVICES
221	W	F	21	+	PROF	PROT	RETIRED	15-20	Pas.	F	1	8	7.5	3	3	Com	C	CAEUS FINE	+	+	4	4	4	4	4	
222	W	M	25	-	PROF	PROT	CLERK	6.8-7.0	LA GRES	F	2	2	2	5	5	Com, My	C	THE WOMEN	+	+	5	5	5	5	5	
223	W	F	25	+	PROF	PROT	TELEV	UND. 6.8	Pas.	F	1	1	1	3	3	Com	C		+	+	4	4	4	4	4	
224	W	F	65	+	PROF	PROT	RETIRED	6.8-10	N. HOOD	C	8	7	10	3	3	DE, Com	C		+	+	4	4	4	4	4	
225	W	F	72	+	PROF	PROT	RETIRED	20-30	L.A.	F	2	2	5	3	3	Com, My	C	CAEUS FINE	+	+	4	3	3	3	3	
226	W	M	34	+	PROF	PROT	SALES	UND. 6.8	L.A.	F	4	4	8	3	2	MEZ	C		+	+	5	4	4	4	4	
227	W	F	63	+	PROF	PROT	H.W.	UND. 6.8	MAN HOVS	C	3	3	10	2	2	MEZ	C		+	+	4	4	4	4	4	
228	W	F	60	+	PROF	PROT	RETIRED	UND. 6.8	MAN HOVS	C	3	3	4	3	3	Com, My	C	CAEUS FINE	+	+	5	5	5	5	5	
229	W	F	75	-	PROF	PROT	RETIRED	UND. 6.8	So. Pas.	C	3	3	6	3	3	DE	C		+	+	4	4	4	4	4	
230	W	F	55	-	PROF	PROT	RETIRED	10-15	L.A.	C	1	1	4	3	3	DE	C		+	+	5	5	5	5	5	
231	W	M	51	-	PROF	PROT	ENGINEER	15-20	MANHOVA	F	6	7	10	3	3	DE	C		+	+	4	4	4	4	4	
232	W	M	58	+	PROF	PROT	RETIRED	70-80	So. GATE	F	1	3	3	3	3	Com	C		+	+	4	4	4	4	4	
233	W	M	38	+	PROF	PROT	SALES	6.8-7.0	N. HOOD	F	2	3	2	3	3	Com	C		+	+	4	4	4	4	4	
234	W	F	70	-	PROF	PROT	RETIRED	6.8-10	So. Pas.	F	3	2	2	2	2	Com	C		+	+	4	4	4	4	4	
235	W	F	77	+	PROF	PROT	RETIRED	10-15	So. Pas.	F	3	3	4	3	3	DE, C	C	APRUS OF YOUR COMPANY	+	+	4	3	3	3	3	
236	W	F	75	+	PROF	PROT	RETIRED	6.8-10	So. Pas.	F	3	3	4	3	3	Com, My	C	I REMEMBER MARY	+	+	4	4	4	4	4	
237	W	F	47	+	PROF	PROT	H.W.	UND. 6.8	LA	C	4	4	10	3	3	Com	C	I REMEMBER MARY	+	+	4	4	4	4	4	
238	W	F	47	+	PROF	PROT	SALES	UND. 6.8	LA	C	4	4	12	3.5	3.5	ALL	C	THE WOMEN	+	+	5	5	5	5	5	
239	W	F	53	+	PROF	PROT	RETIRED	10-15	ARLETTA	C	3	3	4	3	3	Com	C	ALL	+	+	5	5	5	5	5	
240	W	M	70	+	PROF	PROT	RETIRED	6.8-10	PAS	F	3	2	2	2	2	Com	C		+	+	5	5	5	5	5	
241	W	F	48	+	PROF	PROT	OFFICE	6.8-10	LA	F	2	2.5	5	3	3	Com	C		+	+	5	5	5	5	5	
242	W	F	65	+	PROF	PROT	RETIRED	6.8-8	PAS	F	7	7	7	3	3	Com	C		+	+	5	5	5	5	5	
243	W	F	70	-	PROF	PROT	RETIRED	6.8-10	LA	C	4	2	2	3	3	Com	C	MEMBERSHIP	+	+	5	5	5	5	5	

OF G.C.T.
 1 = P
 2 = F
 3 = G
 4 = V6
 5 = E

COMMENTS FROM BACK OF CASE REPORT FORM

CASE #	18) DOES G.C.T. HAVE POSITIVE INFLUENCE IN COMMUNITY?	20) G.M. G.C.T. OR RECOMMENDED TO FRIENDS?	21) DOES RESPONDENT ATTEND OTHER COMMUNITY THREATS IN AREA?	22) HOW DOES G.C.T. COMPARE TO OTHER COMM. THEATRES?	23) IF RESPONDENT A CLUB MEMBER, G.C.T.			USED IN MONEY-MAKING PROJECTS?	ATTENDANCE GOOD?	HOW OFTEN CLUB ATTEND/YEAR	COMMENTS
					1 = NEARLY ALWAYS	2 = FREQUENTLY	3 = RARELY				
221	+	5	1	2	1	+	+	+	1		I ENJOY THE ATMOSPHERE & THE PLAY I SAW WAS EXCELLENT FOR THE PRICE. IT'S NICE TO HAVE A PLACE TO GO THAT'S NOT OUTRAGEOUS.
222	+	3	4	2	+	+	+	+	2		WISH YOU COULD DO FIDDLER ON THE ROOF.
223	+	3	0	2	+	+	+	+	1		I LIKE ACT ABC. IT IS CLEAN, FUNNY & ENTERTAINING & NOT LEFT WING.
224	+	3	0	2	+	+	+	+	2		MUSIC RATHER HEAVY.
225	+	3	2	1	+	+	+	+	4		THE THEATRE IS CHARMING, I'M COMING AGAIN. IT IS MOST ENJOYABLE.
226	+	2	3	2	+	+	+	+	3		
227	+	3	0	2	+	+	+	+	2		
228	+	2	3	2	+	+	+	+	5		
229	+	3	1	2	+	+	+	+			
230	+	3	4	2	+	+	+	+			
231	+	3	3	2	+	+	+	+			
232	+	3	0	2	+	+	+	+			
233	+	3	2	2	+	+	+	+	2		
234	+	3	1	2	+	+	+	+	3		
235	+	3	2	2	+	+	+	+	3		
236	+	3	0	2	+	+	+	+	4		
237	+	2	0	2	+	+	+	+	2		
238	+	3	0	2	+	+	+	+	2		
239	+	3	0	2	+	+	+	+	2		
240	+	3	0	2	+	+	+	+	2		IT'S SUCH A PLEASURE TO KNOW YOU CAN COME TO THIS THEATRE & ENJOY AN EXCELLENT EVENING'S ENTERTAINMENT WITHOUT WORRYING ABOUT THERE BEING ANY SMUT AS IN ALMOST EVERY OTHER THEATRE. WE ALSO APPRECIATE THE MODEST COST.
241	+	3	0	2	+	+	+	+			
242	+	3	0	2	+	+	+	+			
243	+	3	0	2	+	+	+	+			

CASE #	DATE OF SAMPLING	SEX	AGE	MARRIED	EDUCATION	RELIGION	OCCUPATION	7) ANNUAL INCOME	8) CITY OF RESIDENCE	9) FIRST HEARD OF G.C.T.	10) PLAYS SEEN/YEAR	AVERAGE PLAYS/YEAR	AT G.C.T. (ALL YEARS)	11) # OF YEARS ATTENDING G.C.T.	12) HOSPITALITY OF G.C.T.	13) TYPE OF PLAY PREFERENCE	14) TYPE STRONG PREFERENCE	15) FAVORITE PLAY SEEN AT G.C.T.	16) Good Family Entertainm ^t	17) Consistency of Play Quality	18) Quality of Aspects of G.C.T.	Choice of Play	Comforts and Aesthetics of G.C.T.	Moral Standards of Plays	Service
244	W	F	64	+	H.S.	PROT. CATH. TRM.	ACTS, CRAFTS, ARTS, CRAFTS, SCIENCE, EDUCATION	6.8-10	G	C	3	3	3	20	3	COM	COGNATE, M ^t COM	---	+	+	4	4	4	4	
245	W	F	66	+	B.A.	PROT. CATH. TRM.	ACTS, CRAFTS, ARTS, CRAFTS, SCIENCE, EDUCATION	26.8	ALABAMA	C	3	3	3	5	3	COM	COGNATE, M ^t COM	---	+	+	4	4	4	4	
246	W	M	54	+	BA	PROT. CATH. TRM.	ACTS, CRAFTS, ARTS, CRAFTS, SCIENCE, EDUCATION	10-15	D	C	3	3	3	8	3	COM	COGNATE, M ^t COM	IRAMBERG, MA	+	+	3	3	3	3	
247	W	M	61	+	BA	PROT. CATH. TRM.	ACTS, CRAFTS, ARTS, CRAFTS, SCIENCE, EDUCATION	20-30	INDIANA	C	3	3	3	5	3	COM	COGNATE, M ^t COM	IRAMBERG, MA	+	+	3	3	3	3	
248	W	M	43	+	BA	PROT. CATH. TRM.	ACTS, CRAFTS, ARTS, CRAFTS, SCIENCE, EDUCATION	10-15	LA	F	3	3	3	2	3	COM	COGNATE, M ^t COM	IRAMBERG, MA	+	+	4	4	4	4	
249	W	F	74	+	RJ	PROT. CATH. TRM.	ACTS, CRAFTS, ARTS, CRAFTS, SCIENCE, EDUCATION	26.8	B	F	3	3	3	5	3	DR. CO. MY	COGNATE, M ^t COM	IRAMBERG, MA	+	+	5	5	5	5	
250	W	M	56	+	BA	PROT. CATH. TRM.	ACTS, CRAFTS, ARTS, CRAFTS, SCIENCE, EDUCATION	6.8-10	UNLIMITED	F	3	3	3	5	3	COM	COGNATE, M ^t COM	IRAMBERG, MA	+	+	5	5	5	5	
251	W	M	65	+	BA	PROT. CATH. TRM.	ACTS, CRAFTS, ARTS, CRAFTS, SCIENCE, EDUCATION	6.8-10	UNLIMITED	F	3	3	3	8	3	COM	COGNATE, M ^t COM	IRAMBERG, MA	+	+	5	5	5	5	
252	W	F	57	+	2YC	PROT. CATH. TRM.	ACTS, CRAFTS, ARTS, CRAFTS, SCIENCE, EDUCATION	6.8-10	LA	C	3	3	3	5	3	DR. CO. MY	COGNATE, M ^t COM	IRAMBERG, MA	+	+	4	4	4	4	
253	W	F	40	-	BA	PROT. CATH. TRM.	ACTS, CRAFTS, ARTS, CRAFTS, SCIENCE, EDUCATION	6.8-10	G	F	4	4	4	4	3	COM	COGNATE, M ^t COM	IRAMBERG, MA	+	+	5	5	5	5	

OF G.C.T.
5 = E
4 = VG
3 = G
2 = F
1 = P

18) QUALITY OF ASPECTS OF G.C.T.
17) CONSISTENCY OF PLAY QUALITY
16) Good Family Entertainm^t

15) FAVORITE PLAY SEEN AT G.C.T.
14) TYPE STRONG PREFERENCE

13) TYPE OF PLAY PREFERENCE
12) HOSPITALITY OF G.C.T.

11) # OF YEARS ATTENDING G.C.T.
10) PLAYS SEEN/YEAR

9) FIRST HEARD OF G.C.T.
8) CITY OF RESIDENCE

7) ANNUAL INCOME
6) OCCUPATION

5) RELIGION
4) EDUCATION

3) MARRIED
2) AGE

1) SEX
DATE OF SAMPLING

W - WEEKEND
M - WEEKDAY

EXCEPTIONS:
G - GLENORA
D - DUNBAR
B - BURNHAM

1 = RUDS
2 = NEUTRAL
3 = FRIENDLY

DR. CO. MY
COM
DR. CO. MY
COM
DR. CO. MY
COM

COGNATE, M^t COM
COGNATE, M^t COM
COGNATE, M^t COM
COGNATE, M^t COM
COGNATE, M^t COM
COGNATE, M^t COM

COMMENTS FROM BACK OF CASE REPORT FORM

YOU ARE GIVING GLENDA AND BURDANK PLAYS OF HIGH QUALITY & STANDARDS

CASE #	(8) DOES G.C.T. HAVE POSITIVE IMPACT IN COMMUNITY?	(9) CAN G.C.T. BE RECOMMENDED TO FRIENDS?	(10) HOW DOES G.C.T. ATTEND OTHER COMMUNITY THINGS IN AREA?	(11) DOES RESPONDENT ATTEND OTHER COMMUNITY THINGS IN AREA?	(12) HOW DOES G.C.T. COMPARE TO OTHER COMM. THINGS?	(13) USED IN MONEY-MAKING PROJECTS?	(14) IF RESPONDENT A CLUB MEMBER, G.C.T. ATTENDANCE GOOD?	(15) HOW OFTEN CLUB ATTEND/YEAR
242	+	3	0	2	2	+	+	2
245	+	3	0	2	2	+	+	3
246	+	3	1	2	2	+	+	2
247	+	3	0	2	2	+	+	
248	+	5	1	2	2	+	+	
249	+	3	2	2	2	+	+	
250	+	3	0	2	2	+	+	
251	+	3	1	2	2	+	+	1
252	+	3	2	2	2	+	+	
253	+	3	2	2	2	+	+	

APPENDIX III

THE HALES: PLAYWRIGHTS

- A. NON-VERIFIED CHRONOLOGICAL ORDER OF PLAYS
- B. PRODUCTIONS AND RATINGS BY THE HALES
- C. PLAY SYNOPSES AND INFORMATION
- D. MOVIE SYNOPSES AND INFORMATION

A. NON-VERIFIED CHRONOLOGICAL ORDER

<u>Play</u>	<u>Acts</u>	<u>Date</u>	<u>Copyright</u>	<u>Publisher</u>
1. <u>Handcart Trails</u> (<u>And Some of Them</u> <u>Walked</u>)	3	1939	1940	MIA MIA Book of Plays 12:285 1940-1941
2. <u>It Shall Keep Thee</u> (<u>Family Heritage</u>)	3	1940	1941	MIA MIA Book of Plays 13:207 1941-1942 18:381 1946-1947
3. <u>The Right To Be</u>	3	1941		
4. <u>Conversion</u>	1	1941	1942	MIA MIA Book of Plays 14:3 1942-1943
5. <u>Light For Tomorrow</u>	3	1942	1943	MIA MIA Book of Plays 15:265 1943-1944
6. <u>The Groom Said No!</u>	3	1945	1945	Heuer Publishing Co.
7. <u>Beacon Hill</u> (<u>Maelstrom</u>)	2	1945		
8. <u>Along Came Charlie</u>	3	1945	1946	Heuer Publishing Co. Art Craft Play Co.
9. <u>What Doth It Profit?</u> (<u>Maryella</u>) First Place Winner of Three-Act Plays in the Era-M. I. A. Centennial Play- writing Contest	3	1946	1947	MIA MIA Book of Plays 19:1 1947-1948

<u>Play</u>	<u>Acts</u>	<u>Date</u>	<u>Copyright</u>	<u>Publisher</u>
10. <u>Great Scotts</u>	3	1947	1947	Heuer Publishing Co.
11. <u>Honey Of A Peach</u> (Bobby-Sox Orchid)	1	1947	1947	Art Craft Play Co.
12. <u>Melody Jones</u>	3	1947	1949	Samuel French
13. <u>Hoppsville Holiday</u> (<u>Love's A Poppin'</u>)	3	1948	1950	Row-Peterson
14. <u>Forever And Ever</u>	3	1949		
15. <u>Nickie The Mouse</u> (<u>Seventeen Is Awfully Young</u>)	3	1949	1949	Heuer Publishing Co.
16. <u>There'll Come A Day</u> (<u>Stars In Their Eyes</u>)	3	1949	1949	Heuer Publishing Co.
17. <u>Dude Ranch</u> (<u>Way Out West</u>)	3	1950		
18. <u>Here We Go Again</u>	3	1950		
19. <u>A Young Girl's Fancy</u>	3	1950		
20. <u>Father Be Calm</u> (<u>Temper, Temper</u>)	3	1951	1951	Art Craft Play Co.
21. <u>Judy's Holiday</u>	3	1951		
22. <u>Prelude To Love</u> First Prize Class A 1955 MIA Play-writing Competition	3	1951	1955	MIA MIA Book of Plays 28:33 1956-1957
23. <u>Halfway To Heaven</u>	2	1951		
24. <u>San Juan Outpost</u> First Prize Class A 1954 MIA Play-writing Competition	3	1952	1954	MIA MIA Book of Plays 27:1 1955-1956

	<u>Play</u>	<u>Acts</u>	<u>Date</u>	<u>Copyright</u>	<u>Publisher</u>
25.	<u>Them Also I Must Bring</u>	3	1952	1953	MIA MIA Book of Plays 25:93 1953-1954
26.	<u>Proud Princess</u>	3	1953		
27.	<u>Change Of Heart</u>	7*	1954		
28.	<u>The Educated Heart</u>	3	1955		
29.	<u>Lilacs In The Rain</u>	3	1956	1957	Samuel French, Inc.
30.	<u>A Spring To Remember</u>	3	1956		
31.	<u>Joy Of Living</u> (<u>Joy Of Loving</u>)	3	1956	1965	Tyrone Music Productions Co.
32.	<u>Handcarts West</u> Selected from Class B 1957 MIA Play- writing Competi- tion	3	1957	1958	MIA
33.	<u>Love Comes In Many Colors</u>	3	1957	1959	Samuel French, Inc.
34.	<u>April Ann</u>	3	1958		
35.	<u>Clouds of Glory</u>	3	1960		
36.	<u>I'll Remember You</u>	3	1960		
37.	<u>Green Bough In My Heart</u>	3	1961		
38.	<u>Five On A Honeymoon</u>	3	1961	1965	MIA, Tyrone Music Pro.
39.	<u>The Runaway Heart</u>	3	1962	1963	Samuel French, Inc.
40.	<u>Hold On To June</u>	3	1963	1970	MIA
41.	<u>I Came To Your Wedding</u>	3	1963		

<u>Play</u>	<u>Acts</u>	<u>Date</u>	<u>Copyright</u>	<u>Publisher</u>
42. <u>Rendezvous In Rome</u>	3	1963		
43. <u>A Lady's Place</u>	3	1966		
44. <u>Love Is For The Byrds</u>	3	1967		
45. <u>Stop Sounding Like A Woman</u>	3	1967		
46. <u>Thank You Papa</u>	3	1969		

B. PRODUCTIONS AND RATINGS BY THE HALES

<u>Play</u>	<u>Productions By The Hales</u>	<u>Ratings</u>	
		<u>Ruth</u>	<u>Nate</u>
1. <u>Handcart Trails</u>	1 Granger Ward, Utah	F	G
2. <u>It Shall Keep Thee</u>	3 Granger Ward, Utah Colorado Theatre Embassy Auditorium, L. A.	VG	VG
3. <u>The Right To Be</u>	1 Granger Ward, Utah	P	P
4. <u>Conversion</u>	1 Granger Ward, Utah	F	G
5. <u>Light For Tomorrow</u>	1 Granger Ward, Utah	F	G
6. <u>The Groom Said No!</u>	6 4 Colorado Theatre 1 Doran Theatre 1 Southern Utah SS*	G	G
7. <u>Beacon Hill</u>	Never Produced	F	F
8. <u>Along Came Charlie</u>	Never Produced	P	F
9. <u>What Doth It Profit?</u>	10 1 University of Utah 1 Road Company 1 Pasadena Stake 1 Hollywood 1 Beaus Arts Theatre, L. A. 5 Colorado Theatre	VG	VG
10. <u>Great Scotts</u>	1 Colorado Theatre	F	F

*Southern Utah Summer Stock, Springdale, near Zion National Park.

E-Excellent VG-Very Good G-Good F-Fair P-Poor

<u>Play</u>	<u>Productions By The Hales</u>	<u>Ratings</u>	
		<u>Ruth</u>	<u>Nate</u>
11. <u>Honey Of A Peach</u>	1 West Ward, Glendale	F	G
12. <u>Melody Jones</u>	5 3 Colorado Theatre 1 Southern Utah SS* 1 Doran Theatre	E	VG
13. <u>Hoppsville Holiday</u>	3 Colorado Theatre	F	F
14. <u>Forever And Ever</u>	2 Colorado Theatre	F	G
15. <u>Nickie The Mouse</u>	Never Produced	P	P
16. <u>There'll Come A Day</u>	4 1 Pasadena Ward 2 Colorado Theatre 1 Doran Theatre	F	F
17. <u>Dude Ranch</u>	4 2 Colorado Theatre 1 Orange Theatre	P	G
18. <u>Here We Go Again</u>	3 2 Colorado Theatre 1 Doran Theatre	G	G
19. <u>A Young Girl's Fancy</u>	1 Colorado Theatre	P	G
20. <u>Father Be Calm</u>	1 Colorado Theatre	F	F
21. <u>Judy's Holiday</u>	1 Colorado Theatre	F	F
22. <u>Prelude To Love</u>	4 2 Colorado Theatre 2 Doran Theatre	VG	VG
23. <u>Halfway To Heaven</u>	5 1 Ivar Theatre 2 Colorado Theatre 1 Doran Theatre 1 Orange Theatre	F	G
24. <u>San Juan Outpost</u>	6 2 Colorado Theatre 1 Doran Theatre 1 East L. A. College 1 Orange Theatre 1 Grover, Utah	G	VG

*Southern Utah Summer Stock, Springdale, near Zion National Park

<u>Play</u>	<u>Productions By The Hales</u>	<u>Ratings</u>	
		<u>Ruth</u>	<u>Nate</u>
25. <u>Them Also I Must Bring</u>	2 West Ward, Glendale B.Y.U.	G	VG
26. <u>Proud Princess</u>	4 2 Hollywood Theatres 1 Colorado Theatre 1 Pasadena Ward	F	G
27. <u>Change of Heart</u>	1 Colorado Theatre	P	G
28. <u>The Educated Heart</u>	5 1 Colorado Theatre 2 Doran Theatre 1 Orange Theatre	VG	G
29. <u>Lilacs In The Rain</u>	7 3 Colorado Theatre 2 Southern Utah SS* 2 Doran Theatre	VG	VG
30. <u>A Spring To Remember</u>	3 2 Colorado Theatre 1 Orange Theatre	G	G
31. <u>The Joy Of Loving</u>	5 2 Colorado Theatre 1 Southern Utah SS* 1 Doran Theatre 1 Orange Theatre	G	G
32. <u>Handcarts West</u>	2 1 East L. A. College 1 West Ward, Glendale	G	VG
33. <u>Love Comes In Many Colors</u>	8 4 Colorado Theatre 1 Southern Utah SS* 2 Doran Theatre 1 Orange Theatre	E	VG
34. <u>April Ann</u>	6 1 Colorado Theatre 1 Southern Utah SS* 2 Doran Theatre 2 Orange Theatre	E	E

*Southern Utah Summer Stock, Springdale, near Zion National Park.

<u>Play</u>	<u>Productions By The Hales</u>	<u>Ratings</u>	
		<u>Ruth</u>	<u>Nate</u>
35. <u>Clouds of Glory</u>	3 1 West Ward, Glendale 1 Doran Theatre 1 Orange Theatre	VG	VG
36. <u>I'll Remember You</u>	2 Doran Theatre Orange Theatre	VG	VG
37. <u>Green Bough In My Heart</u>	2 Doran Theatre	G	G
38. <u>Five On A Honeymoon</u>	4 1 Colorado Theatre 2 Doran Theatre 1 Orange Theatre	VG	VG
39. <u>The Runaway Heart</u>	2 Doran Theatre Orange Theatre	F	G
40. <u>Hold On To June</u>	3 2 Colorado Theatre 1 Doran Theatre	VG	VG
41. <u>I Came To Your Wedding</u>	1 Orange Theatre	F	G
42. <u>Rendezvous In Rome</u>	3 1 Doran Theatre 2 Orange Theatre	VG	VG
43. <u>A Lady's Place</u>	1 Orange Theatre	F	G
44. <u>Love Is For The Byrds</u>	2 Doran Theatre Orange Theatre	G	G
45. <u>Stop Sounding Like A Woman</u>	1 Orange Theatre	F	G
46. <u>Thank You Papa</u>	2 Doran Theatre Orange Theatre	E	E

C. PLAY SYNOPSES AND INFORMATION

HANDCART TRAILS
(And Some of Them Walked)

Manuscript Form: 1939 Play Number 1

Published Form: 1940 Mutual Improvement Association Early Mormon History

3 Acts

10 Men 10 Women

Setting: Iowa, Black Hills, Wyoming

Time: 1856 (1836 as printed must be a mistake)

Act I Scene 1 Evening, midsummer. Exterior of the Bently home in Iowa City.

Scene 2 Early morning, two weeks later.

Act II Early September. Evening camp on the Plains near Black Hills.

Act III Scene 1 Afternoon, South Pass, Wyoming, Late October.

Scene 2 Next afternoon.

Three handcart companies have already left for the West, and a fourth is forming, although some feel it is already too late to start. Diana has left her family and has joined the Church, and has her heart set on starting for Salt Lake this summer. She loves Steve, but he thinks the Mormon religion is less than inspired, and tries to talk her into going to Oregon with him. But she knows what she wants--a Mormon husband, and to live in Salt Lake. Will Boyton, a Mormon freighter, is in love with her, but also wants her to wait a year before making the trek out West. She is disappointed in him. He has become financially successful, and has given up plans to go on a mission. All he can think about is the money he can make.

Two weeks later, many immigrants from Europe have joined with the Saints. They too are anxious to leave hostile Iowa City for Salt Lake City. Provisions are gathered, and the handcarts are built. However, they are advised not to leave until Spring. Leaving so late they might be caught in an early snow that could spell disaster

for the company. Even with this possibility, they decide to push ahead and put their trust in the Lord.

In September they are running low on food. Diana gives an Indian a locket to get them a buffalo, which he does, but that night he and another brave return and try to kidnap her. She is rescued, but one of the elders is shot. They push on, but winter overtakes them in Wyoming. There is no wood for fires and no game for food. The number of dead grows daily. When all looks lost, a rescue party is sighted, and the assurance of arrival in Salt Lake gives them the strength to go on.

Entwined in this basic plot are the stories of many pioneer characters. The story of Diana, and how Steve finally realizes how much he loves her, and as he is on his way to Oregon, tries to find and help her when the early storm breaks. He finally does, helps the company, and finds that there is a lot to the Mormons, and that he wants to be a part of them. Will Boyton finds that a broken promise to the Lord, and seeking after wealth is costing him his testimony in addition to Diana.

Mary and Robert came from Scotland to join the company. Their one goal was to be married by a prophet of God. The many sacrifices they must make are borne with courage and faith. Many of their precious heirlooms must be left behind, but Robert insists she take her beautiful shawl. Robert dies in Wyoming before the rescue wagons arrive, and he is buried there, wrapped in Mary's shawl. But she feels him still close, and she will soon be sealed to her love for eternity.

Sister Cunningham and Elizabeth, her daughter, have come from England. Before they left, they were blessed by the elders that they would arrive safely in Salt Lake. Along the trail, they believe Elizabeth is dead, and they wrap her in a quilt and burry her in the snow. That night Sister Cunningham leaves camp, finds her daughter, and brings her back. She has faith that her daughter is alive. Some broth spills on the child's face and she moves. The promise is kept.

The proud "Dutchess" Lancaster who learns humility, and the many other people who show love and strength to others brings them through the ordeal as better people with an undying faith and trust in the Lord.

Idea Source For the Play

This was the Hales' first play, and it was written out of necessity. They wanted to do a play in the ward, but the bishop said they couldn't afford a royalty play. The Hales started converting the play Covered Wagon--until someone showed them that it was copywrited, and informed them that what they were doing was illegal. Nate said, "Let's write our own history. Go down and talk to Alice Mackay about her grandmother or great-grandmother who left Scotland." Out of that and other incidents that they gathered in the community of Granger, the play grew. Seventy-five percent of the incidents in Handcart Trails are true. The romantic plot is ficticious.

IT SHALL KEEP THEE
(Family Heritage)

Manuscript Form: 1940 Play Number 2
Published Form: 1941 Mutual Improvement Early Mormon History
Association

3 Acts

*9 Men 11 Women

Setting: The Carter Homestead in Southern Utah

Time: 1865, 1896, 1941

Act I Spring, 1865

Act II Scene 1 Morning in Summer, 1896. 31 years later.

Scene 2 That evening.

Act III Scene 1 Early summer 1941. (Present) 45 years
later.

Scene 2 Two hours later.

Wresting a living from the land in Southern Utah is no easy task. The soil is poor, and Tim decides to go to Carson and the mines to earn money to buy Margaret the nice things he wants for her. After all, hasn't Seth gone down there to get money so he and Carrie can be married? His parents do not want him to go, neither does Margaret, but he is bound and determined to go no matter what parents, fiancée, or Brigham Young says. Then a letter comes from Carson. Seth has been killed in a gunfight in a saloon over a dance hall girl. Word is also received that Blackhawk has killed Barney Ward and Jim Anderson and plans to kill all the white men in the town. Tim knows the hills and goes off to help and fight for their land. It soon will be his turn to take over.

Thirty-one years have passed, and Tim and Margaret are the parents of two teenagers. Dan follows after his dad, but Eunice longs for more than the town can offer. She met Rodney Van Norton in Big Cedar when she took Dan's lunch to him, and has been seeing him secretly for a month. His father owns the mine, and is very

wealthy. Last night at the Church social, she shocked everyone by dancing with him and letting him drive her home. Mother is worried, for he is not a member of the Church, and fears for her daughter's happiness. Rodney comes over and manages to catch Eunice alone. He has to return East and wants her to come with him and marry him in a big wedding in New York. She finally agrees to be ready when he returns in the afternoon. Father feels that she is old enough to make the decision as to whom she will marry. Rodney arrives and Eunice goes upstairs to finish getting her things, and returns in time to overhear Rodney's ideas on religion. He has no intention of becoming a Mormon, and plans to take her away from all this religious foolishness. She will be one of the first ladies of New York. No one will ever know she was once a Mormon. He will spare her the humiliation. Eunice has heard enough, and informs him she will not go with him. Confounded how a girl could possibly turn him and his wealth down, he leaves.

Forty-five years later Tim is living with Eunice and is the grandfather of five, and great-grandfather of three. Grandson Tim's girlfriend is coming to visit the family and all are a little apprehensive of this "city slicker". Sue arrives, and within ten minutes has won over everyone--including skeptical grandpa. Tim and Sue decide to ride horses down to get some more ice for the ice-cream maker, and she insists on riding Prince. Everything would have been fine, but they forgot the burlap sack to put the ice in and Dottie threw it out and spooked Prince. He reared and threw Sue, seriously injuring her.

Two hours later she has not regained consciousness, and the doctor says it could be fatal to move her until a blood clot is removed. Another doctor has been called and Tim has called her father and he is flying down with their doctor. As they are waiting, Tim asks Grandpa if they can administer to her. They do, and a short while later she is at the top of the stairs. The doctor can't believe it--there is no trace of the clot. Tim realizes how much the Church means to him, and that a lot of his attitudes haven't been exactly what they should have been. All he knows is that he loves Sue, but he isn't sure she belongs to the Church. Of course, she does, and is glad her father is flying down. Now he can meet her future family. Grandad is happy too--Tim is not going into politics, but will take agriculture courses and return to farm the land. Grandad is now looking forward to seeing his sweetheart Margaret again and telling her what has happened in the eighteen years since she passed on, for he has lived to see all his wishes for his family fulfilled.

Idea Source For the Play

This play was written from material gathered while the Hales were on a trip to Southern Utah in 1938-39. In Salina they found two old men on a porch, and talked to them about what happened there in the early days. They got the story of the Blackhawk Indian War from them. While there, they went down to the graveyard and were shown the grave of Barney Ward, the first white man to be killed in Southern Utah by Blackhawk. Barney is a distant relative of Nate. Jim Anderson was also killed about the same time, and burried there. The rest of the material was obtained from Peter Monk, a 90 year-old resident of Manti who told them of other incidents that had occurred in the early days. So the play grew. It became a three generation play built around youth rebelling against parents, and around the MIA theme "It Shall Keep Thee."

This was the Hales' second play, and Ruth feels if it taught them nothing else, it taught them that to accomplish anything you have to fight for it, and that fighting for a thing is more important than talent. It was first produced in the Granger ward, and the people loved it--their children were in it. Then they got a call from Brigham Young University asking them to bring Handcart Trails down for leadership. They couldn't get that cast together, so they asked if they could bring It Shall Keep Thee. This was agreeable. Well, a group from Salt Lake City had organized themselves into what they called the Deseret Theatre Players, and Nathan was a member. They came to a performance, and were very critical, as all drama groups are of other drama groups. They sent word to B. Y. U. that it was a very corny play, that it was definitely not up to college standards, and they'd be very unwise to have it performed for their leadership play. So, B. Y. U. cancelled the invitation. The whole ward was disappointed. Undaunted, Ruth and Nate got in the car and drove down to B. Y. U. and asked Dr. Pardoe why the university had withdrawn their invitation. He was very brusque and curt, and said that they were wasting his time as he had to get to class. They asked whose decision it was, and he replied that it was President Harris', and he was presently in Salt Lake. So they went to Salt Lake, and finally found him in the Lions House. Ruth and Nate explained the situation, and he said they looked like nice young people, and he had no objection to their doing the play if it was all right with Dr. Pardoe. Dr. Pardoe was phoned and said curtly, "All right, bring it down." Later they received a phone call saying that B. Y. U. was sending a professor up to see it. The Hales quickly got on the phone and got about fifty ward members out so they'd have an audience. When the show was over, the professor said, "Well, thank-you very much" and started up the stairs. At the top he turned and said, "All right, we'll expect you down."

The day finally arrived, and the cast went down with fear and trembling. When they got there the stage crew was almost rude. One said, "Mrs. Hale do you want the Oleo?", and she said "What's that?" With that, one of them slapped his forehead.

The play did go on that night at College Hall, and for the first time an actor got applause on an exit. The kids rose above their previous level every time they'd get applause. They were already quite smooth, having produced it about 12 times before, and had grown into the parts. Between the applause, and knowing that there were many of the General Authorities in the audience, they gave an unforgettable performance. In fact, they received 13 curtain calls--more than they had ever received before--or since. As Ruth said, "Looking back over my whole experience, that night was the most thrilling."

Dr. Pardoe announced that the B. Y. U. cast had been planning to perform at June Conference, but they were bowing out and giving this group a chance to go in their place. He said, "We can have a Broadway play any time. We rarely get a Mormon Play."

THE RIGHT TO BE

Manuscript Form: 1941

Play Number 3

Published Form: Unpublished

Mormon Theme: Anti-
Abortion and Population
Control

3 Acts

5 Men 10 Women

Setting: Maternity ward in the Murray hospital.

Time: 1939

Act I Scene 1 Ten in the morning.

Scene 2 Afternoon of the same day.

Act II Scene 1 Evening, three days later, at the close of
visiting hours.

Scene 2 1:30 A.M. the following morning.

Act III Scene 1 10:30 A.M. later that same morning.

Scene 2 Morning, following day.

In a maternity ward, many people's lives briefly touch. Sometimes these brief encounters can, and do change people. Mrs. Westling, a wealthy young woman, is in a ward with Millie, who just delivered her second baby, and Mrs. Sanders, who just had her seventh. Mrs. Westling has just had her first--and last as far as she's concerned. She has had a son and has fulfilled her obligation to her husband. After all, children interfere with one's social life and one's figure. Doxey, her sister-in-law flies in to see her and the baby, and Mrs. Westling can hardly be civil. This was the hope of the family. Now there is an heir and someone to carry on the name. She feels used and only accepted now because she has produced a son. This feeling of being inconvenienced and imposed on extends not only to the nurses, but also to her husband.

Millie leaves for home and when asked if she'd like the bed reserved for her in a year, she says a woman is a fool to have more than two children. In the afternoon Mrs. Evans is brought in after her first delivery. She's not a strong woman and neither is her child, but she wanted it so very much.

Nurse Hayes feels having children is a real imposition, and Mrs. Sanders notes how callosed she is for her twenty-five years, but Hayes says she's had her eyes opened, and knows what having children is all about.

Mrs. Evans is so thrilled with her baby and what she has created. Mrs. Sanders is also happy about her new daughter--but Connie, her sixteen-year-old concerns her. She is very much in love with Hal and he just received his appointment to Fort Wayne, Indiana. He wants Connie to marry him Saturday and go with him.

Mr. Westling comes, and his wife wants out--now. She hasn't been spoiled and pampered here, and it irritates her. He insists that she stay and she tells him not to bother visiting her again. Mr. Sanders also visits and violently disapproves of the marriage and intends to tell Connie and Hal they do not have his permission to marry.

Three days later and Mrs. Evans is still weak. Connie is upset because of father's refusal to let her marry. Her mother's counsel is to go out and climb up their hill that overlooks the valley and pray till she knows what she is to do.

Dr. Searle makes his rounds, and Mrs. Westling tells him she noticed a little bluish cast to her baby's skin and he promises to check him closely. He chats with Mrs. Sanders and when she asks him what he feels about young marriages, he tells of a friend he interned with and how he envied the support his wife gave him. Now he has a good practice, three children and a wife. Dr. Searle only has a good practice, and envies him his other two assets. Nurse Hayes is sarcastic to him, and Mrs. Evans notes that they must either hate or love each other very intensely.

Mrs. Sydney comes down to visit Mrs. Evans. She is thirty-nine and just had her first child. She had only been married a year and pregnant two months when her husband was killed in a truck accident while working for Mr. Westling. Mrs. Westling asks why she didn't have an abortion. Mrs. Sydney asks her if she believes in the hereafter and Mrs. Westling says that religion bores her. Mrs. Sydney delivers a strong testimony as to the purpose of life and that as far as abortion and children are concerned--they have the right to be born. It is people like Mrs. Westling, she feels, that are capable of giving children the very best that should have as many children as they can. If she doesn't they will have to go to inferior homes. She feels Mrs. Westling is just being selfish. She may keep

her figure, but she'll never be as beautiful in the eyes of those who really matter as those women who use their bodies as the Lord intended they should. Mrs. Sydney says she knows she has her husband and will have her child throughout eternity. After this life, it isn't the clothes, cars, and house that a person takes, it is her family that will be an everlasting joy to her. She warns that women like her will pay dearly for their attitudes.

At one thirty in the morning Mr. Westling is at the hospital. His son has a serious thyroid problem, but his wife has not been told. He goes in her room to check and see if she's all right and sees Mrs. Evans is in a great deal of pain. He calls a nurse, and she is immediately transferred to a private room and is treated for septicemia.

Nurse Hayes is upset, and Mrs. Sanders takes her under her wing. Her perscription for Nurse Hayes is a good case of love--but she's afraid. Afraid that the result of love might be death. She saw both her mother and her fifteen year old sister die in childbirth.

Next morning Mrs. Sanders finds out Connie received her answer, and her husband talked to Hal. The wedding is set for Saturday. They will be married in the temple and pick her up on the way home, but to her distress, finds that Connie does not want to bring children into this messed-up world. She lovingly tells her daughter that without children she'll not only have an empty earth life, but also an empty eternity. Connie leaves to finish wedding plans and suddenly Mrs. Westling says, "My baby's dead." The nurse runs to check and confirms her fears. She had heard a voice clearly tell her that her baby had died. Suddenly she realizes that there must be a life beyond death and that she shall again see her baby. She also realizes that she has failed to really be a wife to Harvey. He is there to give her help and support. Now they will start to truly be a family.

The room is now empty and Dr. Searle and Nurse Hayes are left alone. He wants to marry her, but she is afraid--of love, and of having children. He points out how people cheer a man who goes to war to take lives, but when a woman goes into battle to give life, people call her a fool. She resents him preaching to her. He apologizes and leaves. She suddenly realizes what a mistake she has made. She talks to Nurse Keller, and realizes she's not afraid of dying in childbirth, but of what effect it would have on her husband if it should happen. There is a weakness in the family--but she won't have to worry, for she's lost him. Nurse Keller doesn't think so, and pages Dr. Searle--and sure enough, there will be a wedding and a happy, loving family.

Idea Source For the Play

Ruth wrote this play as a protest. She became indignant when someone in her ward in Granger made fun of one of the women who was pregnant with her sixth child, saying that she was a fool. Ruth, in this play, defends the idea that spirits have the right to be born. (It didn't set very well.)

CONVERSION

Manuscript Form: 1941

Play Number 4

Published Form: 1942 Mutual Improvement Association
Early Mormon History

1 Act

3 Men 4 Women

Setting: Small town in New York State. Exterior of John and Esther's home.

Time: Summer of 1830. 8:30 in the evening.

Something had to be done to stop the heathen Mormons! They were meeting in the schoolhouse, and a band of men armed with rifles were going to rid themselves of these people once and for all. John is going to join this group even though Esther, his wife, tries to stop him. Susan Cuthers also feels the persecution is wrong, since she has gone to one of their meetings, but her husband is also determined to rid the state of the Mormons. The men leave and Grandma and Grandpa come over to hear what has happened, for Grandma is especially anxious to be rid of the blasphemers. John returns, and when he is asked what they did, he replies that nothing was done. When the grandparents have gone, he tells Esther of the strange events of that evening. They were about to break down the door of the schoolhouse when Joseph Smith opened it and invited them in. All entered except Mr. Cuther. Listening to Joseph's words, and feeling his penetrating stare made John powerless to speak. Joseph's clear voice and stature made John feel as if he were looking at a Prophet of God.

Idea Source For the Play

The Hales were doing Mormon plays for Mormon audiences, and were having good success, so they decided to do another. They decided to write a play using the Missouri period as the background. Out of their research came the play Conversion, their third play based on Mormon history.

Conversion later became the first act of Light for Tomorrow.

LIGHT FOR TOMORROW

Manuscript Form: 1942 Play Number 5
 Published Form: 1943 Mutual Improvement Early Mormon History
 Association

3 Acts

11 Men 6 Women

Setting: New York, Missouri, Illinois

Time: 1830-1844

Act I Scene 1 Evening, Summer of 1830. Exterior of a small home somewhere in New York State.

Scene 2 Afternoon, Fall of 1838.* Stile in Jed Haskins pasture, Knoxville, Missouri.

Scene 3 That evening. Same.

Act II Next morning. Interior of a cabin in Far West Missouri.

Act III Scene 1 Midday, 1844. Combination printing office and living room in John Alden's home, Nauvoo, Illinois.

Scene 2 Towards evening, one month later. Same.

(First scene is the same as their one act play, Conversion.)

It was high time something was done about those heathen Mormons. A meeting was being held in the school house, and Joseph Smith was going to be there. Some of the men in the town figured this was the chance they had been waiting for. John Alden is getting his gun ready, but Esther feels what he is doing is wrong. After all, wasn't freedom of religion the reason this country was founded? But John feels this is different. What he does wish is that she would join

*1830 is printed in the script, but this must be an error, for eight years have elapsed.

a church also, but Esther just doesn't feel right about any of them. She took after her Grandpa in that respect.

Mr. Cuthers is the leader of the mob, and they come to pick John up to do a little Mormon huntin'. Jacob, their hired Swedish hand, brings the milk in, and is heading over to the Mormon meeting to pick up his girl, Hannah. She was curious, and wanted to see what the Mormon folk were like. Susan, Mr. Cuther's young wife, comes over for some company. She, too, feels the men are doing the wrong thing. She attended a Mormon meeting in Palmyra with her sister. At first she was just going to go so that she could poke fun at them, but she felt a very special spirit there. Their conversation is interrupted by some horses coming, and Susan thinks it is the men and dashes home so her husband won't be upset with her. But it is only Grandma and Grandpa. They came over to get a report on the Mormon hunt, and Grandpa wanted to see little Prissy, his six year old granddaughter, and give her some peppermint. John returns, and Grandma wants to hear how they dealt with the heathens. John said they did nothing, and Grandma thinks he has no backgone, and goes on home. John then tells Esther of the strange experience he had. They were about to break down the door when Joseph Smith opened it and invited them in, saying they'd been expected. How he knew they were there John would never know. All did go in, except Mr. Cuthers. As John listened to Joseph's words, he was powerless to speak. Joseph's clear voice and penetrating stare made him feel as if he were looking at a Prophet of God.

That feeling turned into conviction, and the family, eight years later, is living in Knoxville, Missouri, with other members of the Church. Lindy and Prissy (Cilla), now 14, are best of friends, and meet out in a field to talk. After Lindy leaves, Cilla finds that she is not alone. Kit has been watching her from behind a bush. He's Jed Haskins' nephew out for a visit. He asks her to come back and meet him tomorrow, because something is brewing this evening. She leaves, and Jed, Zeb, and Hicks come in. They are planning to run the Mormons out, and Kit's assignment is to kill John Alden on his way home. The men in Caldwell and Davis counties are planning a few "house warming" parties too, as well as for Haun's Mill. They find out he's met the Alden girl, and promise to make him a present of her.

That night, the town is burned, and Cilla, Esther, Johnny, and Lindy have barely escaped with their lives. They are waiting in the pasture, hoping to meet John on his way home. They hear footsteps, but it is Hicks. He grabs Cilla as John comes by. Hicks is surprised to see him, and draws his gun to kill Alden, but Kit is

faster, and wounds Hicks, knocking him out. Kit tells them to get out of there, and he will try and stall any pursuers.

Saints from all over the area are flowing into Far West from the burnings and murderings of the night before. The Aldens have gone to "Aunt" Susan's. She joined the Church also, and Mr. Cuthers almost beat her to death. She left him, and lived in Kirtland with the Aldens for two years, and there married Lyman. Jacob and Hannah have also joined the Church, but were burned out of Davis County with the rest of the saints. Fear mounts as they hear about the Haun's Mill Massacre. Suddenly Kit appears in the door and warns John to flee, and Esther to hide, as Jed is looking for the family and aims to finish the job that was started the night before. Kit decoys him, and all are relieved when they see the militia coming down the street. John comes in from the shed where he's been hiding, and sees General Atchinson, a friend of his. Hopes are high until the General tells them he's just resigned because of the orders Governor Boggs has given--to drive the Mormons from the state, but if opposition is met, to exterminate them. Suddenly they see Jed and his men dragging Lindy away. He comes in to get Cilla, but the General prevents him from taking her, and rescues Lindy, threatening the men with a court martial.

The saints move on to Nauvoo, Illinois, and in six years have become strong in numbers and have built a beautiful city. Joseph Smith is not only their Prophet, but also the mayor of Nauvoo. Cilla has become a beautiful young woman, and is going East to care for her Grandfather who she hasn't seen since she was a little girl. Charlie doesn't want her to go, but her mind is made up. She feels he really isn't for her, and encourages Lindy to go after him.

She no sooner leaves than Kit arrives. He went back to Tennessee after the massacre, and while he was there he was baptized. Now he has come to Nauvoo to live, and is most anxious to see Cilla.

Trouble is afoot, though. The Expositor, a Gentile newspaper has been printing filth about the Prophet, and the city council has ordered it destroyed. John warns Bennett not to go through with it as he feels it is a trap for Brother Joseph. Bennett tries to stop them, but it is too late, and his worst fears are confirmed. There is a warrant out for Joseph's arrest, and Zeb and Jed are in town. John is the printer, and they have come to break his press, but Kit prevents it, and Jeb swears he'll kill him for it.

After much soul searching and counsel from those close to

him, Joseph goes to Carthage. The weeks pass, and Cilla is back and has brought Grandpa with her. Kit sees her and asks her to marry him and go West to build a new home. He has a feeling that the saints will be moving, especially since the Prophet has asked him to go out and scout the country. Cilla can hardly believe her ears. Why should they leave when they have so much here. Just then the news comes that the Prophet has been killed at Carthage. How can they go on? John reminds them that in the past they have been burned out and driven from their homes. Even though they have now killed their Prophet, they will never stop the Church, for the Lord God Himself is with them.

Kit and Cilla will be married, and will go West to build a home in a new land.

Idea Source For the Play

The Hales wanted to write another play based on church history. They did research on the Missouri period, and wrote it as a conclusion to Conversion.

THE GROOM SAID NO!

Manuscript Form: 1945 Play Number 6
 Published Form: 1945 Heuer Publishing Company Romantic Family
 Comedy

4 Men 7 Women

3 Acts

Setting: Cameron's Living room.

Time: At the close of World War II

Act I Two o'clock in the afternoon. Midsummer.

Act II Three days later. Eleven o'clock in the morning.

Act III Twenty minutes later.

Steve Cameron was injured in the war, and after treatment in a hospital has come home. Busy-body Mrs. Sorenson says that the hospital he was in was strictly for mental patients, and tries to advise them how to rehabilitate their son. They all think he's psychoneurotic and he gets a big kick out of it. That is, until he discovers that his mother and girlfriend, Clara Curtis, have made arrangements for their immediate marriage. In order to extricate himself from this situation, he decides to pretend that he has been a mental patient, and tells them that he has spells which occur without advance warning. This does throw a kink in their plans. To convince Clara and his mother of his "serious" condition, he pretends to have a relapse in their presence, and has them down behind the couch "shooting their machine guns at the enemy". Actually, Steve's problem is that he has fallen in love with Lt. Shirley Anderson, a navy nurse. So he tells them that the only way he can "recover" is to receive specialized nursing care, and suggests that they get his former nurse to come to their home, as she is the only one who understands how to take care of him. His nurse, of course, is Shirley. Clara consents to this arrangement on the condition that the nurse be permitted to stay just long enough to teach Clara how to take care of Steve herself.

Shirley arrives and goes along with Steve until Clara, who is starting to have doubts about his "condition", sends out wedding

invitations for a week from Friday. Shirley leaves, and Clara feels secure. He wouldn't dare call off the wedding now. After all, she's crocheted twelve table cloths, embroidered numerous articles, and even though she's gotten a little broad across the beam in the three years she's been waiting, marrying her is the least he can do to show his gratitude. The show-down between Steve and Clara comes, and she says she's still attractive to men, and she'll prove it. While she goes out to round up a man to "testify in her defense", Patty, Steve's sister, brings Shirley back and hides her upstairs. Mother is terribly upset, and tries to get Father to make Steve marry Clara. After all, she'll be the laughing stock of the town if they don't go through with it now. Father and Patty set her straight. They make her realize that it is her own feelings, not Steve's that she is looking after. Clara returns, dragging Ed Smith, a local chicken farmer, behind her to tell Steve what a good catch she is. Ed does a good job of selling; before the conversation is over he and Clara have made plans to be married next Friday. Shirley comes downstairs, and she and Steve plan their wedding and a honeymoon in the mountains.

Idea Source For the Play

The idea came from the war with the addition of one of Ruth's love stories in reverse.

The script was first submitted to Baker, but they turned it down, saying that the war was over and that no audience would be interested. Then Heuer bought it. "That came about in a strange way," Ruth remembered. "We lived practically next door to the Pasadena Playhouse trying to get into the movies through the Playhouse. Living in the apartment house was a young girl who attended the Playhouse whose mother was a maid for the Constance Hotel. One day while dusting a man's room she noticed a lot of scripts on the desk and so she left a note, 'Know playwrights, would you be interested in seeing their plays?' He said yes, and that is how we happened to sell Mr. Heuer our first play--The Groom Said No! His standard price was \$100 a play in those days, with no future royalties. For a period of five years The Groom Said No! was his best selling play. Of all our plays, I'm sure that this one has been produced the most, as Heuer sells to the small high schools. He did give us a bonus of \$100 one year. But I've always been grateful to him because you have to have your work bought to encourage you to keep going. Of course the church did that years ago, but we always felt we had to sell to a commercial company, and Mr. Heuer was the one who first bought our plays."

BEACON HILL
(Maelstrom)

Manuscript Form: 1945 Play Number 7

Published Form: Unpublished Drama

2 Acts

4 Men 10 Women

Setting: The country home of J.P. Wentworth, just outside of Boston.

Time: 1940's

Only portions of three scripts remain, and each is slightly different as far as story line. Basically, though, it is the story of a wealthy financier's son who comes home from the Pacific Theatre after the war, and brings a Phillipino wife with him. His parents had other plans. He was to have married Marion--a union that would have been profitable for both families. His family is very wealthy, proud, and extremely prejudiced. There is only one solution--they must get rid of his wife, Carmen, before she disgraces the family. Each day they put thyroid medicine in her tea, which gradually changes her personality. In a completely confused state, they plant the thought that it would be better for Clint, her husband, if she were no longer alive, and supply a gun for her. Clint knows something is wrong, and insists she go to the doctor. He has tried to start the car, but is unsuccessful. He comes into the room just as she pulls the trigger.

Idea Source For the Play

This was written the same time Along Came Charlie was written. An agent wanted Ruth to write a vehicle for a beautiful Philippinogirl who he was "madly in love with". He said she had the potential of Helen Hayes, but there was no play to star her in, and asked Ruth to supply that play. "I'd write during the day, and was very pregnant, and very nausiated at the time, and he would come every evening and pace back and forth and say 'Tear it up', and smoke a big black cigar, which made me even more nauseous. I finally finished it the day I went to the hospital. He sent word to me there

that Terry, the Phillipino girl, had eloped with another man and he never wanted to see her again." So ended that play. But from the idea that a person's personality could be changed through the use of medicine in tea, came the comedy Love Is For the Byrds.

ALONG CAME CHARLIE

Manuscript Form: 1945 Play Number 8

Published Form: 1946 Heuer Publishing Company, and Art Craft Play Co. Light romantic mystery

3 Acts

6 Men 4 Women

Setting: Fish Creek Dude Ranch, 25 miles from Jackson, Wyoming.
Dining room in Ma Williams' ranch house.

Time: Present

Act I Around twelve o'clock, noon, mid-August.

Act II Mid-afternoon, three days later.

Act III 8:30 that same evening.

Jane's mother has misgivings about Allen Mitchell, Jane's boyfriend. To separate them, she sends Jane to visit her Aunt Williams who owns a dude ranch in Wyoming. From the moment Jane arrives, Buck, the ranch foreman, and she lock horns. Gail and Bard, two crooked city-slickers, are also staying at the ranch. Gail overhears Charlie, an old miner, talking to Buck about Aspen Forks. Buck has been saving for years to buy this little valley. The small amount of gold that was once found there comes up during the conversation, and after Buck leaves, Gail tries to pry more information out of Old Charlie about the gold, but he's not about to tell her anything. She finally plays up to Pete, Aunt Williams' seventeen year old son, and gets him to take her on a "moonlight" ride up to Aspen Forks. Meanwhile, Bard makes a pass at Jane, but Buck comes to her rescue and puts him in his place.

Mr. Nibley, a wealthy Detroit financier, arrives in answer to a letter from his friend Mr. Dowd. Bard and Gail have planned this swindle well. They forged the letter to get Nibley to the ranch, and then plan to have Nibley ride out to Aspen Forks and let him "discover" some of the gold that they will plant, since they know that gold was once found there. Then they will swindle him out of over

twenty-five thousand dollars on the pretense of buying the land and then selling shares. Their scheme works beautifully. Nibley rides out to the valley, sees the gold nuggets and agrees to the deal.

Allen shows up, presumably to see Jane, but actually he was the one who arranged for Gail and Bard's lodging at the dude ranch and is in on the deal. Jane learns of the scheme and tells Buck. But while she is talking to him inside, Gail and Allen leave, making it look like she's mixed up in it too, and was supposed to detain Buck so they could get away and close the deal on the land in Jackson.

Later that evening as all are eating supper, along comes Charlie, the old prospector and bursts a few bubbles. He detects that the gold has been planted from a nugget that Jane has managed to get. It is the wrong type of gold for this part of the country. There never was any nugget type found in that area. Buck gets the papers and check back for Mr. Nibley, and Gail, Bard, and Allen leave quickly. When Mr. Nibley finds out how much Buck wants this valley, he wants Buck to have the deed and says he'll put up the down payment in exchange for some riding lessons and letting him come up once in a while and look for some more of the nuggets that Gail and Bard planted.

Everyone is happy--especially Jane and Buck, because we have the feeling that they are going to be lifetime partners and will be living in Aspen Forks in the not-too-distant future.

Idea Source For the Play

The plot is purely fictional. The setting was taken from a place where Ruth had been, Bailey's Lake. It is halfway between Jackson Hole and Star Valley, Wyoming. This play was written quickly out of necessity. It was just before Tanya was born, and the Hales didn't have quite enough money to meet the hospital bill. A play was the answer! In ten days the play was written, sent off to Heuer, and a check for \$100 was received, which was the amount that he usually paid.

WHAT DOTH IT PROFIT ?
(Maryella)

Manuscript Form: 1946 Play Number 9

Published Form: 1947 Mutual Improve- Early Mormon History
ment Association
First Place Winner of three act plays
in the Era MIA Centennial Playwriting
Contest.

3 Acts

7 Men 5 Women

Setting: Interior of a log cabin in a small settlement in Southern Utah.

Time: 1872-1874

Act I Noon, June 1872

Act II Scene 1 Evening, July 4, 1873.

Scene 2 Late afternoon, six months later.

Act III Scene 1 Afternoon, two months later.

Scene 2 Early morning, four weeks later.

After Salt Lake City, life in Southern Utah isn't exactly what Maryella had pictured. It is a hard life, but at first Rich helped her and was considerate. Lately all he has done is order her around. Now he won't even chop wood for the stove, so she put the dinner on raw as she had threatened to do. He and the two hired hands just go over to his mother's. Maryella resents it here more and more. Janey isn't too happy about the Barnetts either. She is supposed to marry Judd in a week, but rather run off than do so. She used to like him, but resented the way the "courtship" was handled. She and Pa were out planting squash and Judd jumped over the fence and told Pa he was thinking of marrying Janey, and wanted to ask him. He never asked her. And what made it worse was that Pa had Judd over to say he could have Janey if Judd would give him five more water shares. No, Judd thought that was too much--maybe three. Janey felt so humiliated being bargained for like cattle. But Judd isn't going to

change. He has always been greedy and self-centered. He runs the whole Barnett family--mother and two brothers. He has doubled their land in the past three years, but he wants all the land for as far as he can see. Unfortunately in the process of building his spread, he has become a Mormon in name only. He feels they all have to work on Sunday in order to get all that he wants done. Tithing, too, is out of the question. He can't afford it. When he received an offer to make quite a bit of money in freighting, he accepts, and volunteers Rich to go on the trail for six months. He figures the women, Mother, Maryella, and soon Janey, can do his share of the work. Maryella wants Rich at home. They are making a good living, and she sees what Judd is doing. He wants more and more wealth, no matter what the sacrifice, and she tells Rich if he leaves, she will go back to Salt Lake. But Rich is secretly afraid of Judd and decides to go.

In the next year there's a lot of talk about Maryella--a city slicker that just couldn't take it, and left her husband just because he wouldn't chop wood for her. Janey married Judd and has been miserable. He treats her like a slave, not a wife, especially when they find out that she cannot have children. The next fourth of July Maryella comes back. She has Rich's son, and has missed him terribly. He is due in, and she wants another chance to be a better wife. He returns, but with the news that he must go on to Iowa City because the other freighter quit. Not only Indian troubles, but more recently outlaw bands have been killing freighters and taking their cargo. Maryella asks him to stand up to Judd and make him go. After all, Rich has been on the route for a year now. He agrees and confronts Judd. Judd then orders Lemmy, his sixteen year old brother to go. Lemmy has stood up to Judd and has come to Janey's aid and defence, and this is Judd's way of punishing him. After they leave, Maryella suggests that if Rich leaves at four in the morning, Lemmy can't leave at five. She promises to stay and wait for him.

Six months later he has not returned, his wagons have been found burned, and everyone but Maryella knows he's been killed. Maryella decided to break away from Judd and he gave her fifty acres. She is a little suspicious, though, and her fears are confirmed when she learns that he gave her the land, but no water shares. He wants to drive her off, but she swears he'll never get her land. She works hard, and others help her as pay for her help nursing the sick in the valley. There has been a bad flood and Judd is buying up all the land he can from people who have been wiped out by the disaster. He is giving them just a fraction of what the land and water is worth, but they have no choice. Judd has also bought 500 steer. He had to mortgage his land to do it, but he has grain to sell next week. He's

held out, and now has a top price--enough to pay off most of his debts. A sudden thunder storm comes up, and lightning hits the grainery. The fire completely destroys the grain and his home. Judd is ruined. All he has is fifty-five acres where the house once stood.

For a month Maryella has been waiting anxiously, for an Indian had delivered a message--Rich is alive and is coming home! He arrives, still a little weak from his wounds, but so proud of what Maryella has done and that she did stay. But he can hardly believe what Judd has done to them, and vows to let him know just how he feels. Maryella tells him not to say a word. Judd enters, led by Janey. There is a change. He's blind from the fire and explosion in the grainery, but more than that, he's more human. The town has rebuilt his home and has helped him. He is now a humble man, and has brought something for Rich. He has sold all but five acres and has bought the deed for the water shares on his land. Maryella is taking in an Indian baby along with her own, and Judd tells Janey they can too. Now a true family will grow.

Idea Source For the Play

Ruth got the basic plot from doing research in the Huntington Library in California. They have underground vaults there, and they have many Mormon diaries. In one of these diaries, she found the story of Minerva Judd, one of the first three women to go into the Saint George area. They had been there just three days, and one of the women was killed. Minerva's first five babies died of simple ailments, such as measles. Interspersed in her diary was poetry that she had written. So from this diary grew Maryella, or What Doth It Profit.

For the MIA centennial in 1947, the Hales and their cast were invited by the General Board to tour with What Doth It Profit. They went up through Nevada, Utah, Idaho, and Wyoming. After the tour they went back to Glendale and opened the theatre with this play.

GREAT SCOTTS

Manuscript Form: 1947 Play Number 10

Published Form: 1947 Heuer Publishing Family Comedy
Company

3 Acts

5 Men 7 Women

Setting: The Albert Scott's living room in Snyderville, U.S.A.

Time: Present

Act I Scene 1 Mid-afternoon of a summer day.

 Scene 2 Next morning at 9:30.

Act II Scene 1 Shortly after 9:00 P.M., Saturday, a week later.

 Scene 2 Mid-afternoon, six days later.

Act III 11:00 A.M. the following Sunday.

Seventeen year old "glamour experts" Marian Scott and Clair Roberts have found their life's work. They want to go to New York and open a glamour salon and get out of their small-town rut! They want to put their theories into practice, so they ask Marian's cousin, Natalie, over. Natalie is suspicious since their families haven't spoken to each other for seven years because of a silly argument over their mothers' cooking. She also feels Marian and Clair have a bad case of conceit. Curiosity gets the best of her, though, and she comes over only to find herself criticized. They say she's too tan, too athletic, and not glamorous enough. She is defensive--until her tennis date, Phil comes to pick her up, and through some "feminine glamour tricks", Marian ends up with a date for the dance. Clair leaves with a jar of freckle-bleaching cream and a desire to be glamorous. The next day the results are obvious--a puffy, blotchy face. Aunt Edna storms over and after some awkward pauses, the silence is broken. Julia learns what has been going on, and why Natalie's face is so swollen. Grandma is on her way for a visit, so the conference is broken up and Julia leaves for the grocery store.

Natalie and Clair come over when the coast is clear. They give her some more pointers like "don't grimace when you're on the tennis court", "let your hair be loose", and finally "you'd be smashing if you were a blonde!" After hearing Marian tell Darrel that they're through and that she's after Phil, Nat is willing to try anything. They are all ready to apply the bleach when Grandma arrives and stops them and also tells Nat that she'll teach her how to get her man! Grandma gives Marian some pointers, and she finally gets the idea. Even though Marian is going to the dance with Phil, he notices how pretty Nat is in her formal and with her hair loose and long. Before Phil leaves, Nat has asked him over for some of her homemade biscuits the next morning. He is impressed the next day by her cullinary skill, although we suspect Grandma had a little something to do with it.

The next Saturday finds Marian trying to bake a cake, which winds up all over the stove. She and Phil go up the canyon on a picnic, but not on his new motor-bike as he had planned, because Jenny, Natalie's little sister drove a nail in his tire trying to prevent the date. He takes the car and Phil suspects Nat's behind it and cancels a date for next Sunday with her. As Sunday rolls around, both families are preparing a going away dinner for Grandma. To get the two families together, she fakes a heart attack and it works. At least until they find Marian has had a slight accident on a motorcycle. She isn't hurt, but it seems she was afraid of riding one, so when Abner came over to give Nat a ride, she suggested Marian go to get in practice for her date with Phil. As they rounded a corner she put her arms around Abner's neck and it flustered him so that he lost his balance, and down they went. Darrel rushes over when he thinks Marian might be hurt and decides she should be pampered and looked after, which she likes. Phil, on the other hand, decides he likes the out-doors, less fragile type, and Natalie fits the bill. So the two girls have guys that appreciate their individual type of "glamour" and the two families are on good terms again.

Idea Source For the Play

No traceable source.

HONEY OF A PEACH
(Bobby-Sox Orchid)

Manuscript Form: 1947 Play Number 11

Published Form: 1947 Art Craft Play Family Comedy
Company

1 Act

3 Men 6 Women

Setting: Robinson's living room.

Time: Eight o'clock on a Spring evening. Present.

Bonnie, who is still in junior high, was asked to the prom by senior Parker Woods. Unfortunately, Mom and older sister Linda think that she is too young, and Bonnie is furious. The night of the prom Bonnie and her girlfriend, Babs, are making campaign posters for the upcoming student body elections. Bonnie is running for President. She also considers the feasibility of campaigning for one-child families, as parents are always unfair to all but the eldest child.

Sally, another friend drops by and they convince her to go try on her sister's formal, and when she comes down they all agree she looks more grown up than Linda will.

An orchid is delivered for Linda by her date's sister and she tells Bonnie to tell Linda that Bart will pick her up a little earlier so they can meet the couple they are going to double with. No sooner has she left than Susie flies in, and warns them not to let Linda wear the orchid to the dance. Apparently someone had stolen ten of them from a florist and sold them. The police are picking up all the couples with orchids and are taking them down for questioning to get to the bottom of the theft. Parker drops by and sees Bonnie in the formal and figures she's lied to him and is going to the prom after all. Linda returns and is upset that Bonnie has on her dress and orchid, and Parker realizes his mistake. Bart, Linda's date, arrives just a bit ahead of the detective and learns about the "hot" flower. When the detective arrives, Bonnie says the flower was for her and leaves with Parker to go to the station so Linda can go to the dance. Linda asks the detective to hurry and let Bonnie and Parker go because going to the prom really means a lot. With a wink she tells Bonnie that she'll see her at the dance.

Idea Source For the Play

No traceable source.

MELODY JONES

Manuscript Form: 1947 Play Number 12

Published Form: 1949 Samuel French, Inc. Family Comedy

3 Acts

6 Men 7 Women + Extras

Setting: Living room of the Jones family, somewhere in midwestern United States.

Time: Present (1947)

Act I A Saturday morning in Spring.

Act II Four days later, evening.

Act III Seven-thirty, the following evening.

Melody is an enthusiastic, energetic, impulsive, and melodramatic teenager. She loves the out-of-doors and horseback rides up the canyon in the Spring to look for dogtooth violets. She's very special to her family, not only because she is a joy to them, but because she was sent to them in a special way. Unfortunately they don't know how to tell her she's adopted, especially with the stigma that is attached to such a child. But the rest of the town knows.

Gary is back, and Melody can hardly wait to see him. Then Elaine, Melody's conceited cousin, comes over and informs her that she has a date to the movies with Gary. Melody's plans are ruined! Leon, Melody's brother, is the studious, anti-girl type. Bruce, one of his friends, comes over for some help, and Melody traps him into taking her to the movies. Dad finds out and says she can't go, but she sneaks out anyway to meet Bruce.

After four days, Melody is still completely depressed! Her Dad went down to the show Saturday and bodily dragged her home, and of course Gary and Elaine were right behind them. She's sure she made an impression, but not the one she wanted. Her Mother wants to cheer her up and has arranged a surprise party. Jennifer comes over to try and get Mel out of her grubbies and out of the house. Mel finally goes to the store with her, but in her grubbies. While

they're gone "the group" arrives and hides. When Mel returns, she is surprised all right, and embarrassed to death. Gary is there, and she changes and puts on some make-up. Kenneth, a very capitalistic, horned-rimmed, walking encyclopedia asks her to the prom. She grudgingly accepts, since Elaine has said that she is going with Gary. When Mel and Gary are alone, he says that he never asked Elaine, that she read into his remark what she wanted to hear. Later Elaine tells Gary that she was just trying to protect him from Mel. After all, he wouldn't want to date a girl like "that". Mel comes in, and with Elaine egging Francie on, they tell her that she's a little "wierd", probably because she's adopted. Mel is crushed, and leaves the house in tears.

By 7:30 the next evening, there is still no word from her. Jennifer found a note in their guest house that said she had spent the night there, and not to worry about her. Kenneth posted a reward for her on the lost and found bulletin board at school, and Gary took off on horseback up the canyon looking for her.

Finally Kathy, Mel's twenty year old 4H advisor, brings her home. She had been talking with her all day. Mel realizes her parents love her and that she isn't "second rate" because she's adopted. She hurries upstairs to change while Gary matches Kenneth and Jennifer up for the prom. Stretch even asks Elaine after she apologized to the class for hurting Mel. So Mel and Gary go off to the prom, and Leon and Kathy have discovered each other -- maybe he won't turn out to be such a woman-hater after all.

Idea Source For the Play

This, in many ways is Ruth's own story. Ruth found out she was adopted when she was eighteen, but she made Mel a little younger. The feelings and emotions are based on how she felt when she found out she was adopted. Ruth's nonconformity and feelings towards her parents are reflected in Melody.

This play has been the one that has brought in the royalties over the years. The children would always be so excited for that check to come each February so they could see how long they could go on a vacation.

Melody Jones, purchased by Samuel French, has been the Hales most remunerative play having been produced by hundreds of high schools throughout America, and was also nationally shown on Kraft Television.

HOPPSVILLE HOLIDAY
(Love's A Poppin')

Manuscript Form: 1948 Play Number 13

Published Form: 1950 Row-Peterson Comedy

3 Acts

9 Men 5 Women

Setting: Elizabeth Parker's living room in Hoppsville

Time: Present (1950)

Act I Mid-afternoon, 5 days before July 4th.

Act II Scene 1 Mid-afternoon, 4 days later.

Scene 2 9:30 that evening.

Act III Early next morning, Fourth of July.

Connie and Liz go on a holiday for a week to Aunt Elizabeth's. Her aunt has planned gardening, canning, quilting, and a date with her son Lester and his friend Albert for the two girls. But the girls have other ideas as to what fun is. They came down to date the Hoppsville football team. Liz feels Connie has been over-protected by her society mother and can really blossom if given the chance. Most of the time is spent trying to sneak around Aunt Elizabeth and Mrs. Nosscomb, her busy-body neighbor, to arrange dates. Connie manages to sneak away from them all to meet Thumper. She leaves a note saying she'll be home by 12:00, but he switches notes and his says they have gone to get married. The police are out in force to look for her, and in the course of events Lester gets put in jail for stealing the sheriff's Model A. Connie's mother flies in and the pieces fall into place. It was Thumper's idea to elope and at the gas station Connie ran away and started walking back and Albert picked her up and brought her back. Lester is acquitted. He thought he was borrowing Albert's dark blue Model A, but he was really in the sheriff's. Connie leaves with her mother and thinks more of Lester. Liz stays for one more day and has a date with Albert for the big Fourth of July dance.

Aunt Elizabeth swears she'll never have those two boy-crazy girls down again.

Idea Source For the Play

The idea and most of the incidents came from Ruth's summer in Grantsville, Utah. It was 1925, and she was 16. She stayed at her Aunt Ethel's, and shocked her poor aunt in more ways than one, like having a one-piece bathing suit. Aunt Ethel wrote her mother and wanted her to put a ruffle on the bottom.

FOREVER AND EVER

Manuscript Form: 1949 Play Number 14
 Published Form: Unpublished Mormon Themes:
 Eternal Love
 3 Acts
 8 Men 4 Women
 Setting: Pre-existence, Solomon Islands, Post-mortal existence.
 Time: 1917-1943

Prologue Heaven, pre-existence. Time corresponding with earth date 1917 A. D.

Act I Somewhere in the Solomon Islands. Interior of a crude lumber building serving as a small, temporary hospital. 3:40 A. M., Summer, 1943.

Act II Other side of the island. Exterior set. Open-faced tent on the right. 10:30 A. M., six days later.

Act III Same. Following morning around 5 A. M.

Epilogue Heaven, corresponding with earth date 1943 A. D.

It is the day Noel (Lt. Denny Merrill) and Celeste (Lt. Leigh Lindsey) are to leave to begin their mortal existence. The day before they have fallen very deeply in love, and as the trump sounds for Noel, he tells her that not only will they find themselves on earth, but they will also find each other, for their love is and will be eternal.

On earth Denny is in the air force and a war ace with 26 Japanese planes to his credit. On the last mission he was shot down and was in the water for eight or nine hours. After rescue he was put in the hospital for recuperation. They are short of medical personnel, and Lt. Jeff Taylor's wife, Cathie, a nurse, manages to get a transfer to the Islands. So many planes have been shot down, Jeff is really concerned, but is also thrilled to see Cathie after eight months of

separation. Leigh Lindsey, another nurse and friend of Cathie, has come with her. When Leigh and Denny see each other, there is something very familiar. Suddenly the report comes in that Japanese planes are coming over, and Denny feels he's needed. The doctor is afraid he's not up to it, but he goes anyway, feeling he has all the strength now that he needs.

Six days later Cathie and Leigh are on the other side of the island trying to fight a strange disease that has reached a near epidemic proportion with the natives. They just don't respond to treatment. Jeff and Denny land and bring word that Dr. Pirman has been killed by a sniper. When Denny and Leigh are alone, he asks her to marry him the next morning and she accepts. Suddenly a shot is heard. A Japanese sniper has been killed as he was trying to break into camp. Leigh asks that his personal effects be brought to her. Sure enough, she finds some vermilion mites on a tobacco can. They carry Rickettsia Tsutsugamuchi--Japanese River Fever, a sickness not usually found in the Solomons. They feel the Japanese have planted it. Now they know the disease they are fighting. Denny leaves to fly to another base to get the supplies and serum Leigh needs and also to find another doctor. However, he promises to be back early in the morning so they can be married.

By 5:00 A.M. the next morning Cathie is delirious with a high fever. Leigh knows if it does not break soon she will die. Denny and the doctor should be arriving any minute, but she fears not soon enough to save Cathie. There is one chance--a plant that grows by the edge of the swamp. She saw her father use it in the Phillipines to reduce fever, and she goes into the jungle to get it. The plane lands and the doctor gives Cathie the injection she needs. Shots are heard in the jungle and Olly rushes in after Leigh and the Sarge who has gone with her to get the plant. Leigh has been killed by a sniper. The Sarge shot him, but was also killed. She is laid on a cot and covered. Denny enters and supposes she's asleep, but soon discovers his bride-to-be has been taken. Tenderly he slips a wedding ring on her finger, confident that he will have her eternally.

In heaven Sarge brings Celeste (Leigh) the news that Noel (Denny) has arrived. When he enters, they know that they were right on earth--they had met before and had loved before. Now they are ready to progress on--together, eternally in this wonderful sphere, and Denny wonders why they weep on earth when one leaves.

Idea Source For the Play

The Hales started writing this during the war, and the Solomon Islands were prominent in the news. Take the theme of war and death, put it in the Solomon Islands, and use the basic idea from Added Upon, and you have Forever and Ever. Ruth also had done some reading about witchcraft in the islands, and put some of that in, but there wasn't enough for a sub-plot, and what was put in never was resolved.

NICKIE THE MOUSE
(Seventeen Is Awfully Young)

Manuscript Form: 1949 Play Number 15

Published Form: 1949 Heuer Publishing Family Comedy
Company

3 Acts

5 Men 6 Women

Setting: Eliot's living room in Riverville, a small town in the United States.

Time: Present

Act I Scene 1 Four in the afternoon, early September.

Scene 2 The following Saturday.

Act II Saturday evening, October 31st, 2 months later.

Act III Scene 1 Late Thursday afternoon the following Spring.

Scene 2 That evening, 10:30 P.M.

The Eliots have moved from a large city, Rosstown, to Riverville, a small, mid-western city. Jan, a senior in high school, is beautiful, spoiled, and conceited. She was very popular in her former school, and thinks this hick town is for the birds. Nickie, the mouse, as she was known at her former school, is a junior in high school and not as much plain as just completely lacking in self-confidence. Miss Tillby, the young speech teacher who lives near them, takes a special interest in Nickie and resolves to help her. Ruth, "Goofer" (the football hero), and Jack (brain + braun) drop over to meet Jan and invite her on a corn roast with the gang. Nickie is there and someone invites her along too--but they are relieved when her mother asks her to stay and help around the house. Next time Jan can help and she can go.

Next Saturday Albert, the thirteen year old in the family, is putting away books with his friend Thaddeus, but manages to con

Nickie into doing it so they can build a fort. Caroline, one of her friends, helps her and Nickie finds out that she lost fifty pounds with Miss Tilby's help. "The group" barges in to pick up Jan to go swimming. Nickie puts some of Miss Tilby's coaching into action, and impresses Jack and builds Goofer's ego. In fact, she is invited to go along, but mother needs her, and after all, Jan has had this date for a week. Miss Tilby gives her the key to her problem--she not only needs to be charming and attractive, but needs to have some spunk!

Two months elapse, and Nickie is coming out of her shell. In fact, she has her dream date with Jack. They are going to Alice's Halloween party, but Jan just expects him to take her. Whitcomb arrives and has been bribed by Jack to take Jan out, but he'd rather date Nickie. Then Goofer drops by, assuming he'll take Nickie, since they have been dating. Nickie does not want to hurt their feelings, and suddenly isn't "feeling well". Jack arrives and Jan gloms onto him. Now Nickie is really sick, and she asks them all to leave and she is left alone to nurse her feelings.

By spring the tables have been turned, much to Jan's amazement and chagrin, and now she is playing second fiddle to Nickie. Nickie is dating a lot, and has had the lead in the school play. To top that off, she won the chance to represent the girls at the Information Contest, and Jan came in second. It is the first time a junior has ever represented the school, and Jack is her teammate. Jan is so jealous she can hardly see straight, and she gets an idea when Whitcomb drops by on his way home from the drugstore with some cough syrup for his mom, and says that she once took a slight overdose and was really dizzy and sick. When the gang comes over, she puts a tablespoon of the medicine into the punch that she gives Nickie. It works. Jack and Miss Tilby come by and Nickie is so dizzy that she can't walk straight. Jan is to go in her place and she even wears Nickie's new dress. When Whitcomb leaves, Mom hands him the bottle of medicine and notices that it is not full and the cap is loose. He comments that his mom gets the way Nickie is when she takes too much of that cough syrup. Mother quickly guesses what happened, and calls the doctor and he tells her an antidote. Nickie participates in the contest and they win.

To celebrate, the school calls a dance in Jack and Nickie's honor. Jan assumes she's going with Jack and Goofer assumes he's going with Nickie. Jack tells Jan he's not taking her, but someone he's wanted to go out with for a long time. Nickie tells Goofer she doesn't want to go steady, that seventeen is awfully young for that. Jack asks Nickie and they go. Mom has deduced what happened and

also realizes how unfair she and the others have been to Nickie and makes Jan take the babysitting job she promised Nickie for. Jan also realizes that she hasn't been the kind of person, or sister, that she should be, and the gang all agree to come over and see her after the dance and help her babysit.

Idea Source For the Play

No traceable source.

THERE'LL COME A DAY
(Stars In Their Eyes)

Manuscript Form:	1949	Play Number 16
Published Form:	1949 Heuer Publishing Company	Romantic Family Comedy

3 Acts

7 Men 8 Women

Music: (Added in production--not in the published script) Original songs by Dan Williams: "Wait a Minute Baby", "Show Business"; Songs by Michael Lynch: "I'm Nobody's Fool But Mine", "Julie", "Giant Step"
Dance numbers

Setting: The Kelton's upstairs apartment.

Time: 1944

Act I Early Afternoon in autumn.

Act II Afternoon, six months later.

Act III 10:30 the next morning.

The Keltons have moved from Rainbow Falls to Hollywood in hopes of getting that "big break" in the movies. They have "stars in their eyes" at first--but then realize the hardships, work, and disappointments that are involved. There is a housing shortage, and they feel lucky to have a roof over their heads--even though they share it with four other families, and there always seems to be mass confusion--especially around the commonly shared bathroom that is right off their living room. Papa Kelton is employed as a milkman while waiting for his big chance in the movies. Mama Kelton is a prolific playwright, in the midst of the turmoil created by her three daughters. Beatrice has the theatrical bug and "emotes" around the house. Lindy is a built-in noise machine, and Julie seems to be the only level-headed one in the bunch.

Papa has various bit parts, for which he has to pay for the opportunity to act, and has numerous interviews that lead nowhere.

Finally they decide to produce one of Mama's plays and rent a theatre in Hollywood. They get the production off, but it is far from a smashing success. They finally decide that it would be best to return to Rainbow Falls where Papa is convinced that he can really make a killing on his new invention--Burpless Baby Bottles.

Intersperced are incidents such as a constantly over-flowing ice pan that drips into the MacDoughee's room beneath, the health inspectors who want to condemn the property, an encyclopedia salesman that just won't quit, and Gertie, the wrestling teenager who is out to prove women are tougher than men. Romance also enters in with Kenny, a drama student who is also waiting for his "break". He dates Julie. It is short lived, however, when she always ends up footing the bills so he can be "seen". Then there is Bill, a plumber who is working his way through college and is studying to be an engineer. He and Julie fall in love and she discovers she wants a husband and an orderly house instead of the Hollywood rat-race, and turns down a part in a motion picture. Dad finally gets a good offer too, but he decides it really isn't what he wants, and so it's "Rainbow Falls-- here we come".

Idea Source For the Play

This is the Hales' story. They took the setting from a horrible little flat that they had to take when they moved to Pasadena. They paid \$35 rent. It was so hard to get a house then. The war was on, and they had five children. After the lease was signed, the landlord informed them that their bathroom was the only one in the house, and was used by the families that lived downstairs. They had to go between the kitchen and the living room, and it seemed someone was always ducking under her arms with a towel as she carried dinner into the other room. They lived there from 1943 to 1945, and over fifty percent of the events in the play happened to them while in this apartment. Nate did work as a milkman in the morning so he could go to interviews and rehearsals in the afternoons and evenings. And of course the prolific playwright is Ruth!

DUDE RANCH
(Way Out West)

Manuscript Form: 1950 Play Number 17

Published Form: Unpublished Musical Comedy
(Musical version of
Along Came Charlie)

3 Acts

6 Men 4 Women Chorus: 4-7 Cowgirls, 4-7 Cowboys

Original Music: by Jonathan Troy, Irving Hamilton

Lyrics by: Jonathan Troy, Irvin Hamilton, Madge Blake and Ruth Hale

Setting: Fish Creek Dude Ranch, 25 miles from Jackson, Wyoming.
Dining room in Ma Williams' ranch house.

Time: Present

Act I Mid-morning, late June.

Act II Following day, around noon.

Act III Later that day, toward evening

Musical Numbers

Act I * "It's a Wonderful Day"
"I've Fallen For a Guy" Rocky
"Yip-ee-i-de-do" Charlie
"A Lonesome Cowboy, Am I" Buck
"You're The Kind of a Man" Buck and Melanie
"Klickety Klickety Klack" Gail and Stick
"Smile, Brother Smile" Quartet

Act II ** "It's a Wonderful Day"
"My Ridin' Days Are Over" Nibley
Can Can Dance Cowgirls

*Added in Production

**Deleted in Production

- *"It's New, It's Marvelous" Mel
 **"For Winter Has Gone" Melanie
 "Don't Brag About What You Own" ... Ma and Quartet
 "My Valley of Dreams"..... Buck
- Act III "Our Jackson Hole, Your Home" All
 Indian Dance Charlie
 **"My Kind of Man" Melanie and Buck
 *"There Was a Dude"
 *"It's New, It's Marvelous" Reprise
 "There's a Sucker Born Every Minute".. All and Gail
 "I'm So Much in Love"Stick and Rocky
 **"Prize Cook" All and Ma
 Square Dance
 *"There Was a Dude" Reprise.....
 "My Valley of Dreams" Reprise Buck

Story line is the same as Along Came Charlie.

Idea Source For the Play

In 1949, westerns, especially westerns with music were the vogue. Used Along Came Charlie with a few chorus name changes. Jonathan Troy, Irving Hamilton, Madge Blake and Ruth wrote the music and lyrics to make it a musical.

With this play they really started seeing sold-out houses. First time the theatre turned people away.

HERE WE GO AGAIN

Manuscript Form: 1950

Play Number 18

Published Form: Unpublished

Romantic Family
Comedy

3 Acts

5 Men 7 Women

Setting: Living room of the Norvell home. A small town in western
United States.

Time: Present

Act I Ten o'clock in the morning, July.

Act II 8:30 P.M., July 10th.

Act III 11:30 P.M. that same night.

Carol hasn't been home in a year, and when she arrives, she's not alone. Cliff Oedman, her fiancé and prominent dress designer, has driven her out in his swanky car, and they are the talk of the town. She is an artist, and he has not only asked her to marry him, but is also going to show her work to an influential promoter in San Francisco. Everything seems to be fine, until she discovers there are many interests that they do not share--such as dances, rodeos, and horses. "Kicker", one of the guys Carol dated in college, drops by. He wants to marry her too--then there is Bill, her former sweetheart. Jackie, her teenage sister sees the problem and swings into action. She feels if Carol has some competition, she'll see she really doesn't love Cliff.

Mary, a border in the home, returns early and Jackie asks her to flirt with Bill and Kicker. She'll keep Carol from leaving for Vegas to get married by going to the dance with Ed, a no good roustabout. Her plan works. Carol is far too worried about Jackie dating Ed to leave.

Jackie gets back home and douses herself in alcohol and acts like she's drunk. Then Bill calls and acts like old Ed Johnson and tells Carol that Jackie and Ed cut down his clothesline. She feels responsible. She is also upset that Bill and Kicker are paying so much attention to Mary. Father realizes Carol hates to be pushed,

so he is helpful and carries her clothes out to the car so they can leave for Vegas, saying that they'd never dream of interfering with her marriage. They'd hate to choose the wrong man and be blamed for it. Suddenly she realizes she doesn't love Cliff. It has been Bill all along. But he hadn't written her since she sent a clipping of Kicker making a touchdown. Jackie also had a hand in it. She told Bill that Carol was going steady with Kicker. Kicker clears that up. Carol would date him occasionally, but she was so crazy about this Bill character that he knew he didn't have a chance.

Bill and Carol are back together and she realizes this is what she wanted all along. Kicker thinks Mary has definite possibilities, and she likes him too. But Bob, her boyfriend poses a problem. Jackie is sure Mary really doesn't love Bob--so if she can just... and so, here we go again!

Idea Source For the Play

No traceable source. Ruth just felt that she must keep writing.

A YOUNG GIRL'S FANCY

Manuscript Form: 1950 Play Number 19

Published Form: Unpublished Family Comedy

3 Acts

4 Men 4 Women (Program lists 8 Men 7 Women)

Setting: Living room of the Jones' residence somewhere in the mid-west.

Time: Present

Act I Late afternoon, Summer.

Act II About 4:30 the following afternoon.

Act III Five o'clock the next afternoon. (Missing in script)

Eighteen year old Melody has a mind of her own, especially when it comes to boyfriends. Both her parents and Gary's are upset with her behavior at the dance the preceding night. She went with Gary and came home with Bill Boddle. Not only do her parents feel she was rude, but they strongly disapprove of Bill. She tries to explain her side--that Gary was being overly possessive and would not let her dance with Bill. To avoid a fight she left with Bill. Father has to mail some letters, and while they are gone, Bill comes over. He's really infatuated with her and even asks her to run away with him and get married. Her parents return and they meet Bill. Father forbids her to date him, but she defies him and says she'll be back at midnight. If the door is open she'll stay, if not, she'll get married.

The next day Father has a plan. He's invited the Boddles over for dinner to get acquainted. Leon's college roommate, Cody, calls and drops by. He's from Wyoming and a real charmer. He asks Mel to go out, but she informs him that she already has a date.

Mrs. Boddle shows up, and Mel starts to see Bill for the first time. Mr. Boddle couldn't come. He went out to the bar to celebrate the invitation and hasn't staggered home yet. Mel also learns that if she married Bill, she'd be living at his parents home along with his

older brother, wife and kids. Mrs. Boddle says the men aren't much for working--prefer to drink and sleep. Bill arrives and is upset that his mother is there, and shoos her out quickly. Melody tells him off--not because of what his mother said, but because he treated her so curtly, and makes it clear she does not want to see him again.

Cody has invited Leon and Kathy to the ranch for the weekend, but they can't find a date for him. Mel lets him know she's now free, and all four leave for a weekend of fun on the ranch.

Idea Source For the Play

This was to have been a sequel to Melody Jones because it had been so popular. (Melody was older in this play.) But sequels usually aren't as good as the original, and in Ruth's opinion this wasn't either. Much of the material was used in Love Comes in Many Colors.

This play taught Ruth a lesson too--you don't put a four year old in a play. One night the leading lady forgot her lines, and Tanny, then four, couldn't remember hers. She broke out in a cold sweat, and came off the stage and refused to go back on--and didn't for three years.

(Manuscript I have only has two acts, and eight characters, while the printed program I have from their production has three acts and fifteen characters.)

FATHER BE CALM
(Temper, Temper)

Manuscript Form: 1951 Play Number 20

Published Form: 1951 Art Craft Play Co. Family Comedy

3 Acts

8 Men 5 Women

Setting: The Hamilton's living room, Northridge, U.S.A.

Time: Present

Act I A Spring evening, shortly after 8:30 P.M.

Act II Scene 1 Ten minutes later.

Scene 2 A week later, about 9:00 P.M.

Act III The following evening at 9:45 P.M.

It's the night of the Sadie Hawkins Dance, and sixteen year old Dick can't have the car. Last time he used it he parked on a hill to feed popcorn to some chickens and it rolled down the hill and crashed. Red couldn't get a car either and the girls can't walk in their heels all the way to the school gym. Bert, Marilyn's twenty-two year old boyfriend, comes over and he has a car just like theirs, only his is in better shape. Marilyn and he listen to records and then he asks if she'd like to go to the high school dance. But when he looks in the driveway, his car is gone. He left the keys in the ignition and he is sure it has been stolen and calls the police. Dad thinks he knows who the culprit is and heads on down to the gym after Dick, but a policeman has already picked up the two couples. After mass confusion, Bert finds out what has happened and drops the charges. Dick is about to leave for the dance, but Dad informs him the only place he's going is to bed.

The next week he is to help out in a booth at the Exposition. His teacher, Miss Alder, comes over to get permission for him to help. Father gives his permission, but then discovers that Dick is not in his room. To find out when he comes in, father places a tub on a chair just inside the front door. Dick misses it, and Burt, who

Dick has brought back to try and patch things up with Marilyn, takes a nose-dive. He's convinced the family is nuts and quickly leaves. Dad informs Dick that he can go to the Exposition, but will be grounded for two months.

It is the next evening, and Dick was to be back home by 7:30, but by 9:45 he still hasn't appeared. To make things worse, Miss Alder calls and says he hasn't been to the Exposition Building, but had been seen at the carnival. Finally Dick returns and we find out what has happened. He saw a new sports car that they were giving away at the carnival and by 9:30 he had used every scrap of ingenuity to buy, earn, or beg ticket stubs. He has collected 321, but had to leave before the drawing. Just as Dick is being told that he is grounded until Christmas, Junior enters and complains that the program he was listening to was being interrupted for someone to read a lot of silly numbers. Everyone scrambles to sort out the stubs, and sure enough, he has the lucky stub for the new car! All is forgiven. He gets the old car, and Marilyn and Bert get back together.

Idea Source For the Play

No traceable source.

JUDY'S HOLIDAY

Manuscript Form: 1951 Play Number 21

Published Form: Unpublished Mystery
Children's Play

3 Acts

5 Men 6 Women

Setting: Backyard of Grandpa Austin's ranch house in Wyoming

Time: Present

Act I Middle of summer.

Act II Scene 1 Afternoon, four days later.

Scene 2 Dusk that night.

Act III Early next morning.

The Lindsay children, Billy, 12, Judy, 10, Dodo, 8, and "Little Bits", 5, are all visiting Grandma and Grandpa Austin for two weeks. They are really excited, for there are so many new things to do on a ranch. They climb haystacks, dress-up pigs, have picnics, and chase chickens. Jennifer Davis, 9, is staying with the Tanners just up the road. Her father left when she was small and her mother is about to get married to Mr. Donaldson, a wealthy businessman. However, Mrs. Davis doesn't want him to know about Jennifer until after the wedding. Jennifer has been terribly lonesome--until she spots Dodo playing, and they become fast friends.

Unknown to Grandpa, uranium has been discovered on his property. Mr. Ward and Mr. Davis have found out, though, and come up to offer \$25,000 to Grandpa for the farm. They find out that the farm is not for sale, but this doesn't stop Ward. He tells Davis that there are other ways of "convincing" Mr. Austin to sell.

A few days later Ward and Davis steal five of the Austins' cows, and when that doesn't do the trick, Ward poisons the spring, killing four more. Davis is starting to have second thoughts, especially when he recognizes his daughter Jennifer.

Grandpa is mad, but doesn't suspect Ward when he comes

back and offers to help them. He helps get the dead cattle moved and helps Pete, their cowhand put a fence around the spring, all the while scouting out a good place to start a fire that night. Davis has had enough, but Ward threatens to harm Jennifer if he doesn't go through with it.

That evening the children are going to sleep out. Billy and Judy plan to bed down in the hay stacks, and Jennifer and Dodo are going to sleep by the house. Ward slips down by the barn to start a fire in the stacks, and Davis tries to stop him. Ward shoots him in the shoulder, and leaves. Davis helps Judy, Billy and Grandpa put the fire out. Meanwhile Ward goes back to the house and grabs Dodo, thinking she is Jennifer.

They search all night for her, but all that is found is Ward's empty car in the creek. Judy is missing too, along with Bess, their horse.

Early next morning the horse is found, but no girls. Soon Judy and Dodo come straggling back. Judy had taken Bess to find Dodo--and she did. Ward had tied her up in an old cabin up the canyon. Judy found her, but Bess broke away and they had to walk back.

Mrs. Davis arrives and Jennifer is thrilled, but she is even happier when she finds out that her mommy didn't marry Mr. Donaldson because he didn't like children. To top it off, she finds out that Mr. Davis is her daddy and he and her mother are going to be together again. Now she'll have a real family, though they may have to wait a little while till he is released from custody.

Ward is found and Grandpa learns he has \$100,000 worth of uranium on his land. It looks like Jennifer will be around when Dodo comes to visit each summer, too, because Grandpa wants Mr. Davis to help him truck the ore out after his release. Judy's parents arrive, and so ends an exciting holiday.

Idea Source For the Play

No traceable source. For two years the Hales had a childrens' theatre, and it was written so they would have some material to produce.

PRELUDE TO LOVE

Manuscript Form: 1951 Play Number 22

Published Form: 1955 Mutual Improvement Association Romantic Family Comedy
 First Prize Class A 1955
 MIA Playwriting Competition

3 Acts

4 Men 6 Women

Piano Music: None original

Setting: Clement's parlor in a small mid-western town.

Time: 1908

Act I Afternoon, late Spring.

Act II Evening, fourteen months later.

Act III Following evening, 8:30 P.M.

Musical Numbers

Various classical piano pieces throughout the play.

Lillian Clement is a very accomplished pianist, even though nobody but her father appreciates and encourages her talent. Mother wants her to marry and settle down close to home like all the other girls her age. But that is the problem--she's not like all the other girls. She has her music, and it needs expression. So when Professor Van Betke, her teacher, brings Dr. Paul Walkerman, a music critic and teacher to hear her, she is delighted. She is overjoyed when he invites her to come with him to Boston and study for a year. He feels that by then she'll be ready for a concert in Carnegie Hall. She is thrilled and so is her father. The rest of the family can see no reason for her to go, but will not stand in her way. Ray has bought some land and wants to marry Lillian. He tries to understand when she decides to leave, and agrees to wait a year for her.

Fourteen months later she returns and the family relive her debut in Carnegie Hall. She puts on her concert dress and presents her program. In walks Ray, and Lillian is delighted. Paul arrives and tells her that she has been offered the guest spot with the New York Philharmonic Orchestra. The concert is in two weeks, so she'll have to leave soon. Ray leaves and she starts to wonder if she should go. As the time draws close to departure, the professor comes over to see her, and Ray is there. Paul arrives and the professor tells him that she is going to stay, because here she will be happy. Paul tells her he loves her and he has planned a European tour for them, but she declines his offers. Ray is what she wants and realizes that her music is important to both of them, and it will also be important to their children.

Idea Source For the Play

Prelude To Love was written especially for Perlyne Crowley. Ruth noticed how beautifully she played the organ in church, and what a striking classic profile she had. Ruth put the setting around the turn of the century because she loves that period. Ruth was born in 1908, so this era was the period in which Ruth grew up, and the flavor was easy for her to capture from her childhood memories. Also, they had just fallen heir to some beautiful costumes of this period from James Niel and Edith Chapman. Add these all together, and you come up with Prelude To Love.

HALFWAY TO HEAVEN

Manuscript Form: 1951 Play Number 23

Published Form: Unpublished Musical Comedy

2 Acts

5 Men 8 Women Chorus: 4 Men 4 Women

Original music and lyrics by (John Tomecko) Jonathan Troy

Setting: Multiple

Time: Present and continuous

Act I	Scene 1	Canteen on Island in the South Pacific
	Scene 1A	Aboard plane (in blackout)
	Scene 2	"Place of Waiting"
Act II	Scene 1	Hospital Room in Tokyo
	Scene 2	"Place of Waiting"
	Scene 3	Elaine's Dressing Room (*Street in N. Y.)
	Scene 4	Theatre Stage (*Jeff's dressing room)
	Scene 5	Jeff's Dressing Room (*Theatre Stage)
	Scene 6	Theatre Stage (*Jeff's dressing room)
	Scene 7	Streets of New York City
	Scene 8	Elaine's Dressing Room
	Scene 9	"Place of Waiting"

*Deleted in production. Also, some numbers done by other characters in performance.

Musical Numbers

Act I	USO Time	Jeff, Elaine, Keith, Lola, and Ensemble
	Celestial Interlude (Dance)	Daphne and Angels
	Men Never Make Passes	Lola*
	You Know (Dance)	Daphne*
	USO Time (Dance)	Keith*
	You Know	Jeff
	Am I Falling In Love?.....	Angelica*
	Men Never Make Passes	Lola, Keith, and Ensemble
	I'm A Star	Lola and Boys
	Let's Love a Little Bit More	Angelica and Jeff
	Before I Go	Jeff
	Heaven Will Not Be Heaven Without You	Angelica
Act II	Let's Love a Little Bit More (Reprise).....	Lola and Georgie
	I'll Remember You	Angelica*
	I'm A Star (Reprise and Dance)	Daphne and Keith
	I'll Remember You (Reprise)	Angelica*
	You Know (Reprise).....	Jeff*
	Why Can't He Love Me Anymore?	Elaine
	I'm Not Impressed.....	Elaine and Jeff
	What Are You Mad About?	Jeff and Boys
	Too Late (Dance)	Daphne and Keith
	Men Never Make Passes (Dance)	Daphne and Keith*
	I'm Not Impressed (Dance).....	Dorthea, Daphne and Keith
	Too Late	Jeff
	Heaven Will Not Be Heaven Without You (Reprise)...	Angelica*
	You Know	Angelica and Jeff
	Secret of Happiness	Entire Company

The USO troop has just finished a show in the South Seas, but Miss Wallace has them go through the opening number one more time before they take off for Korea. Elaine and Jeff are the stars of the show, and she is dissatisfied and wants to leave the show as soon as possible. Jeff tells her they'll talk about it later, and they dash to catch the planes. They have waited a little too long, and they hit a storm. One of the engines dies, and they crash. They are on what they think is a very strange and misty island. Actually they are in a "place of waiting", a section of Heaven where the new arrivals come. They meet George, a very shy angel who is afraid to look people in the face.

*Deleted in production.

They find out that there is a choir and some dancers on the "island", and Miss Wallace decides to recruit local talent to fill out their ranks. Elaine is missing, so they need a lead soprano. Baxter returns from his search and tells them he can't find the plane. Jeff thinks he hears Elaine calling to him, but the others can hear nothing. Mr. Peters arrives, and says they have all been expected, except Jeff. He fears there has been some mistake. Miss Wallace tells him how lucky they are, and since they have landed on this "island", they will entertain them. They need some girls, and especially a good soprano. Mari and Celesse volunteer, and get Daphne to join them. Mr. Peters says Angelica is their best soprano, but she has learned the secret, and is ready to leave for Chorrestrell, and so is very busy, but he calls her. She and Jeff are immediately attracted to each other. They ask her to sing, and she truly has a "heavenly" voice. Jeff still keeps hearing Elaine, and Angelica is worried that he may not be able to stay, and she takes him to Mr. Peters. Lola enters wearing glasses, and Georgie thinks if he wears glasses, or "cheaters" nobody will be able to see him, and then he can look at them without being embarrassed. She gives her glasses to him when she discovers that she can see just as well without them. Keith is working on the dance numbers for the show, and tells Daphne he has a dance routine for them to do together. She longs to be a star and dance. Jeff and Angelica come in and do the number they've been rehearsing "Let's Love A Little Bit More". Baxter dashes in and wants to know what is going on. The mist has lifted, and the plane has disappeared. Mr. Peters explains that the plane was never there. It suddenly dawns on them that they are dead. They are stunned, and at a loss until Mr. Peters assures them that they need the show, and are looking forward to it. However, there has been a mistake, and Jeff must return to earth. Neither Jeff nor Angelica want to part, but Keith desperately wants to go back, and wants to trade places with him, but this is not allowed. Jeff must return to earth, but not before he tells Angelica of his love for her, and she assures him of hers, and that she'll be close wherever he is.

Suddenly he finds himself in a hospital in Tokyo. He's had a slight concussion, but will be fine. Elaine has nursed him through, a deed which he is not too thankful for, as he remembers Angelica and Elaine is furious that he is so pre-occupied with this "dream girl". Ashley, a big producer is catching the show, and this will be their big chance, and she pleads with him to help her. He agrees. Just as he starts to leave he hears Angelica singing and knows it wasn't just a dream.

Back in Heaven, rehearsals are in full swing. Lola likes Georgie and is helping him overcome his shyness. Mr. Peters

interrupts and Georgie finds out that he knows his thoughts and even worse can see him even with the "cheaters". He runs off and hides and Lola goes after him to help repair the damage. Angelica is very unhappy, and Mr. Peters warns her that Jeff may not remember her, that it takes a very unusual love to pierce the veil. But she is sure he'll remember and will wait for him instead of going on to Chorrestrell.

Keith tries to persuade Daphne to tell him how to get back to earth, for they both long for fame and ask Angelica to intercede for them, promising to find Jeff and make sure he doesn't forget her. They are given permission to go--but they must accept the consequences. They cannot return until they discover "the secret" they have failed to find in Heaven.

On earth, the lead leaves the show at the last minute and Jeff is to go on in his spot. Elaine doesn't like it. They are supposed to be a twosome. He goes on, and gets an offer from Ashley for a show in New York. Elaine doesn't want him to accept unless Ashley will take them both.

Keith and Daphne arrive on earth, and in the center of New York. They rush to see Gladstone and other casting agents and feel they are being treated very rudely--until they realize that they are invisible. Outside a theatre Keith sees that Dorothea, an old friend of his, is going on in place of the star. He remembers her as a good dancer, but lacking in confidence. They decide to help her and dance through the number with her, and she does beautifully. They go outside and foil a would-be purse snatcher. Suddenly they realize how fun it is to help others--others--they've forgotten Jeff!

Jeff and Elaine are offered a contract and are leaving the East for New York. Elaine wants to make the team permanent, but Jeff doesn't. During the argument, Daphne decides he shouldn't leave, and writes "Angelica" on the mirror with Elaine's lipstick. Elaine sees it and is furious and disgusted with Jeff. He knows he didn't write it, and suddenly realizes that she must be close and refuses to leave. Elaine won't leave without him and takes out a gun to threaten him. He tries to get it from her and in the struggle it discharges and Jeff slumps to the floor dead.

Angelica is surprised to see Daphne and Keith back so quickly. They've found the secret! She is anxious to hear about Jeff and suddenly notices him beside her. Jeff has also discovered the secret and is ready for progression to Chorrestrell with Angelica.

All the hosts join in singing the Secret of Happiness--that it lies in helping and sharing with others.

Idea Source For the Play

Dude Ranch had been so successful that they decided to do another musical. They collaborated with Jonathan Troy, a fine musician, and a Catholic. Ideas were thrown around, and finally they came up with Halfway to Heaven--what they call their Mormon-Catholic version of Heaven. It was well received, but they feel it is now dated.

SAN JUAN OUTPOST

Manuscript Form: 1952 Play Number 24

Published Form: 1954 Mutual Improvement Mormon History
 Association
 First Prize Class A 1954 MIA
 Playwriting Competition

3 Acts

5 Men 5 Women

Setting: Bluff, Utah. The interior of Uncle Heb's cabin in an outpost on the San Juan River.

Time: Summer of 1883.

Act I Scene 1 Late afternoon.

Scene 2 Evening, one week later.

Act II Scene 1 The following morning.

Scene 2 That night.

Act III Scene 1 An afternoon, three weeks later.

Scene 2 Noon, a few weeks later.

Mormon settlers have been sent by the Church to this valley to befriend the Indians. After five years, progress can be seen. They are at peace and the settlers use the Indian's land to graze the cattle, paying them in fattened cows twice a year. The colonists are building a church and developing their small town. Aunt Em Haskell is worried because her niece Caroline, who she has raised, is nineteen and not married. In general, everything is going smoothly--until some Texans and their longhorns move into the valley. Calvin Dartmouth is the leader. He is an unscrupulous and greedy man, but he is subtle and charms some people into believing he's sincere and good. His one aim is to marry Caroline and to drive the Indians out of the valley, and he will do anything to accomplish these goals. The people are suspicious of the Texans, but Dartmouth plays his role well, and soon some believe he will be a good alli, especially when

he donates nails for the church and volunteers he and his men to help with the roof raising. While this is going on, he has arranged for an Indian to stop Caroline and steal her horse to arouse anxiety about their relationship with the tribe. He then has one of his men "rescue" her. It all looked too suspicious to Caroline, and when Parley, Dartmouth's man, starts to take the wrong road--she jumps off his horse and walks home. She arrives and confronts Dartmouth, who fervently denies any connection with the incident and promises to punish any man who offends her. She says Parley hasn't offended her, and really she has enjoyed being with him. Dartmouth says he'll find out about her horse and if there has been foul play, he will have a horse for her in the morning.

The next day Parley's horse is tied outside, but it was his idea. Next week all the settlers and cowboys are raising the roof of the church. Caroline secretly wants to be with Parley, and he notices a special something in her glance and follows her back to the house. They talk about their mutual loneliness and soon she is in his arms and Dartmouth enters. He threatens Parley and he leaves. Dartmouth makes a pass, and Uncle Heb and Aunt Em arrive in time to hear Dartmouth exaggerate about his saving Caroline from Parley. He even starts hinting that he's having a change of heart. Higgins, one of Dartmouth's men enters and says the Indians have stolen all the horses, and their men are after them. Fearing bloodshed, Heb gets a horse and tries to head them off. The horses belong to the settlers, and they aren't worth killing over. He is also afraid if any Indians are killed, the rest of the warriors will wipe out the settlement. The women and children gather over at the Haskells and the next day their fears are realized when warriors and Navajo Frank arrive in war paint. Caroline tries to talk to him, but one of their young chiefs has been killed. The man who shot him has a wound in his leg, for Norwinup shot him before he died. He suspects Uncle Heb, as they saw him riding near the front of the group, and won't believe he was trying to stop them. They agree to wait until noon. The men return--and Uncle Heb is shot in the knee. They sneak in the back and put him to bed. Parley enters and there is blood on his leg, and Dartmouth tells Navajo Frank to call his braves as they can surely see who it was that shot their chief. They search futilely for Parley. The Indians have taken Aaron as hostage, and threaten to kill him if they all do not leave the valley by morning. Uncle Heb's leg starts to get blood poisoning, but Parley shows up and tells Caroline how to care for it with prickly pears. Their only hope is to find Jim Joe, an old Indian chief and a friend of the settlers and have him intervene. This is done and Aaron returns safely, and in return, the Indians are promised that they will have the guilty one delivered to them.

Dartmouth has bought windows for the church, and is reading the Book of Mormon. He says he wants to join the Church. Aunt Em is thrilled--especially since he wants to marry Caroline. She might too, for Dartmouth has told her that Parley is dead, but Uncle Heb still has his doubts about him.

On their wedding day, Dartmouth receives word that Parley is alive, and sends Higgins to kill him. Caroline is less than enthusiastic about the marriage, but she is determined to go through with it. In the middle of the ceremony, Parley comes in and accuses Dartmouth of killing the Indian and as proof offers the stirrup that was shot off his saddle, and Higgins backs him up, and adds that Dartmouth has been stealing the settlers' cattle. Dartmouth runs outside, and the Indians are waiting for him. Dartmouth is brought to justice. Now there will be peace in the valley--and a wedding will take place after all!

Idea Source For the Play

The Hales got the material for this play in 1950 from an old man named Brother Albert Lyman who lived in Southern Utah. Much of the dialog, particularly the Indian dialogue was exactly as the pioneers copied it down, and he had kept these records. The Navajos and Piutes had an uprising, and the saints were hemmed in between them in a river gorge. Then there were the Texans who came in and gave them no end of trouble, trying to take their range land. So the framework of the play--Mormons being trapped between the Texans and Indians, is true. The love story is fictitious.

The Hales were putting this on at the East Los Angeles College the year June Conference was held in S. C. and some of the women in the church were upset that a Mormon girl ended up marrying a non-Mormon, and complained to Brother Curtis. The night before production, he sent word over to them that Parley somehow had to be baptized before he married Caroline, or the play wouldn't go on. It took them most of the night to get it figured out. He was baptized about the same time he was married. As Ruth said, "It got a little heavy with ceremony there at the end, but we got him into the Church."

THEM ALSO I MUST BRING

Manuscript Form: 1952 Play Number 25

Published Form: 1953 Mutual Improvement Association Book of Mormon

3 Acts

6 Men 4 Women

Setting: Zarahah's palatial house in Zarahemla, and Nephi's home in Bountiful

Time: 31-34 A.D.

Act I Early afternoon, third day, eleventh month, 31 A.D. Zarahah's home in Zarahemla.

Act II Following day, Nephi's home in Bountiful.

Act III Scene 1 Morning, Zarahah's home. First month, fourth day, 34 A.D. (Two years later)

Scene 2 Three days later, Nephi's home in Bountiful.

Scene 3 3 hours later [should be weeks later], and a few hours after that.

The people of Zarahemla are ripe with iniquity. They murdered their chief judge, and people such as Zarahah gain from the sweat and blood of the poor. They scoff at the prophets, and loudly proclaim that there is no God, and that He shall never come. They have secret combinations, and in fits of drunkenness have lashed the prophets, and even when sober, delight in stoning them if they come near the house. Three came the other night, and they killed one. Zarahah, the leader of his tribe, has a very beautiful and spoiled daughter, Zara. She favors the strong young leader, Kumen, who has just returned from King Jacob where he had been sent on a diplomatic mission. It had been he who lashed the prophet, and it has changed him. On the way back, he spent the night at the Prophet Nephi's, and has started to believe in Christ. Doni, a Lamanite servant to Zara, is the granddaughter of Samuel the Lamanite prophet. Her father called Zarahah to repentance, and humiliated him.

Zarahah demanded that either he be severely punished, or Doni become a servant to him--which she chose. (His lawyers were very clever.) After Kumen's meeting with Zarahah and Merton, he and Doni and Kumen are alone. He confesses he feels differently, and he asks her to take Nephi's blessing and greetings to a woman named Gershin in the market place. It was her son that Zarahah killed. Amron, Zarahah's steward, interrupts them. He too is very attracted to Doni. He speaks with her alone and threatens to tell that she has been stealing food to take to the prophets. The punishment would be death. She denies it, and says she has only taken table scraps. He assures her that he will be believed, and that she cannot turn to her mistress, for he'll tell of her meeting with Kumen. If she cares nothing for herself, he'll have her father beaten. To avoid these "problems", all she has to do is meet him in the garden in the evening. Reluctantly she agrees. Kumen and Zara enter as Amron is forcing his attentions on Doni. Kumen stops him, and Zara chides him for interfering in servants' love affairs--especially when Doni is forced to admit that she agreed to meet Amron later.

The prophet Timothy has been preaching in the city, and is coming to Zarahah's household. When Zarahah sees him, he is astonished, and says if he'll leave quickly that no harm will come to him. Timothy reminds him of a time less than a decade ago when they were close brothers in the Church and Zarahah was a high priest and bore testimony of Samuel and of the coming of Christ to the people. Zarahah says he was led to say silly things because of the foolish traditions of their fathers. Timothy rebukes him for the evil he has done, but Zarahah denies it. Timothy reminds him of the three days of light, and the new star. Kumen remembers his father telling him of this before he died. Zarahah's heart is hardened, and commands that Timothy be beaten until he renounces his God. However, Kumen prevents them from harming him, and Timothy escapes, but as he leaves, Amron strikes him with a stone, and he is killed. Kumen escapes, and takes Timothy's body to Nephi's home for burial.

The next morning, Doni arrives at Nephi's home in Bountiful and warns Kumen that Zarahah and Merton plan to capture him and Nephi. Kumen tells her that he is in love with her, but they are interrupted by Zara's arrival. Doni quickly hides. Zara delivers an ultimatum to Kumen. Her father will forgive him for not beating Timothy if he will bow before him and apologize and say that he was wrong. She reminds him of her love for him, and her father's plans to unite the tribes and eventually make her queen and him king. Kumen says he cannot do what she asks. Zarahah, Merton, and Amron enter and have their men surround the hut. They give him their terms, and

he refuses. They plan to kill him, and Zara gives them her sash to bind his hands. Nephi arrives and forbids them to harm Kumen. He learns of Timothy's death at their hands. His time was not yet come, and by the power of the priesthood calls Timothy forth, and they all sink back in fear.

Two years pass and the time that was prophesied that Christ would come arrives. Zara suspects that Kumen has returned from the North country where he has been preaching. She wants to know for sure, and she wants to speak with him. If Doni will not take her to see him, it will go badly with her father. Zarahah enters, and as he and Zara talk privately, she learns that Doni's father has been killed. Zarahah and his men stopped by his home in Mocum in hopes of finding out Kumen's whereabouts, and he died in their hands. Amron, too, has been away. He has been with Jacob, but has thought constantly of Doni. Zarahah gives her to him. Now he will have what he was denied two years ago. Doni is startled to see him. Amron tells her of his plans to take her away, and when she rejects him, he tries to force her to tell him who she is in love with if it is not he. In rage he shouts that it is Kumen. The commotion brings Zara, and she rebukes him for being harsh with her. He leaves, and Doni is left alone. Kumen arrives, and he tells her that they must leave, that the time is near. Amron has seen Kumen and returns, dagger drawn. The fight brings Zarahah, Mortoni and Zara. They plan a fitting end for them both, but first they decide to have them renounce their God and this foolishness about his coming. As they take the whip and strike them, thunder is heard in the distance. Just a summer storm, but then they feel the earth start to quake, and the house is in flames. They fall to their knees and plead for another chance as the columns start to fall, and then all is dark.

At Nephi's home, as in all the land, there has been an oppressive darkness for three days. Not a candle can be lighted. Then out of the darkness comes the words of Christ, and the darkness lifts.

Later, Kumen arrives with Doni in his arms. A pillar fell on her and her legs are broken. Suddenly they hear a voice saying, "Behold my beloved son, in whom I am well pleased, in whom I have glorified my name...hear ye him!" The people have gathered at the temple, and from the house, they see a glorified personage descending from the sky. He beckons Nephi. Kumen leaves also, but Doni cannot because of her legs, and he tells her he will bring the Savior to her to heal her.

A few hours pass, and there is a glow in the door as the

Savior leaves. Rachael felt the wounds, and Doni has been healed. Nephi has been chosen as one of the twelve, as has Kumen, and they with the other ten will spread the gospel on the American continent. The wicked have been destroyed, and the prophecies have been fulfilled.

Idea Source For the Play

The Hales decided to write a play based on the events recorded in the Book of Mormon, and they thought the events surrounding the coming of Christ to the people in the Western Hemisphere was one of the most exciting and dramatic occurrences. So this is the period they picked to dramatize. The basic types and events are factual, the love story is fictional.

PROUD PRINCESS

Manuscript Form: 1953

Play Number 26

Published Form: Unpublished

Family Drama

3 Acts

4 Men 5 Women

Setting: The Richards' living room, Pasadena, California.

Time: Present

Act I An October morning.

Act II Morning, Thanksgiving holiday week.

Act III Scene 1 A few hours later.

Scene 2 8:00 A.M. the next morning.

Lecia likes to play the role of the social butterfly. Lately she seems to feel what the other women think of her is more important than her husband Jess and two children, Whit and Kaky. Jeff does not like the social trivia that goes on at the group's parties, and refuses to go to them. Paula Eastman, the click's leader, reminds Lecia that it is her turn to be hostess at the next party, and Lecia promises to host the Halloween Party. But Jeff has other plans. He's made arrangements for the family to go to Idaho for two weeks on a family vacation. Lecia is indignant, for it seems to her that she is always the last member of the family to be informed. She not only lets him know that she is staying and having the party, but also tells him that she feels he's become a stranger to her. He doesn't seem interested in her or what she does any more, on top of being undependable and rude to her friends. She feels he's horribly selfish and he feels that is a good adjective for her, too.

A month later and there has been no vacation for Jeff, and Lecia's party wasn't all that she wanted it to be. Lecia's mother, Mrs. Warren, thinks that she has been acting like a proud princess, and tells her that she's heading for a divorce. The children even notice a radical change in their parents--they quarrel all the time, and they just don't seem to care about them any more.

Jeff is determined to change things. The first thing he does is buy a ranch by mortgaging their home and taking money out of savings. Then he realizes that he has to make her want him, the children, and the ranch. He knows she likes whatever Paula likes-- so when Paula drops by he decides to use her. It doesn't take much to lure Paula, as she's always wanted to get her claws into Jeff. Just as planned, Lecia walks in as Jeff is kissing Paula. Paula leaves. The little scene has had the desired effect. Lecia is hurt and jealous. Jeff explains he was trying to jar her loose and had it all previously planned. Lecia doesn't believe him, and when Whit mentions he's bought a ranch, she vows to see Paula and get the truth from her. She secretly hopes Paula will confirm Jeff's story, but when Paula drops by and lets it be known that if Jeff wants her, she's available, Lecia throws her out. She will not believe Jeff and says that one of them will have to leave and goes upstairs to pack. Jeff writes her a note that he is going, and gives it to Whit to give to Lecia, but she has left, too. The two children feel completely deserted and unloved, so they pool their money, and decide if nobody loves them, they'll leave.

The next morning Grandma discovers that the children are missing. She finally locates Jeff and Lecia. All of a sudden they realize the mistakes they've made and the effect their behavior has had on the children. A patrol car pulls up with Whit and Kaky. They were found in Los Angeles asleep in a burlesque house. The patrol man gives them a verbal lashing for being so lax and informs them that they are on six months probation. Unfortunately, a reporter heard the childrens' story at headquarters, and there will probably be a story in their paper. Lecia could care less. They are moving to the ranch. She has her children, her husband, and a whole new attitude towards them both.

Idea Source For the Play

This was an attempt at a sophisticated play. No traceable idea source.

CHANGE OF HEART

Manuscript Form: 1954 Play Number 27

Published Form: Unpublished Unselfish Love

7 Scenes

7 Men 6 Women

Music: Original music and lyrics of "But Not Tomorrow" by Jonathan Troy. Guitar and vocal music called for.

Setting: Multiple

Time: Present with a flash-back to 1942-1944.

Scene 1 Late evening, sun room in the Baxter home.
Present.

Scene 2 Afternoon, early Spring, 1942. Mrs. McLard's
New York home.

Scene 3 Late afternoon, Mrs. McLard's apartment in Los
Angeles. 1943.

Scene 4 An army canteen somewhere in the South Pacific.
Fourteen months later.

Scene 5 One week later on Christmas Eve. Same.

Scene 6 Early Christmas morning. Same.

Scene 7 Late evening, sun room in the Baxter home.
Present.

Babs is having typical teenage problems--boyfriends, sister, and parents. Aunt Diane has come for her annual visit, and hears an argument between Babs and her sister, Joyce. Diane understands many of the problems Babs is having stem from a very self-centered attitude, so Diane tells Babs how she changed, and why.

It was the start of World War II, and Diane was twenty and living with her Grandmother. Diane had a beautiful voice, but did not

have the discipline necessary to make her great. Her Grandmother, Mrs. McLard, moved out to Los Angeles to be closer to Di's brother, Robbie. Diane remained in New York dabbling with her voice lessons. One evening she flew out to surprise Robbie and Grandma. Mark and Tim, Robbie's service buddies, were also there for dinner. Tim was a fanatic over playing a guitar--but drunk or sober he was a cynical, sarcastic person. Diane refused to use her voice until she felt she was "ready". She had a recording that had been cut and Robbie put it on. Everyone praised it--except Tim. He spotted three sour notes. Di was furious. If there was one thing that she couldn't take it was criticism! Grace called and asked her to sing for a few service men. She said no, and Tim chastized her and told her if she won't sing popular songs, to go ahead and sing classical songs, but he then added that she would never help because it might ruin her pretty hands or strain her precious voice. She will always make excuses and sit on her fanny the rest of her life and rationalize.

Fourteen months later found Diane stranded in an Army canteen somewhere in the South Pacific on an entertainment tour. The rest of the tour went on, but she and Pewee's plane had engine trouble, so there they sat waiting for parts. While there they helped Pat, the nurse, with filing, and Di learned Robbie was on a nearby island. She also heard about the "Flying Irishman" who was considered a saint by the natives and all the people he worked with. Mark dashed in with an emergency call, and Diane was thrilled to see a familiar face. Tim rushed in to see what was holding up Mark and saw Diane. Little Noah needed the Flying Irishman. His mother was dying, and to Di's amazement, Tim left.

Christmas eve came and they made plans for a church service in the morning. Diane asked Mark if Tim was always like this and just putting on an act when she first met him. Mark confirmed her suspicion that a definite change had taken place. It happened when Willy, his gunner, was killed. Tim went up into the hills and when he returned he was different. Mark asked him what had happened, and Tim answered that it must have been something Little Noah said.

Mark had fallen in love with Di and asked her to marry him, and she told him she'd give him her answer later. "Santa Tim" came in with gag presents for them all--all except Di. He gave her a coral necklace that belonged to Little Noah's mother. She gave it to him before she died. A plane landed with wounded and all except Tim and Di left. Diane was very cynical and afraid because she felt Tim was phoney, and asked what really happened to him and if he had really changed. He told her that he met Little Noah, and what he said made

him really think, and decide to change. Little Noah said that a missionary had once told him that when he reached the point that he had only love in his heart and no bitterness that one completely changes. He has tried it, and it works.

Fliers came in. There had been heavy losses, and Robbie had been killed. Di felt Tim had only been nice to her to try and break the news gently. She threw the necklace at him and left.

The next morning she realized her mistake. Mark had known all along that it would be Tim and Di. Tim came in and she rushed into his arms, and he asked her to wait for him.

Two weeks later she was still entertaining service men. This island was an unscheduled stop because of bad weather --but a lucky one, for Tim was on the island. Right in the middle of a show he came in and she started singing "I'll Remember You" and he rushed up, took her in his arms, and carried her out to the jeep and took her to the chaplain and were married. They were only together that night, and the next time she saw Tim was in the hospital in Sawtelle. He was flat on his back for eight years. But he was happy, for he'd prepared himself well for those years and she'd always remember her sweetheart, for he had made the world a better place to live in, and made her a better person.

Babs decides to try and change, but doesn't know how to start. Di suggests smiling at her Mom in the morning. She'll survive the shock, and like Mark once said, this stuff has a way of rubbing off!

Idea Source For the Play

Ruth read somewhere about a little native boy during World War II who helped change the lives of some of the soldiers through accepting Christ. This provided the central core. The characters and love story are fictional.

THE EDUCATED HEART

Manuscript Form: 1955 Play Number 28

Published Form: Unpublished Romantic Comedy

3 Acts

5 Men 8 Women

Setting: Jessup Valley, Ma Jessup's parlor that has been converted into a school room.

Time: 1933

Act I Scene 1 Early morning, September.

Scene 2 That evening.

Act II Scene 1 8:30 the following morning.

Scene 2 Late afternoon, three months later near Christmas.

Act III Scene 1 Late evening in Spring.

Scene 2 A Saturday morning in June.

Jessie McBain has her hands full trying to teach school in Ma Jessup's parlor. It is an isolated valley in Utah, and few teachers have stayed a year. Jessie, too, seems to be fighting a losing battle. Ma always sits in and tells her what to do, how to grade and how to discipline the children. On top of that, Sammy won't obey her and rake the leaves. The Todd children, Lemmy, Leak and Effie, will not come to school because they have to work at their creamery--the pride and support for the little valley. Jessie is about to quit when Aunt Hattie comes and has a good talk with Jessie and also sets Ma straight--and out of the parlor. Riley Todd comes over to tell her the children will not be in school till winter, but decides they all need to be able to read when he learns a new road is being built into the valley and they will no longer be isolated. But Ma hates the Todds, and is furious when she learns that Florabelle, her daughter, has been sneaking out to see Lemmy Todd. She forbids it, but there is nothing she can do when he decides to come to school.

The next day Jessie prepares a special lesson on cars and even has a wind-up model T. Sammy wants to hear, so she leaves fly in the yard! Ma is out of the parlor, Sammy is obeying, the Todds--even Riley, are coming to class, and Jessie has decided to stay.

By Christmas progress has been made--in school, and in communication. Owen has strung wires and the town now has telephones, even though it is almost impossible to use them because either Ma is talking or Jim and the boys are playing poker over it. Preparations are being made for the Christmas party. Lemmy brings the tree and while all the children are outside, he and Florabelle talk about getting married and he kisses her as Ma walks in. She is fit to be tied, and orders him never to enter her house again, and he promises he won't--not until she begs him to. Jessie has been making plans for him to go to the high school in Midville, since she feels she can no longer give him as much as he needs, and he agrees to go. Riley comes in and starts his reading lesson only to be ridiculed by Owen. They both want to take Jessie to the Christmas party, but she says she'll go alone. Riley suspects that she is afraid of men, but most of all, he tells her, she is afraid of herself.

Spring comes, and both Owen and Riley are still trying to win Jessie, but Spring brings more than romance. Since the road is going through, there has been talk of making the people in Jessup Valley pay back taxes--45 years worth. A lawyer, Mr. Fetzner, shows up, and tells the people if they sign over their land to him plus five hundred dollars, he'll take care of the taxes. It sounds fishy and Jessie makes Ma beg Lem to come in and tell them what news he's heard, since he just returned from Midville where he had been staying with Judge Neely. He comes in and tells them there had been talk about having to pay back taxes, but the Judge had just been notified that the people did not have to pay them, that they fell under the Homestead Exemption Act. Owen and Riley get the deeds and money back and run Fetzner out of town in the car Riley had packed in. Lem enjoys school and plans to return to Midville to finish next year. Florabelle is pleased when she realizes he still likes her and that she will be going to school in Midville next year too, thanks to Jessie.

Jessie is ready to leave, since next year the State will assign a teacher to the town. But Riley convinces her that he needs her, and she knows that she has found the educated heart that she had been searching for.

Idea Source For the Play

The Educated Heart came from a trip the Hales took in 1936 to the little town of Boulder, Utah. It was the first year that the road had been open. Before that the valley had been completely isolated. The only way in or out had been by mule train, or once in a while during the summer a buck board could make it over Boulder Mountain. It was dark as they drove into the valley along the hog's back. There were no guard rails--just a quarter mile drop on one side and a half mile drop on the other. They camped by a stream that night and the next morning Nate said, "Saw a little sign tacked up that said hotel. Go on back and see if you can buy some bread and milk and butter." So as Ruth said, "I drove down a dusty little lane to a log cabin and knocked on the door. It seemed like eight people yelled, 'Come in'. I went in and there was a whole family of red-headed people around the table. I said to the woman, 'I wondered if you had any bread'. She said 'Yes, kinda stale, baked it day before yesterday, but you are welcome to a loaf'. 'Any milk?' I asked. 'Yes, if you've got anything to put it in.' I had a couple of pop bottles in the car, so one of the boys went out for them. 'Any butter?' 'Yes, but you'll have to wait till I work it down', and while she did, she told about coming in there as a school teacher, about the first piano that ever came into the valley, and how they acted the first time they saw a car. Some kid finally went out and stripped a Buick down and brought it over the mountain somehow, and after that everyone in the valley bought a car. They could only drive it eight miles up the road and down again. They had gotten rich in that valley. Each year they drove their cattle out to Richfield and had no taxes to pay. But when the road came in in 1936, the Government made them pay taxes back to 1885, I understand. She came in there as the school teacher, stayed and married and had had eight red-headed kids." Here was the plot for a play!!

LILACS IN THE RAIN

Manuscript Form: 1956 Play Number 29

Published Form: 1957 Samuel French, Inc. Romantic Family
Comedy

3 Acts

5 Men 6 Women

Setting: Living room of the John Lambert family in the town of
Riverside, a small town in western United States.

Time: Present

Act I A late spring afternoon.

Act II The following evening.

Act III Scene 1 Much later the same evening.

Scene 2 Late afternoon the following day.

With four girls in the Lambert house, something is always happening. Lavell, a twenty-two year old romanticist, is home from college to start her practice teaching. She should be excited about being back and seeing Charles and the house he has custom built for her, but she has fallen in love with a poetic, sincere man, who tells her that whenever he smells lilacs in the rain he'll think of her. Next to Paul, Charles seems quite dull! She breaks the engagement and gives Charles back all the now broken gifts he's given her. The families are quite upset, after all, they've been childhood sweethearts and the garden club was so looking forward to meeting in their beautiful home. His mother had even nominated Lavell's mother, Julia, for the school board. Letty, a vivacious thirteen year old, looks quite a bit like Laurie, her sixteen year old sister. It seems that she is always borrowing Laurie's clothes, and then doing stunts like running hurdles with the track team or doing a charleston number in a parade, leaving the spectators believing it was Laurie.

Then there is Shauna, the ten year old, who is always writing notes to the boys.

The day of the prom, Mr. Lambert brings home some

Silicagel to set to see if they can beat another company onto the market, and Letty accidentally throws it out. Letty also hears part of her mother's telephone conversation where she tells Mabel she might as well admit that she's pregnant, but Letty leaves before hearing that she is joking about the way she's felt lately because of the flu, and passes it on as the truth. Later the newspaper comes out with the story and says the school board is no place for a woman in that condition.

Laurie feels Bill is taking her too much for granted, so when he doesn't ask her to the prom when she is running for queen, she accepts a date with Raymond. Bill comes over early, makes Letty hurry and get ready, and in the dark pawns her off on Raymond and then takes Laurie when she feels she's been stood up. They arrive at the dance just in time for her to be crowned and Raymond discovers what has happened when both he and Bill go up to be crowned King. Laurie runs and hides in the rest room and finally walks home.

Lavell has been waiting for Paul to come over, since he's in town taking his cousin to the prom, but Laurie comes home all starry eyed about a fantastic guy that said he'll always remember her whenever he smells lilacs in the rain, and he was taking his cousin to the dance. Lavell decides Charles was right--Paul is a gigalo.

Raymond shows up after Letty gets home and says she's not so bad, except for her habit of popping bubble gum in his ear and leading on the dance floor. Dad throws him out, and Bill gets the same treatment on Laurie's orders. Paul walks in and Lavell orders him thrown in the nearest lilac bush.

The next day Shauna knows Lavell wants Charles back and writes a letter for her, and calls Charles up to read it to him. He comes over and things are patched up. Raymond asks to come over and give Letty dancing lessons, and Bill is more polite to Laurie and gives her a written invitation to accompany him to the local hamburger stand. Dad is happy too--he finds the can of Silicagel. Letty had put it over the pilot light on the stove and it has produced the results the company had been looking for. To top it all off, the doctor calls and says the tests are positive--Julia is going to have a baby!

Idea Source For the Play

Lilacs In The Rain was written especially for their daughter, Sally, who cried because she felt that she was always picked on. She

was fifteen at the time, and had to babysit while the others got to be in plays. So Ruth wrote a play about a child who felt that she was picked on, and about Sally and Sherry, who looked so much alike that boys would call, and start out with one only to realize he'd gotten the wrong girl. She took the line "I'll always think of you when I smell lilacs in the rain" from an old love letter of hers, and from an old love affair where she gave all her "treasures" back to her ex-fiance when she got back from her mission: the broken diamond engagement ring, the Kodak that had been dropped in the river, a broken watch, a faded robe, and his fly-specked picture. Many of the other incidents in the play actually happened in their family.

A SPRING TO REMEMBER

Manuscript Form: 1956 Play Number 30

Published Form: Unpublished Romantic Comedy

3 Acts

5 Men 6 Women

Music: Original music and lyrics by Dick Tretter.

Setting: A small logging camp in the wild Targee Forest of Eastern Idaho.

Time: Present, early June.

Act I Late afternoon in Dave and Linda's cabin.

Act II Scene 1 Later that night in the dining room of Pond's Lodge.

Scene 2 11:00 A.M. the following Sunday in Dave and Linda's cabin.

Act III Wednesday evening, three days later. Same.

Musical Numbers

Overture

Act I "We're Livin' In the Great Targee"..... Dave
"Timber"..... Ed
"Forest Is a Buzzin'"..... Charlie

Act II Scene 1 Dance band and soloist singing
"Once To Each Heart" Dave
"Bull of the Woods"..... Everyone

Scene 2 "Give Me That Old Time Religion" Linda
"When The Role is Called Up Yonder,
We'll Be There"..... Ed, and everyone
"Spring To Remember" Linda

"Life Ain't Complicated" Charlie
 "My House Wouldn't Be a Home Unless
 I Share It" Dave

Dave and Linda are working as tie hacks for Ed. They and others are paid by the number of trees they fell for use as mining supports. They figure if they work hard this spring and summer, by fall they may have enough for a down payment on a house. Linda is thoroughly disgusted with the cabin, rats, bugs in the floor, and fly-blown meat. Mrs. Mahoney has pity on them and brings over a nice grouse for dinner. Things are looking better--until the game warden knocks on the door. Linda confesses they've shot a grouse, but didn't know it was illegal. He unhesitatingly asks for fifty dollars as a fine. All their hard-earned money! The whole town is celebrating pay-day, but Linda doesn't feel much like celebrating, so Dave, Sybil, a real flirt, Effie, John, and Ed go over to Pond's Lodge. After they leave, Linda has some second thoughts. Jeff comes by and returns their fifty dollars. He says they aren't the ones he's after, it's the persistent poachers. She asks if he'll take her down to the Lodge, but when they get there, Dave has gone. He and Sybil have the car. She is more than a little upset and jealous, and when Sybil walks in, Linda lets her have it--verbally and in the shin. The air is cleared when Dave explains he just gave Sybil a ride as he needed a car to go back up to their cabin to see if she had changed her mind, and Linda feels very foolish.

Jay, the singer with the new orchestra, comes into the room and discovers Dave, an old high school classmate. He invites her to stay with them, and of course Linda is "delighted".

Linda can't figure out why she has been so cranky and critical. Maybe Sunday School would help. So she has Dave get all the people up and over to their cabin Sunday morning on the pretense of a poker game. She is going to help them, and herself. When they all arrive, they find they are just in time for the church meeting. Unfortunately, instead of a Bible session, it turns into a gripe session, but after reading about loving your neighbor, they soften a little. Mrs. Vanorsdale, the village leach who comes up for two months each spring to live in an old doorless, open windowed cabin just so she can keep squatters' rights, tells how generous and neighborly Linda has been. They all sing and get into the spirit--in fact, so much so, they decide to celebrate Sybil's and Linda's birthday next Wednesday. Linda is still jealous of Sybil, and accuses Dave of making a play for her. Then when Linda walks in and sees Jay kissing Dave, she explodes, and is in no mood for explanations. He walks out and they don't speak to each other for three days. Linda is miserable--especially since

she's found out that she's pregnant, but can't tell Dave because they aren't speaking. That was the reason for her erratic disposition and crying spells.

Wednesday comes and they are all out celebrating--except Linda. Jay drops by to explain that she kissed Dave because she was so happy--she's in love with Jeff. Linda realizes how silly she's been, especially when she finds out that Dave is trying to buy the Swenson place for them. It is a huge spread with a beautiful house, and they only want \$5,000 down. But it is no use--they have only \$250. Jeff offers to loan them \$1,000 and Jay offers to lend them a few hundred, but it just isn't enough. Mrs. Vanorsdale walks in with her burrying money, and they find she has over \$4,600! She says she'll let them use it, as long as she knows that she'll have a good funeral. She appreciates Linda's kindness to her and wants to help them. They promise her that she'll have a wonderful funeral, and they even invite her to live on the place in a house they'll fix up. Dave is thrilled when he finds out he's about to become a father, and when Linda tells Mrs. Vanorsdale that she can help take care of the baby, she couldn't be happier. Jay is happy too--Jeff just got back from fighting a forest fire and has asked her to marry him and go to Lookout Mountain on a honeymoon. All in all, it will be a spring to remember!

Idea Source For the Play

Ruth and Nate were married during the depression, and there was just no work around the Salt Lake area. They heard that they were hiring tie hacks in West Yellowstone, so they spent the summer of 1935 cutting down trees that had been burned by a forest fire so they could be made into mine props or railroad ties. Ruth remembers one day they were so thrilled because they had made ten dollars between the two of them. They had a two handled saw, and they would work together felling the trees. It was a messy job, and at the end of a day they would be covered with soot. To make things even worse, their boss wasn't an honest man and paid them only about half of what they should have received. They lived among the people there, and they all were confirmed Mormon haters. Most of them would get drunk on the weekend, and many times during the week they would be the only ones working, for it would take the others the better part of the week to sober up. They'd go to Pond's Lodge every weekend to get drunk and fight each other to see who was bull of the woods. From this summer, and some of the people they met and lived with, A Spring To Remember developed.

JOY OF LIVING
(Joy of Loving)

Manuscript Form: 1956 Play Number 31
Published Form: 1965 Tyrone Music Produc- Romantic Comedy
tions Co.

3 Acts

4 Men 6 Women

Music--Dancing: Original music by Jay Wheeler

Setting: The sun room of the Safford's palatial home in Santa Barbara, California.

Time: Present

Act I Early morning in spring.

Act II Afternoon, one week later.

Act III Scene 1 The next morning.

Scene 2 Evening, several days later.

Lorie McFarlan Safford is a vivacious bride. Married just a few weeks, David is bringing her home now that the Broadway show she was in closed. She is a professional dancer, and has starred in several hit Broadway musicals. Unfortunately the Saffords, Mother, Rodger, and Dorris, are not overly happy about the marriage. After all, show people are really beneath them, and Lorie lives up to all their worst expectations. She doesn't want to dress "properly" for breakfast, and talks entirely too much. Irene Crichlow is coming over for an interview with the new bride, and when she arrives, they all do their best to keep her from finding out that Lorie was in show business. But when Lorie comes down in her practice outfit and does a few cartwheels and a flip, Irene starts to wonder. What really tops it off is when Lorie tells Irene that she is overweight, and should take off a few pounds and exercise more. Irene leaves in a huff, and Dorris cringes as she invisions what will be said in the social column. Lorie makes a big hit with Rodger, too, when she tells him that he is too up tight, and that is causing his bad stomach. When he finds out

what may go in the paper about Lorie, he is fit to be tied. He is running for councilman and can't afford any bad publicity. He definitely does not approve of Lorie and makes a crack that she is probably like all the other show girls, a little too free with her affections. At that, David knocks him for a loop just as Mr. Bensen, a client of Roger's walks in. Lorie is left alone with Bensen, and gives him her honest appraisal of Roger--conservative, rock of Gibraltar type. This unfortunately, is not the type of person Bensen is looking for, and he loses a \$75,000 account. Needless to say, Lorie just isn't fitting into the niche that David had cut out for her. He wants her to be more reserved, and on top of that, asks her not to dance again or have anything to do with show business.

A week later Irene comes back and apologizes to Lorie, and in fact has taken her suggestion to heart and has been dieting. After she read the horrible article she was going to print, it dawned on her that everything Lorie had said was true. Now Irene is in a jam. The San Francisco Light Opera Company was going to come to town for a benefit performance, but cancelled at the last minute, and she just doesn't know what they are going to do. Lorie suggests they put together a dance review using club members. She did it once in New York, and would be glad to help out. Irene thinks this is a wonderful idea, and off she goes to contact the members of the club. Laney, her former dancing partner, and Kate drop in to see her on their way to Vegas. Laney is still nuts about her, and wants to see how she is getting along. She invites them to stay, and Mother is appalled, and David is jealous. Dorris thinks he has good reason when she walks in and Laney and Lorie are lying on the floor together talking about old times. He invites her to join them, and with a quick chop to the knee, she does. He kidds her, and she doesn't think too badly of him. Irene returns, and everyone in the club is enthusiastic about the idea. She wants them to show her a few steps, and in the middle of the can-can skirt flip, Della Ballard walks in the front door and takes her picture. She has come over to get a story on Roger. He was delighted at first because her paper had been backing the mayor and his crooked politics, but when he walks into the room and sees what has been going on, he has second thoughts. Especially when he finds out that Ballard is going to approach the story through Lorie after she finds out it is the Lorie McFarlan. He wants to keep Lorie's background a secret. Ballard has her headline--"Prospective Councilman Keeps Sister-in-law In Hiding". Roger throws her out along with his chances for election. Irene is thrilled that Lorie will be dancing, but Lorie decides she's done enough harm, and says she won't.

Later she is talking to Laney, and tells him she is really

happy with David. They hear music coming from the den, and it is a number they danced to for two years, so they do their routine--including the kiss at the end. David walks in just in time for the ending, and misinterpreting it, leaves for a business trip up north.

The story in the paper the next morning is worse than they expected. Laney and Kate are going to leave just as Irene comes over to try and get Lorie to reconsider. Lorie sees her chance to undo some of the harm, and says she'll do it if Irene will print their side of the story in her husband's paper. It is agreed, and Laney, Kate, and Lorie work the next week putting a smashing show together. The article does the trick, and the show is also a success.

David did not see the show, but he is back. He talks to Lorie, and things get straightened out. She even brought Bensen back to the house after the show, and it looks like Roger may get a contract after all. The family is a much happier one now because of Lorie, for she has shown them the joy of loving.

Idea Source For the Play

This play was written for Norma DeHaan (Hall). Ruth realized that Norma had a lot of talent after she played the dancing lead in Handcarts West. She wrote the play, and then called her to the reading. In the interim, Norma had gained 20 pounds and read in a monotone. Ruth was beside herself, and went over to Hollywood to tell Norma she couldn't use her. She started out very diplomatically by telling her she knew it would be hard for her to get to rehearsals because she didn't have any transportation. Norma assured her that she'd be there. Even telling her the 20 pounds had to go didn't deter Norma. Halfway through the rehearsal, Norma went to Ruth and said that she had heard herself on a tape recorder, and that she was awful. At that point Ruth knew her problems were almost solved. Corrections were made, and Norma was marvelous in the role.

HANDCARTS WEST

Manuscript Form: 1957 Play Number 32

Published Form: 1958 Mutual Improvement Association Musical version of Handcart Trails

3 Acts

15 Men 11 Women

Music: Original music by Samuel O. Pratt, Lyrics by Samuel O. Pratt and Bess D'Arc (helped with Lyrics)

Setting: Iowa, Platte River, Wyoming

Time: 1856

Act I Early morning in late July, 1856. Bently's front yard in Iowa City.

Act II Evening, early September. Somewhere along the Platte River.

Act III Scene 1 Early evening, late September. A snowy stretch of open country near South Pass, Wyoming.

Scene 2 Two days later.

Musical Numbers

Overture

Act I Handcart Song..... Diana, Chorus
 What Shall I Take?..... Aaron, Chorus
 Why Must You Leave Me Steve
 Reprise: Handcart Song..... Chorus
 My Love is Such a Bonnie Lassie..... Robert
 Why..... Diana

Prelude to Act II

Act II Buffalo Steak and Mormon Gravy Emmie Lou
 Sweet Yesterday's Dreams Mary

Wonderful WorldDiana, Chorus
 Kinda Shy Emmie Lou
 Diana's Soliloquy Diana
 When I'm With You Robert

Prelude to Act III

Act III Scene 1

Though Deep'ning TrialsDiana, Chorus
 Keep Her by the Dozen Emmie Lou
 Through EternityRobert

O My Father --Interlude

Act III Scene 2

From This Day On..... Steve, Diana
 Come, Come Ye Saints--Finale Chorus

The story for Handcarts West is the same as for Handcart Trails. The script has just been polished, made more unified, and music has been added.

Idea Source For the Play

Money was needed to build the Mormon Batallion Monument in Los Angeles on Moore Hill. The Hales were asked by Noble Waite, President of South Los Angeles Stake to write a play and put it on to raise funds. Handcart Trails was revised and music added by Mr. Pratt. Wendell Nobel introduced them to Samuel Pratt who was then living in Hollywood. It was put on at East Los Angeles College for four nights. Some tickets were bought for \$100 apiece.

LOVE COMES IN MANY COLORS

Manuscript Form: 1957 Play Number 33

Published Form: 1959 Samuel French, Inc. Family Comedy

3 Acts

5 Men 6 Women

Setting: Interior of the Winters' living room, small town in mid-western United States.

Time: Present

Act I Late afternoon in June.

Act II 4:30 the following afternoon.

Act III Next day, late Sunday afternoon.

Tolerance--an important quality to cultivate, so feels Dad Winters, and he encourages his daughter Holly to invite Chris Latell, who he feels sorry for, into their home. Chris has a bubbly personality, and is truly a likeable person. She is an uncut gem, and is trying to improve herself. There is only one problem--she introduces Holly to Bill "Beetle" Bardell, a twenty-one year old delinquent. He is so different that Holly thinks that she's in love, much to the chagrin of her parents, Chris, and her brother Dick. Dick has his problems too. He is dating Audrey, a girl with as much warmth as an ice cube, and very accident prone in cars. But mother thinks she is good daughter-in-law material. She feels Audrey is a real "lady", and would never squaw wrestle on the floor as Chris and Dick were. But Dick and Chris enjoy each other's company, and when Dad asks him to deliver some papers, he doesn't hesitate to take her along and even lets her drive his Corvette. Audrey arrives in town earlier than expected and drops by to see Dick. She is upset when she discovers that he is out with another girl. Fuel is added to the fire when they get back, and she learns that he's let Chris drive his car and stomps out.

Mouse, Bill's stooge, is sent over to give Holly a message. Dad is there and makes Mouse terribly uncomfortable by trying to be hospitable. He finally gets the message out: Bill can't get his old

man's car, so she is to borrow a car and meet him at the Sip 'n Sup. Dad informs him that she can't get a car either, since her "old man" will need it. Holly is more determined to see Bill than ever, and calls Doug and says she can go out with him after all. They, of course, wind up at the Sip 'n Sup.

The next afternoon, Mom and Dad find out about Holly's trick when Mrs. Wallace brings Holly's coat back and tells them how she went with Doug to the Sip 'n Sup and came home with Bill. They confront her and she defends Bill and feels they have no right to tell her not to see him any more.

To add to the confusion throughout is Lanis, Holly's twelve year old sister who is a walking encyclopedia on everything from sex to psychology.

Dick's roommate from school, Cody, arrives on the scene. He's down from Wyoming buying a bull for their dairy herd. While Dick and Chris are out taking him for a drive in the Corvette, Audrey shows up. She's had an accident and wants him to take her home, but leaves in a huff when she finds herself in the same situation as before.

Mouse finds the coast is clear and whistles for Bill. Holly tells him of her parents' violent objections and he suggests that they run away and get married. Father comes in and there is a confrontation. He tries to make her see that Bill couldn't make her happy. Holly and Bill leave. She says she'll be home by 12. If the door is open, she'll come in, if not, she'll get married.

Dad decides he's been approaching this from the wrong angle, and the door is left open. He invites Bill's parents over for Sunday dinner so they can all get to know them. Mom objects, but decides to go along with the plan. She is also upset at Dick. She heard, via the telephone grape line, that while he and Audrey were at a dance, someone made a wise crack about Chris and he defended her, and Audrey left in tears. Mother makes the comment that of course they wouldn't want him to marry anyone like "that". Chris overhears her comment and is crushed. For the first time she had felt that someone cared and worried about her. Dick finds out what has happened, and goes after her. Holly meets Cody and he asks her to go riding, but she already has a date. Mrs. Bardell, Bill's mother arrives. She explains that Mr. Bardell was so pleased with the invite, that he went out to celebrate and she hasn't seen him since. Holly starts to see what life would be like married to Bill. She finds out he's planned on them living with his parents, who also house his brother, sister-in-law and

their kids. His dad is a drunk that doesn't work, and Mrs. Bardell makes the comment that all Bardell men are that way. Bill storms in and orders her home, and Holly sees how crudly he treats his mother. Holly breaks up with Bill, explaining that she doesn't think it would work with his attitudes, lack of drive, and lack of education. He says that he has never taken any lip from a woman. Cody enters in time to see how he is treating Holly, flattens him, and chases him out of the house. Dick and Chris return and Mom apologizes to her. Holly realizes how close she came to making a bad mistake, and on a happy note they all go out to the patio for a barbecue, after which Cody, Holly, Dick, and Chris are going to plan a horse back ride to the Falls.

Idea Source For the Play

In many ways it is a rewrite of A Young Girl's Fancy, that started out as a sequel to Melody Jones. The original plot was weak, and Ruth feels in Love Comes In Many Colors she has strengthened the plot and added more drama. It has been one of their most popular plays.

APRIL ANN

Manuscript Form: 1958 Play Number 34

Published Form: Unpublished Musical Comedy

3 Acts

4 Men 4 Women

Music: Original music and lyrics by Jonathan Troy and Dick Tretter.

Setting: Forest and the interior of the Pitchard cabin far back in the rugged mountains of Northern British Columbia, Canada.

Time: Present

Introduction In the forest.

Act I Scene 1 Morning in August. Pitchard cabin.

 Scene 2 That evening.

Act II Scene 1 One week later.

 Scene 2 Four weeks later.

Act III Scene 1 Ten days later.

 Scene 2 One hour later.

Musical Numbers

Intro. "Bend With The Wind" (Music in background)
 "Fresh Cut Tree" April Ann*

Act I "I Jest Ain't Feminine" April Ann
 "A Timberman's Philosophy" Art Yancy
 "I Jest Ain't Feminine" (song and dance) April Ann
 Sung by Ma and Children
 "I'm Me" April Ann, Verda, Joey and Halfpint

*Deleted in Production.

Act II	"Lend a Helpin Hand"	Larry*
	"The Shower Song"	Ma and Children
	"Timberman's Philosophy" (Reprise)	April Ann, Larry and Art
	"Bend With The Wind"	Larry
	"He Kin Do Anything"	April Ann, Verda and Maudie
Act III	"You Will Never Be a Lady"	Art and April Ann
	"The Man That I'm Mad About"	Larry and April Ann
	"Lovely Are You"	Larry
	"It's New, It's Wonderful"	Larry and April Ann*
	"Lovely Are You" (Dance)	April Ann
	"April Ann"	Art
	"He Kin Do Anything" (Reprise)	Ann
	"Lovely Are You"	Larry*
	"He Can Do Anything" Finale	Entire Company

Pa Pitchard has built his home in the wilderness, far away from the city, and here he has raised his family. Most of the time he is out trapping, and Ma is always busy rocking, eating, and complaining. That leaves April Ann to look after the family's needs. She wields a skillful ax and does a good job of providing food and shelter for Ma and the children: Verda, Maude (Halfpint), and Joey. All they have is each other. They've never seen anyone outside their family except a prospector called Old Chris. Then one day Art, a lumberman and trapper from Big Falls, hikes in to do some trapping and camps near their cabin. April Ann likes him, and Ma tells her she's just got to be more feminine to trap him. To help her, Ma gets out an old Charleston dress, and Ann puts on heavy rouge, lipstick, frizzes her hair, and completes the outfit with her logging boots. She is crushed and humiliated when Art laughs at her and says that she looks ridiculous.

A thump is heard on the door and Larry stumbles in and collapses. His plane crashed on the mountain, and he managed to find his way to their cabin. They take care of his injuries and he stays with the Pitchards. While he is recovering there he starts school for the kids, builds a shower, a cooler, and is a general all-around handyman.

April Ann has a skirt on when Art comes by, and he makes the remark that she almost looks like a woman, but adds that it would be easier to domesticate a bobcat than to make a lady out of her.

*Deleted in Production.

A month later the cabin has drastically changed--new chairs and table, curtains in the windows, as well as a new blanket on a new bed. Some of the schoolin' is evident, too. Art thinks education for April is a waste of time, but Larry disagrees. Along with teaching and building, Larry has been doing a little prospecting and sent a sample of ore down the mountain with old Chris to be assayed. Larry knows April Ann wants to impress Art, so he tries to teach her to be a lady, but Art just laughs at her efforts. Larry appreciates her more and more, and makes her a dress from a parachute to help her morale. Well, Art starts noticing, and asks her to marry him, but she is confused and realizes after Larry has left to go down the mountain, that it is Larry that she really loves. Verda takes off to find Larry and finds him and Pa. Pa is coming up with the assay report. The whole place is covered with pitchblend. When Verda tells Pa how April feels, he takes Larry back to the cabin with him and it looks like there will be a wedding soon, and with the ore there will be easy days ahead for them all.

Idea Source For the Play

This play came from a vacation that the Hales took. They read in Sunset Magazine that up in British Columbia even women could catch fish every time they threw the line in, so they bought their first boat and went up to William's Lake, and then west for two days over terrible roads. Sally had a terrible strep throat and they realized they had to get her to a doctor, so they asked a rancher how the road was to Bella Coola, a little town on the coast. He said it was a wonderful road, and they didn't find out what the road was really like until it was too late. Apparently the Canadian Government hadn't had the money to build a road through the mountains, so the people in the town saved their money until they had twenty thousand dollars. They hired two bulldozers. One started at the top of the mountain and the other started at the bottom with eleven miles between them. It took two years to complete the "road". When the two touched blades, they were finished. There were no guard rails, and no places to turn out. As the Hales drove down the narrow road it was raining, and to make things even worse, they met another car trying to go up the mountain. They had to get out and hold the boat on so it wouldn't go over the ledge into the roaring B. C. river below, while the other car squeezed by. Finally they arrived in Bella Coola, and after eleven days in a rain-drenched tent, were looking forward to a nice motel. But there were no motels or hotels. However, there was a doctor, and Sally got a shot. Ruth was for shipping the car and boat out--anything but go back over that horrid road, but when they found out that it would

cost \$400, it was back over the mountain. On the way out they stopped at a little settlement called Furvale. There were only about ten families living there, but they had heard while in Bella Coola that there was a Mormon family there. They found the family, and they invited them to spend the night. They all talked till after two in the morning. An uncle of theirs, Old Chris, was there and told the story of a family that lived over forty miles back in the woods. The man had come from Los Angeles right after World War I, married a girl from Furvale, and had gone back in there and built a home. He reared his family completely away from civilization. They were grown, or nearly so, before they saw any other man except Old Chris. That year a surveyor had gone in, discovered the daughter, and married her. Immediately Ruth recognized an interesting plot.

"Of all the plays that we've written and produced, I think I've enjoyed playing in and producing April Ann more than any. It has been a constant favorite over the years. Three times it has won best play of the year, and come within one vote another."

CLOUDS OF GLORY

Manuscript Form: 1960 Play Number 35

Published Form: Unpublished Eternal Love

3 Acts

4 Men 7 Women

Music: Some piano, and male vocal. None original.

Setting: Heaven, Willowby's Living Room in Southern Utah, Heaven.

Time: Pre-existence, Present, Post-mortal existence.

Prologue Heaven, Pre-existence.

Act I Willowby's living room. June.

Act II Next evening.

Act III Scene 1 Following September.

Scene 2 Saturday morning in Spring. Eighteen months later.

Epilogue Heaven, Post-mortal existence.

Kelta (Debbie) is a talented musician, and is going to study under her favorite conductor in Heaven, but she envies Noel (Tim) and Celeste (Jeanie) who she has learned are soon going to be called to go to earth for their mortal lives. They want to go, but yet are afraid, for they have fallen in love. As Noel is called, he asks Celeste to wait for him on earth--that he will ask for a special blessing of discernment so that he will be able to find her.

On earth, Jeanie has helped her Mother, two sisters, and brother by teaching school since her father died, and finally is getting married. Debbie, her musically talented sister, suspects she really doesn't love Clyde. Tim, Clyde's favorite missionary companion is flying in for June Conference from his ranch in Canada, and as soon as he sees Jeanie, he knows she's the one he's been searching for. She has this feeling too, but it's only ten days till the wedding and

she doesn't want to hurt Clyde. She tries to cover up her feelings but Clyde sees through it, and bows out of the picture.

Next September they are married in a morning session in the Salt Lake Temple, and return for the reception all aglow. Sue, Tim's sister, has met Clyde and has talked him into helping her in the gift room at the reception. Tim and Jeanie have been busy buying a new blue convertible--his wedding present to her. They plan on driving back up to Canada, and taking their time for a honeymoon. Jeanie has to dash over to Grandma's to see if she has the buttons sewn on her dress. Tim starts to rehearse the song he is going to sing to Jeanie at the reception when a screech of brakes and a scream is heard. Jeanie has been killed.

A year and a half later Sue and Clyde have been married and have a little girl, who Mother loves to take care of. Tim also visits often, and flies down this time to tell Mother that he is going to re-marry. He really doesn't love the girl, but is terribly lonesome. Debbie has grown up too, and she's engaged to Arnold, her long-time boyfriend. He is leaving on his mission soon, and she'll be studying piano in Salt Lake for the two years.

Tim decides not to stay over night for fear he might change his mind about the wedding. Sue and Clyde take him out to the field, as he wants to get into the air before the storm hits. The winds come up, and as he is taking off, the plane falters and crashes, killing Tim.

In Heaven Jeanie has been waiting for Tim. She has been talking to Grandma, and as she kneels next to her, she tells her how lonesome she is, but has felt perhaps Tim is near. Grandma sees Tim and leaves as Jeanie sobs on the bench. Tim sits by her, takes her hand, and as she raises her eyes and sees Tim, he pulls her to her feet and into his arms.

Idea Source For the Play

This is the Hales' adaptation of the book Added Upon that tells basically the same story.

They comment that the reaction has been interesting from non-Mormons. It is controversial, but far more people have liked it than not. In fact, it was voted the best play of the year the first time it was presented. They would hear comments like "Where'd they ever get a crazy idea like that?" or "I liked that. You know I've always had

a feeling that I've lived before I was born." The Hales always enjoy doing this play because they feel they are preaching the gospel in a subtle way.

I'LL REMEMBER YOU

Manuscript Form: 1960 Play Number 36

Published Form: Unpublished Romantic Family
Comedy

3 Acts

3 Men 7 Women

Music: Classical selections; Original music "I'll Remember You"
written by Jonathan Troy and arranged by Sigurd Frederikson.

Setting: Multiple

Time: Present

Act I A morning in June. Interior of Laszla
Rodocy's home in the little town of Badgam-
men, Austria, near Salzburg.

Act II Scene 1 Morning, 12 days later.

Scene 2 Morning after the concert.

Act III Scene 1 10:30 P.M. two weeks later in the Taylor's
palatial home in Insbruck.

Scene 2 Evening, backstage in the Music Hall in
Salzburg.

Scene 3 Five minutes later, Main Stage of the Music
Hall.

Scene 4 Ten minutes after the concert, back stage in
the Music Hall.

Musical Numbers

Classical selections to be determined by the performers'
repertoire. Quartet: Laszla, viola; Sari, piano; Marischa,
cello; Maria Louise, violin.

Act I	A few bars on the viola	Laszla
	Gavotte by Popper	Laszla and Marischa
	Mozart's Quartet II in G Minor	Quartet
	Violin number	Maria Louise
	Part of "Old Black Joe"	Jeanie
	Part of a violin piece	Maria Louise
Act II	Piano piece	Sari
	Violin scales	Maria Louise
	Classical piece	Quartet
Act III	Scene 1 "I'll Remember You" over speaker	
	Violin piece	Maria Louise
	Scene 2 Orchestra tuning up.	
	Scene 3 Classical orchestral number with violin solo	Orchestra and Maria
	Scene 4 "I'll Remember You".....	Franz sings Quartet accompanies

Since the divorce five years ago, Maria Louise has been living with her Austrian father, Laszla. She has been studying the violin under him, and in two weeks she will make her debut in the music world. It is an event they have all looked forward to and worked towards. Franz, a would-be composer, also encourages Maria and she respects him. In fact, it is easier to take criticism from Franz than from her father. In the midst of preparations, her mother wires that she is coming to visit, and is bringing the Carter family. Laszla is worried that she will interfere with their work, and also, he still loves her. She did not understand his devotion to music and lack of desire for material gain. She divorced him and married a millionaire, who she found was more married to his money than Laszla was to his music. Unknown to Maria and Laszla, she has divorced her wealthy husband.

Franz and Maria have planned a week-end visit to his Uncle's in Berchtesgarden. These plans are interrupted when her mother, Audrey, and her two children, Jeanie and Gary, arrive. They want to take Maria with them to Switzerland for a week. Laszla disapproves, but she promises she'll practice and be back in seven days.

Twelve days later they have not returned, and Laszla is ready to cancel the concert. In fact, the only thing that prevents him from

doing so is Franz, who races to the station and tells him they have returned. When he finds out they haven't, he resolves to catch the evening train to Salzburg to cancel the engagement. Mother, Maria and group finally arrive. They've had problems and were kept at the Swiss airport for several days. Against his better judgment, Laszla does not cancel the concert.

During the performance she plays very brilliantly in parts, but makes a few mistakes when she thinks she reads disappointment in her father's face. She feels she has let him down.

When Laszla returns, her fears are confirmed. He blames Marian, her mother, and orders her out. Maria knows she needs her, and since she feels she's a failure, she tells her father she is going with Marian. Gary is pleased too, for he has fallen in love with Maria. For awhile the excitement of traveling is a pleasant change, but soon Maria misses her violin. They are staying at the Taylor's home in Insbruck because of Mr. Carter's illness. Franz brings her violin, but hurries away and does not see Maria.

Dr. Hassburg is a friend of the Taylors and is in charge of the music festival in Salzburg. Marian has a plan!

Two weeks later Laszla is to conduct in the festival. A guest American artist is to appear. He is upset that they will have no rehearsal time and grumbles that Maria could have been here if only he hadn't been so hard on her. After all, the reviewers were very complimentary, and said that although she was unsure of herself in one piece, she showed brilliance and sensitivity in her playing. When the lights come up for the performance, Maria steps through the curtains, and Laszla's face beams. They play brilliantly.

Gary does not want to play "second fiddle" to her music and gives her the choice of him or her music. She chooses her music and stays with Laszla. Marian misses the plane back and asks if she may stay till the next flight and Laszla invites her to stay permanently. Maria's wish has come true! And on top of that, Franz has written a popular song, "I'll Remember You", and it has been accepted for publication. There is a feeling that there will probably be another Austrian-American wedding very soon.

Idea Source For the Play

I'll Remember You was written specifically for Judith Inkley, a girl Ruth knew in Granger, Utah. She was a friend's daughter and

started playing the violin when she was very young. Ruth told her that if she got to the point where she could play the violin superbly, that she would write a play for her and star her in it. Years passed, and Ruth got a graduation notice with a note that she had been accepted by the Utah Symphony, and the question, "Where's that play?" The Hales hurried and wrote the play, and is one of their favorites because of the beautiful music that is called for. They put the setting in Europe, for they had been there and thought that the Salzburg Music Festival would lend enchantment to it. The other musician's parts were written for Lou Lewison, who had been a professional musician for years, Tony Fredrickson who played the cello beautifully, and Marian Gloetzner, who had once played the piano in Carnegie Hall. With these four she knew that she would have beautiful music.

An interesting note on the production is that Tony, who was 65 or 70 at the time, started having a terrible pain in her stomach about two weeks before the play was to open. She was taken to the hospital, and they discovered that she had cancer and had only a few weeks to live. They didn't tell Tony how long she had, but told Ruth that it would only be about a month. Tony refused to give up the play, so Ruth would go to the hospital and teach her the lines, and then after she got home she'd go up and rehearse lines with her. Ruth understudied the part. As Ruth said, "I thought she'd never go on, but day before opening night I brought her down to the theatre. She did open. She'd take a shot of morphine before the show, and then one halfway through. She played for two weeks, and the third week she died."

GREEN BOUGH IN MY HEART

Manuscript Form: 1961 Play Number 37
Published Form: Unpublished Comedy
(Helping others and staying young in heart)

3 Acts

8 Men 9 Women

Music: Piano music to be performed on stage. None original.

Setting: The interior of the Westeria Rest Home, California.

Time: Present

Act I Early morning.

Act II One week later.

Act III Scene 1 Evening, one month later.

Scene 2 Early evening, the following day.

Westeria Rest Home is anything but a typical rest home since Marrybelle has instituted her programs. She has the seven other occupants exercising every morning, taking various interesting classes, and in general, starting to live again. She has even started plans for a swimming pool in the back yard. She bought a bicycle for exercise, and brought a piano in for Clara so they would have music. Things start happening when Marrybelle convinces Emily she should invest \$5,000 in a new toy rocket launcher designed by her grandson. The parts are made, and the rest home is turned into an assembly line. Mr. Stephenson, the former Senator, is also at the home. He was involved with Mr. Gaffer, who pulled some fast political moves, and left Stephenson holding the bag--and an empty one at that, since he had taken off with the money. When Marrybelle finds this out, and that her son, who is running for mayor is backed by this crook, she decides it's time that she did something. With the support of her friends, she runs for mayor. The house is mobilized first to get the 1,400 signatures required for her name to be on the ballot, and then finally they turn the house into a babysitting center to care

for children while their mothers vote. In the midst of the commotion, Emily's greedy daughter, Eunice, wants to stop her mother's frivolous spending, even though the launchers are a success and she's received her first check. Eunice is going to start legal action to freeze her funds, and have her husband put in control of her mother's estate. To prevent them from doing this, there is only one solution--marriage, and Elmer is more than willing. The two of them take off for Vegas. They return the following day to break the news to Eunice, and inform her that they are buying the house next door to enlarge the home, as Marrybelle suggested. Eunice threatens to sue, but Emily tells her that the only charge that would hold would be contributing to juvenile delinquency. To top off the morning, Marrybelle is elected mayor, and Gaffer is exposed as the crook he is.

Idea Source For the Play

Ruth used to visit rest homes. They seemd so dull and drab, but she felt that if a woman were really sharp, she could change that situation. With this basic idea, and writing the role of Marrybelle for Katherine Kenworthy, Green Bough In My Heart emerged.

FIVE ON A HONEYMOON

Manuscript Form: 1961 Play Number 38

Published Form: 1965 Mutual Improvement Association Family Comedy
Tyrone Music Produc-
tions Co.

3 Acts

5 Men 7 Women

Setting: Family room of the Christopher Barker home in Southern California.

Time: Present.

Act I Scene 1 A morning in June.

Scene 2 10:00 P.M. the following evening.

Act II 11:30 the following morning.

Act III Scene 1 Late that evening.

Scene 2 Early the following morning.

Chris has just married Connie, and along with the marriage came three "darlings". Nedra, sixteen, has a mind of her own, and is determined to do what she wants when she wants. Junior, twelve, goes through money like it were water and thinks that anything he wants he should have. Debbie, a spoiled six year old will only eat what she wants--and that is usually sugar coated Pop Pops.

His first morning, Chris locks horns with all three. He tells Nedra she cannot go off with Mooney, her boyfriend, but she walks out anyway. He tells Junior not to wake up his mom for money to buy a machine gun, but to use his own. He has spent his allowance and is infuriated when Chris tells him "tough luck". He tries to fix Debbie some eggs and flapjacks, but all she wants is sugar-coated Pop Pops, and refuses to eat. Luckily Sheila, Connie's sister, and Grandma come over to get Debbie and Junior so the newlyweds can have a quiet breakfast together. Junior bursts through the door, machine gun blaring and Chris realizes he has his work cut out for him.

The next night Mooney and Drag are camped out in the living room again with Nedra and Jan. The hi-fi is on and they're dancing. Chris and Connie come in and join them. Nedra turns the stereo off and tries to make a quick exit. It's 10:00 P.M. and Connie doesn't want her to leave and Chris makes sure she doesn't. He tells the boys to come back tomorrow and the three leave. Nedra, after a few choice words, goes to her room. Connie decides that a honeymoon would be a good idea, and so does Chris. The five of them will go on a honeymoon to Red Fish Lake where they can go camping, fishing, and boating.

Junior still won't pitch in and help, and he resents Chris asking him to do anything. Chris decides what he needs is a good dose of work. The doorbell rings and Johnny, Chris' seventeen year old nephew from Idaho, comes in and asks who the girl is that is climbing out the upstairs window. Chris asks him to catch Nedra for him. Chris calls and asks Mooney and Drag to come in, and tells them they are a little early for tomorrow. They are quite anxious to leave, and Nedra is furious and quickly goes upstairs.

The next morning Chris leaves to buy a boat, and at least has won Debbie over--she even had an egg and two hotcakes before they left. It is a different story with Nedra. She resents her mother having married him. Chris gets back with the boat, but Junior can't go water skiing until he cleans up the store room. Nedra doesn't want to go, and she is told that she can stay and clean the house. Johnny tries to help her clean so she can go, but she is stubborn and refuses to do anything. Dee Dee and Jan are glad. They think Johnny is really sharp, and they go. Connie is a little upset that she never has Chris alone. He is always surrounded by Sheila, Grandma, Debbie, or whoever else he happens to invite along. He persuades Connie to join them, and all but Nedra and Junior leave for a day of water skiing. Nedra decides to run off with Mooney and leaves a note saying she's eloping. Junior robs the cookie jar and leaves a note saying he's run away.

When the family returns, they discover the notes and the search is started. Sheila thinks she knows where Junior is and she and Chris head over there. Connie deduces from the missing money and the phone book open to busses, that he has gone to Fresno to his Uncle Bill's. She feels the marriage is a mistake. She calls a cab, leaves Chris a note, and flies to Fresno. After reading the note, Chris is ready to leave for Idaho, and next morning he and Johnny are packing. All of a sudden, Junior trots downstairs. He snuck in at 4:15. He heard some kids talking about Disneyland at the bus station

and it sounded like more fun than Fresno, so he went. Then Nedra shows up. She went out with Mooney. He sponged off her and humiliated her at the restaurant they went to, so she left and spent the night on the couch in Grandma's garage. They all realize they've made some mistakes, and by the time Connie walks in, Junior is cleaning the store room and Nedra is cleaning the house. Connie is crushed that he wasn't worried about her and didn't go after her. Then he reads her the note she left telling him it was all over and that she made a big mistake marrying him, that her children were her first responsibility, so she was leaving him and not to try to find her. She realizes how silly she's been, as have Nedra and Junior. Finally it is one big, happy family--and it may be bigger if Johnny and Nedra have their way.

Idea Source For the Play

Ruth did some reading about this period of permissiveness we are in where children are no longer disciplined or made to work. She realized an interesting plot could develop out of a situation where a father decides to discipline some spoiled brats.

THE RUNAWAY HEART

Manuscript Form: 1962

Play Number 39

Published Form: 1963 Samuel French, Inc.

Romantic Comedy

3 Acts

5 Men 7 Women

Setting: The Hickman's front room. A country town.

Time: Present

Act I Scene 1 A September afternoon, 4:30 P.M.

Scene 2 The following day, 4:00 P.M.

Act II Scene 1 7:30 A.M. the following morning.

Scene 2 Afternoon, the Tuesday before Thanksgiving,
2 months later.

Act III Scene 1 Following afternoon.

Scene 2 Eight o'clock Thanksgiving morning.

Elizabeth Worthen and Anne Crane are two teachers who are tired of hectic years in a big high school in Los Angeles. Elizabeth is thirty-five and a strict disciplinarian who always wears a black dress. Anne suspects she's buried herself in teaching after an unhappy love affair. Anne is a cute thirty-eight year old who loves comfort, but loves teaching even more. They've been roommates for years now, and are quite excited about this change of scenery in the Southwest. They move in with the Hickman family: Agnes, a frustrated widow who must have been born with a phone in her hand, Glen, a football star, and two noisy brats, Elmer, 12, who is "wise to the ways of city people" and will even stoop to reading to avoid chores, and Judy, 10, who is a spoiled brat that will eat nothing but peanut butter. The facilities are a little more primitive than they expected--not even any running water.

Mr. Gilbert, the principle, would rather try to sell insurance to his teachers than discipline the students. Elizabeth and Anne are

dedicated teachers and try their best to give the students a good education. As usual, the students don't appreciate it, and try to pull a prank on Miss Worthen--a bull in the classroom to greet her. She finds out, and meets them. They are humiliated and Glen and Donna decide to elope to Ely like her girlfriend did to get away from school. Judy overhears their plans and tells the teachers. They, along with Tom Akin, a handsome bachelor and rancher who has been courting both Elizabeth and Anne, say they are "shivareeing" Donna. They tie her up and put her in Tom's camper and drive off for the night.

When they come back the next morning, they are accused of being indecent and kidnapping. Finally the truth is made known and Donna and Glen decide to wait until they are 18--then they'll show them. The next project is to keep Glen single long enough to go to college. Part of the scheme involves importing Anne's cousin, Karen, who is a cheerleader and quite a doll. She comes up for Thanksgiving, and their scheme works. Glen really likes Karen and Donna is furious. The big game is coming up and scouts from the university will be there to watch Glen. But the beans are spilled, and he finds out why Karen is there and he leaves saying he won't play in the game, and to quit meddling in his life. As he's driving, he reconsiders and sees what they are trying to do for him. He turns around and arrives in time to play in the last half. He decides to go to college and finds out that Karen wasn't in on the plot, and she plans to go to the same college.

Donna and Ira, Glen's buddy elope, much to Glen's relief. Glen isn't the only one who is helped. The kids put acid on Elizabeth's chair which burns a whole in her black dress. Then they give her a pretty floral dress, and she starts looking like a woman.

Tom wants to go to Tahiti and asks Elizabeth to marry him, which she does, and Anne is made principal of the school, and we feel she and Mr. Gilbert may get together. Tom has made sure they don't "shivaree" him, handcuffing Elizabeth to him--or so he believes. He misses and gets Elmer. So the curtain falls as he is dragged out, and the girls are getting ready to give Elizabeth a molasses shampoo.

Idea Source For the Play

Many incidents were gathered from a trip to Wayne County in 1961. The incident of a bull in the classroom happened to one of the teachers at the school where Ruth was teaching in Hunter, Utah.

HOLD ON TO JUNE.

Manuscript Form: 1963 Play Number 40
 Published Form: 1970 Mutual Improvement Association Romantic Family Comedy

3 Acts

7 Men 5 Women

Setting: Red Fish Lake Camp Ground.

Time: Present.

Act I Scene 1 4:30 A.M. Late in June.

Scene 2 That evening.

Act II 4:30 the following afternoon.

Act III Scene 1 Later that evening.

Scene 2 Half hour later.

Unknown to June, a twenty-nine year old school teacher, her father, James, has asked Tim, a friend of the family, to break up her romance with Ralph, her thirty year old juvenile boyfriend. They've been going steady for 5 years, and Ralph keeps after June to marry him, and James is afraid that she just might. Tim and his children, DeAnna, Rodger, and Jennifer, move into the camping spot next to June. Kelly, June's sixteen year old sister, and her 17 year old boyfriend, Butch, are camping with her. The families meet and June goes fishing with Tim, Butch and the girls. Needless to say, they click, but in the meantime Ralph and James arrive. After returning from fishing, Rodger overhears Tim and James talking about their "plan", and Tim confesses he's fallen for June and is going to leave because he doesn't feel it is mutual. Later he finds out June feels the same way about him, and he asks her to marry him and she accepts. Rodger, not knowing of the new development, comes in and says he doesn't know why they have to leave just because the plan didn't work.

June is furious. As Ralph enters she says she'll marry him.

Rodger gets spanked and sent to bed, but crawls out the back in order to talk to June, and hides in the boat Ralph is pulling behind his car. June and Ralph leave to go to town for dinner. When they return, everyone is looking frantically for Rodger. Ralph wants to leave, but June refuses. DeAnna and Jennifer pop in and tell about their daddy asking June to marry him and her acceptance, saying that she didn't love Ralph anyway, and would tell him later. With this, Ralph asks for his ring back and speeds off.

The search continues to be unfruitful. Suddenly a policeman appears with Ralph, who had been speeding, and Rodger, who the officer suspects has been kidnapped. Explanations are made, and Ralph only gets a ticket, and stomps off. June and Tim straighten out misunderstandings, and set the wedding date for noon the next Tuesday.

Interwoven in the main story are some teenage adventures. Kelly, June's sister is demanding, and a little disgusted with Butch, her boyfriend, who was brought along to help and protect them, but is really more interested in the fish. She finds Art, another camper, very attractive. Art is also seventeen, and it seems like the only thing he lives for is records and to stomp and paw up the ground.

Also in the campground is Bonnybelle, a little 'ol southern flirt that gloms onto Butch. Butch finds that he really rather have a little opposition, and decides Kelly is the best bet, and she has come around, and realizes Art is a little too much for her. Bonnybelle's father owns a record store--and Art decides he's found his true love. By the end of the play, Art has a job in her dad's store and a date to the prom with Bonnybelle, and Kelly and Butch are planning a fishing expedition.

Idea Source For the Play

The setting of Red Fish Lake grew out of the summers (1959-1965) the family went to the lake. It is in Idaho near Stanley, and 60 miles above Sun Valley. Ruth thought that it would be a wonderful place for a setting. One summer when they were there, a divorced man came over to their camp with his children. One of the kids saw Sherry and said, "Why don't you marry her, Daddy? She'd make a good mother." With this incident, and wanting to write something for Sandra and Allen and their children, Hold On To June came to be.

I CAME TO YOUR WEDDING

Manuscript Form: 1963 Play Number 41
 Published Form: Unpublished Romantic Family Comedy
 3 Acts
 11 Men 13 Women (12 in production)
 Music: Not original
 Setting: Call's living room in Southern California and terrace in the garden.
 Time: Present

Act I 6:15 P.M., mid-June.

Act II Scene 1 Much later that evening.

Scene 2 12:15 in the afternoon, the afternoon of the wedding. 10 days later.

Act III Scene 1 Ten minutes later.

Scene 2 A few minutes later (Omitted in production).

Musical Numbers

Act I Bits of "I Never Have Fun No More" Dorothy
 Bits of "Stripper" Dorothy
 Hums "I'll Never Say No Again" Dorothy
 Act II "I Came To Your Wedding" Johnny
 "Won't You Come Home Bill Baily" Dorothy
 "Shall We Meet Beyond the River" Johnny
 Act III Dorothy sings a few lines of a song
 Dorothy and Anthony sing a duet

Things are a little more than confused at the Call's home.
 Darren is supposed to go with Ellis to a big party and Susan is supposed

to go with Wallace to the Senior Prom. A cab comes and Susan goes with him. Then Wallace arrives on foot after running his mom's car into a ditch and Darren realizes the cab was sent for her. There is a cab strike, and she can't get a ride, so Dorothy lends her car to Wallace so he can drop Darren off and get to the dance to make the class presentation. Johnny comes over, Darren's ex-childhood sweetheart, to borrow Chick's motorcycle to get an innertube for his car, and they all wish he'd kidnap Darren in 10 days so she couldn't marry Ellis. Darren and Wallace straggle back. He ran the car into a stop sign and bent the fender in so that it couldn't be driven. Johnny returns the bike and Chick gives him the keys to his Stingray to take Darren to the Ambassador, and lends the bike to Wallace. As they leave Dorothy tells him to take the long way. Mr. Anthony Adams, a relative of the wealthy McIntyres comes over to try and persuade Mother not to have the ceremony in their back yard--for it would be too small for all of their important guests. She will not relent, so he plans to redecorate the entire house and enlarge the back yard. Wallace stumbles in. He hit a mud puddle and curb with the borrowed motorcycle. Anthony is leaving and takes him to the dance in his Rolls Royce. Susan calls and she's at the Ambassador with Ellis and not at the Grove where the Senior Prom is, and Darren hasn't shown up yet.

Florabelle and Zeek, their hillbilly relatives from Hungry Hollow, Oklahoma drop in, and Dorothy has a plan. She heads over to the Western Union office to wire money to the rest of the clan to come out for the wedding.

Johnny and Darren finally get home, but they never got to the Ambassador. It seems that they got "lost". They reminisce about the silly incident that made her change her mind about marrying him 26 days ago. He stopped on the way to the wedding and had a hamburger with onions, and all she could smell was onions on his breath. They then go into the kitchen to make onion sandwiches. Wallace finally finds Susan home after they both missed the prom, and Dorothy discovers Anthony isn't as bad as she thought. Florabelle makes a grand entrance in curlers, Mother comes down sleepwalking with hat and purse to buy rice, and Pa pulls Ellis in from outside and is going to have him arrested as a peeping Tom. Finally everything is straightened out, and everyone calms down, at least until Ellis learns Darren was kissing Johnny in the kitchen. She assures him it was a sweet good-bye kiss and that they are going to have a beautiful wedding.

The afternoon of the wedding everything goes wrong--the veil rips, Reverend Early isn't there, and the guests are ready to leave.

Mrs. McIntyre calls her minister to come over. Meanwhile the hill-billy relatives arrive and Darren sees what her future family is really like by their reaction to Pa and the group. She can't find her shoes and decides that was how she first met Ellis and that is how she'll marry him. He refuses and Johnny steps in and Reverend Bartholomew starts the service. Reverend Early bursts through the door and says Johnny tied him up, and Darren has the wedding stopped. Her shoes are found, but she doesn't know who to marry. Pa just tells her to hurry and decide so they can eat.

Ten minutes later the wedding is off and Darren wants to join the peace corps and get away from everyone. Ellis has left and Darren is in her room. Anthony realizes Darren and Ellis never would have worked, and asks Dorothy to go out and sing to the guests until Reverend Bartholomew can find his car key that one of the kids swiped and moved his car so someone can leave. She sings and Anthony joins her in a duet. Jakie Boy is starting to water the artificial flowers and is told not to, so he throws the water off the other side and douses Darren who has come downstairs. Johnny has gotten the job in Peru and is leaving in an hour. Darren never wanted to speak to him again, but is upset that he didn't tell her of his job. Wallace runs over to get Johnny for her. Darren meets him in an old blue robe, curlers and veil, and they are married. Anthony also gets married, but not to Winifred, as Mrs. McIntyre and Mrs. Hamilton want, but to Dorothy. He's going to turn the bank over to Ellis and go with Dorothy to Hungry Hollow to build a dam that is needed. There, too, he can put his degree to work in his favorite field--farming.

Idea Source For the Play

The basic plot grew out of a "Dear Abby" column that Ruth read. It was sent in by a bride who wanted to get married, but the wealthy family that she was marrying into started pressuring her and her family to really put on a fancy wedding that they just couldn't afford. Ruth took this basic idea, and I Came To Your Wedding grew out of it.

RENDEZVOUS IN ROME

Manuscript Form: 1963

Play Number 42

Published Form: Unpublished

Romantic Family Comedy

3 Acts

6 Men 4 Women + 40 Extras: 20 Men 20 Women, but many can double in more than one part. In production 17 extras were used, 6 Men 11 Women.

Music: Vocal, instrumental, and dance. No original music.

Setting: Multiple. United States and Europe

Time: Present

Act I Scene 1 A Sunday afternoon late in January. The Lindley's sun porch in Southern California.

Scene 2 Following morning, travel agency.

Scene 3 Late afternoon, June 2nd. The Lindley family room.

Scene 4 The following day. New York City, the corner of Broadway and 42nd Street.

Scene 5 A Broadway Theatre during the matinee.

Act II Scene 1 4:00 A.M. the next morning, Iceland Airport waiting room.

Scene 2 6:30 P.M. in the Red Ox Restaurant, Heidleburg, Germany.

Scene 3 Salzburg, Folk Dance Festival, 2 days later.

Act III Scene 1 Next evening, a bedroom in Innsbruck, a few hours later.

Scene 2 Afternoon. A night club in Rome, three days later.

Scene 3 Evening on a dock in Venice.

Scene 4 Venice, hotel hallway.

Scene 5 The next afternoon, market square in Milan.

Scene 6 Evening, Moulin Rouge in Paris, two days later.

Scene 7 Kennedy Airport, New York.

Scene 8 On a plane en route to California.

Scene 9 The Lindley family room in Southern California.

Musical Numbers

Act II Scene 2 An instrumental ensemble play some German music. Group of about 6.

Scene 3 Bavarian Folk Dance, accompanied by musicians, and a vocalist.

Act III Scene 2 Dance music, a Spanish tap and cape dance, Vocal Solo (Volare, or something similar)

Scene 6 Can-Can dancers.

Only six more months until George is released from the Army, and Julie is looking forward to meeting him in Rome. Father promised that they all could go over for a vacation and meet him if she was still in love when the time came. June is a busy month for the airlines, so Julie is trying to get their tickets arranged now. Icelantic flies to Europe the cheapest, and Father says that anything they can save on transportation they can have to spend in Europe. Reservations are made, and a car is reserved in Europe for them. Finally the big day arrives, only they haven't made reservations far enough in advance to get to New York, and there are no tickets available. Larry, a long time "friend" of Julie's, calls a friend of his that works for the airlines and gets them tickets. In return he agrees to go on a blind date and double with his friend. Larry says he wants to help her get over there so she'll find out she doesn't love George and come back to him.

Father, Mother, Tammy and Arthur took one flight, and Julie had to take another, but finally they all meet in New York. The flight for Iceland does not take off for a while, so Julie has gotten them tickets to see "My Fair Lady" on Broadway. They all troop into the theatre, bag and baggage. They aren't too popular when they come late and leave early to catch their flight! Iceland is the first stop, and Julie is the main attraction for European men everywhere they go. Next stop is Heidleburg, and here they meet Rick and Marty. Julie knew Rick from the states, and Tammy is really interested in Marty. The boys are touring Europe on motorcycles. On to a Folk Dance Festival, Innsbruck, and finally Rome. Not too many people have been impressed with George, but they all feel she has to make up her own mind as to whom she will marry. Julie meets George, and he continues on with them. They keep running into Rick and Marty, and Tammy is especially happy they meet in Venice. They are all going for a gondola ride, but Julie has a headache, and soon only Tammy and Marty are the only ones left.

Julie asked Larry to write her, but she hasn't heard from him, and learns from a friend they run into in Europe that he has been seeing quite a bit of a certain red-head, and may just marry her.

They travel on to Milan, and then to Paris. Tension has been building up, and between George being friendly with a singer in Rome, who was obviously more than a casual acquaintance, and his taste in entertainment, plus a lot of little things, Julie decides that he is just not for her. She also decides that she had better hurry and get home so Larry doesn't marry that red-head. The vacation is cut a week short, and home they go.

At home, Larry did not go through with his plans to get married, and has signed up for another two years in the service. He will be leaving in a few days. Julie has the wedding dress she bought in Paris, and he doesn't waste any time in asking her to marry him. Now she can hardly wait to go back to Europe and show Larry all the beautiful sights. Now they would really be special, for he would be with her.

Idea Source For the Play

This is Sherry's story. She went to Rome to meet her missionary who was returning from Australia. Two minutes after they met, the family knew the chemistry had changed, but there they

were. They had rented a car to tour Europe, and they did--with a broken romance in the back seat. It was about a year later that Ruth was washing dishes and she heard "Arivederci Roma" on the radio and got all teary thinking of what fun they had had in Europe, and resolved to put it into play form. Nate told her it couldn't be done--too many scenes. But she did write it, and it has been very popular. Most of the incidents actually happened. After their tour in Europe, Sherry was to have gone with her missionary and his parents on a tour of Canada, but she went home with her parents. As Ruth said, "I knew she was in love with someone else before we ever went to Europe, but she was so pig-headed, and wanted to go to Europe."

A LADY'S PLACE

Manuscript Form: 1966

Play Number 43

Published Form: Unpublished

Romantic Family Comedy

2 Acts

6 Men 5 Women

Setting: West Parlor at the Bromwell Plantation near Williamsburg, Virginia.

Time: 1765-1776

Act I Scene 1 Mid-morning in May, 1765.

Scene 2 Morning in May, 1774. Nine years later.

Act II Scene 1 Fall, 1775. One year later.

Scene 2 Late afternoon, Spring of 1776. Six months later.

Scene 3 Mid-morning, July 8th. A few weeks later.

A lady's place, Mary and Emmaline's father feels, is to be seen and not heard. He is upset that their tutor, Adam Donaldson, has wasted time teaching Latin and other unnecessary trivia to his daughters, and is distressed that Mary is becoming so outspoken. When he suspects that there may be an attraction between the two, Adam is dismissed. Not only does father dislike Adam for his affections towards his daughter, but also feels that Adam is inferior because he does not own a plantation. Father also labels Adam as a trouble-maker because he has influenced his son Robert "to join with that rabble of rebellious idiots inflamed by that uncouth tomato grower Patric Henry." Dissention in some factions has started over the Crown's rule and the imposition of unfair taxes. However, many people in Virginia, including Father, do not share these feelings.

Miss Fanny Cunningham is brought to the plantation to teach the girls music, a much more useful activity than academics for a woman. As far as a proper husband, father feels Mr. Berkley, Master of White Oaks, is the best catch in Virginia for Mary.

Nine years have passed. Mary was sent to England to finish her education, and Emmaline remained at the plantation studying music. When father received word that Mary was seeing Adam, who was sent to England on a diplomatic mission, he spirited her home. Robert has married and his wife Amy is expecting her first child, and he is still affiliated with the radical group of whom his father violently disapproves. However, Mary has pleased him. The preceding night she became betrothed to Mr. Berkley. Mr. Berkley not only agrees politically with father, but has some fine horses and land. Thomas Jefferson drops by and Adam is with him, and soon learns of Mary's betrothal. Berkley arrives and a heated argument over politics ensues. Mr. Berkley voices his loyalty to the crown and his opposition to rushing into the rebels' hastily concocted venture. Mary counters by telling him that she has no intention of rushing into a betrothal with him. He tells her that if she is doing this because Adam has returned, that she had better think again, for Adam is engaged to Jessica Bland. Robert takes a gun and leaves with Adam and Thomas to help the militia. Father may have the company of his two daughters indefinitely, for he will not allow Emmaline to wed Mr. Sutton until Mary, her older sister is married.

In the months that follow, Emmaline is distraught. Mr. Sutton has not come calling and has been seen with other women, but Father will not relent. Patric Henry arrives and tells them Governor Dunsmore has taken over one town and has freed the slaves and has encouraged insurrection. Father dismisses his account as exaggerated and misleading until Mr. Berkley arrives and says the British and renegade slaves have burned some of his property. The two become "radicals" very quickly when their land and possessions are threatened. Mary feels guilty that she has kept Emmaline from marrying, so when Mr. Berkley proposes again, she accepts and he leaves. Adam arrives looking for the militia, and while there, receives a message from his fiancée giving him an ultimatum--either they are married next Friday, or there will be no wedding. His fiancée also accuses him of still loving Mary. He has to return to battle, so he sends the message that the wedding will be cancelled. He confesses to Mary that he loves her and desires to marry her. She informs him that he is too late, for a half an hour ago she promised to marry Mr. Berkley, and feels that she must keep her word. Emmaline isn't as thrilled about getting married since she's noticed Mr. Sutton has a wandering eye and seems to only be interested in her dowry, so she asks their wise slave, Auntie Pearl, for advice. Pearl suggests throwing Sutton back and playing up to Mr. Berkley, since Mary is betrothed only because she feels guilty keeping Emmaline from marrying.

In the weeks that follow, the Declaration of Independence is

written and with the help of the Lord, they are now a free country. Also, Emmaline's scheme has worked! She and Berkley are in love. Robert has returned from the fighting and so has Adam, though slightly wounded. It finally slips out that Emmaline and Mr. Berkley love each other and he asks for her hand in marriage. Father disapproves, but when he's willing to forgo the dowry, and Adam wants to wed Mary, Father consents. Mary wondered why Adam had stopped writing, but when Father produces the letters he had confiscated, she wants nothing more than to marry Adam. He, too, wants no dowry, and Jefferson persuades Father to donate one dowry to the new country. Before the day is over, a double wedding has been planned for August.

Idea Source For the Play

On a trip back East in 1965 to pick up Tanya, who had been on a round-the-world-tour with "Curtain Time USA", they visited Williamsburg, Virginia. Ruth was especially impressed by a movie that is shown there, and she got to thinking that she would like to write a three act play on this period. They gathered material on Williamsburg's early history. She also used a book borrowed from a friend, Elaine Beers, that told of an unusual appearance of a stranger who appeared in the midst of the men who were debating whether to sign the Declaration of Independence, and pleaded with them to sign, and then disappeared. From these two sources, A Lady's Place emerged.

It turned out to be a very controversial play. John Birchers loved it while the more liberal patrons did not care for it. The Hales will not produce it again, although they have had many requests for it.

LOVE IS FOR THE BYRDS

Manuscript Form: 1967

Play Number 44

Published Form: Unpublished

Romantic Family Comedy

3 Acts

6 Men 8 Women

Setting: Living room in the Byrds' home, in a small Colorado town.

Time: Present

Act I A spring day.

Act II Three days later.

Act III Scene 1 Much later that evening.

Scene 2 Five days later.

The Byrds, such a happy, co-operative family--that is until Lanis arrives. Grandma lives with Mom, Margaret and Bev, and is always going on a train to see a dead uncle. She is a little off her rocker, but they all humor her and take care of her. The two brothers, Jim and Fred, are in the hardware business. Fred is married to Kay, and they have a fourteen year old daughter, Paula. Margaret is in her thirties and has been going with John for fourteen years. Mother is very happy to have all her children close to home. Even Bev, the youngest, has just gotten engaged to the new doctor, Larry West. Lanis is a divorcee that married Jim. She felt he had money, but to her chagrin, has more family than green-backs. She is especially jealous of Bev, and tries to make Larry doubt Bev's sincerity. Dorothy Latmer, Lanis' mother, drops by on her way back to Denver. She also has gone through one marriage, and feels money is the only necessary ingredient for a successful marriage. Lanis decides to get out of this small town, and convinces Jim to sell out, even though it means the family now cannot buy the other hardware store in town that they have been negotiating for. Lanis has it all planned--he will go to Denver, she'll be near her mother, and he can go into the real estate business with her Uncle Roger.

It works, and they are all packed and are going to head north--at least that is what Jim thinks, but Bev overheard Lanis' call to her

mother and tells Jim. He puts his foot down and says that they are not moving. They are not going to Denver, and he certainly has no intention of going into the real estate business with her Uncle. She says they'll go somewhere else, but he has made up his mind to stay and rushes down to close the deal on the other store. Lanis is bitter and swears to get even. She is all sweetness to his family and says she's decided to stay and even live in their house next door. Her first plot to make life miserable for the family is to tell John that Margaret really isn't interested in him--that she is just not the marrying type, and that night when she seems more interested in helping Bev with her wedding dress than going to the show, he believes what Lanis has told him, and leaves.

Next comes the doctor. He's quite touchy about Bev's old boyfriends, and Lanis doesn't hesitate to tell him Bev went out with Tom, her ex. Of course she neglects to tell him that Bev just went over to pick up a set of encyclopedias that she had loaned him, and since she was getting married, Tom wanted to return them.

Next comes Paula. Lanis makes her discontent with Donnie, a boy her own age, and is so "understanding and sympathetic" with her over the "cruel treatment" she is receiving from her parents. She sides completely with Paula when she wants to date a high school boy. To "Help", Lanis suggests she might go to the library. After all, she couldn't help if she "accidentally" met him there.

Larry drops by with some medicine for Mom, but warns her not to exceed the dose, as it can change a person's behavior. He also asks her to tell Bev he won't be taking her to the game. Bev has a headache, and "sweet Lanis" fixes her a cup of tea--with some of Mom's medicine in it.

The effects of her various deeds start to be felt. Paula goes off with the high school boy. Fred goes after her and embarrasses her in front of the other boys, which deepens the rift in the family. Margaret wonders why John hasn't been coming over, and Bev just isn't herself. When Margaret tries to give her something for her stomach, she knocks it out of her hand and yells "leave me alone, you fat slob". They call Larry and he rushes over, only to have Bev insult him and throw his ring at him. She orders him out--and now Lanis feels she can get her claws in him. Bev and Larry are broken up and Paula tells Margaret she's seen John with another girl. Donnie has given Paula the same treatment, so she goes to work. Paula calls him up and asks him to come over and fix her bicycle. It works. Now for John!! She calls him and tells him Margaret needs his help to move the refrigerator to get her beads.

Larry drops by to see how Mother is doing and Lanis is along. She's been crying on his shoulder about her problems with Jim. She hints a divorce is brewing. In fact, she says she'll divorce Jim and help Larry through specialization--she has connections in Denver with one of the top eye specialists. When a nurse from the state mental hospital comes to check out grandma, and says Lanis had contacted them, things start falling into place. The nurse finds nothing wrong with Grandma. Then the truth comes out. Lanis has engaged Abraham Silverman to handle the divorce and has filed for \$75,000. Larry suddenly realizes she put the medicine in Bev's tea when mother isn't getting better and he tastes the liquid in the bottle--it's colored water. Larry threatens to charge her with attempted murder, unless she drops the suit. She does and leaves for Denver and her mother. Now John and Margaret plan to be married, Paula and her family are on good terms, Bev and Larry are re-engaged, the business is expanding, and we feel Jim will probably marry Susie, his school sweetheart.

Idea Source for the Play

The idea of changing one's personality through the use of a medicine came from Beacon Hill. Ruth had asked a friend, who was a doctor, how one's personality could be changed, and found out that thyroid medicine would do just that. It can't be tasted in tea, and after a while it can make a person very irritable and whiny. Ruth also wanted to try writing an entirely unsympathetic character, and Lanis emerged.

STOP SOUNDING LIKE A WOMAN

Manuscript Form: 1967 Play Number 45
 Published Form: Unpublished Romantic Comedy
 3 Acts
 5 Men 5 Women
 Setting: Interior of the Farley's Ranch House on the Snake River in Wyoming.
 Time: Present.

Act I Scene 1 Early morning, late June.

Scene 2 Following morning.

Act II 6:30 that evening.

Act III Scene 1 6:30 the following evening.

Scene 2 Twenty-five minutes later.

Brook and his fiancée, Janet, have both just passed the California bar exam, and he is bringing her to the ranch to meet his two brothers. However, when they get there, they find that in three months a dam is going to be built and the water behind it will cover the farm. Mark was hoping that Brook would help him fight it. After all, it was Mark's hard work that supported Brook through law school. To his disappointment, Brook doesn't seem to care, and takes the attitude "you can't fight city hall." Janet is not so sure. In the meantime, to make things easier for Ella, Hank's wife, the children, and herself, she pays to have water and electricity put in the house.

The next day Fred is there putting in the plumbing. Mark is furious, but the \$1,305 has already been paid by Janet. Not only do they get a bath tub, but a little information. Fred tells Janet that he overheard the commissioner, Will Harris, and Brook talking about the dam. Brook agreed to sell the farm at a good price, and sounded quite happy about the deal. Brook does need money to open an office in Palo Alto. Now Janet is determined to get to the bottom of this, and takes off down to the Falls.

That evening she returns with Niel, a sorority sister's husband that is a practicing lawyer. He's also curious as to what is going on. The upper site near the narrows would seem to be more logical, and less expensive. He used to do surveying, and offers to look the situation over and see if there has been bribery involved in selecting the site. Niel promises to get soil samples analyzed by Monday. Janet suspects more and more that Brook may be involved. She has to find out, and Mark gives her permission to investigate. Brook says if she has no more confidence in him than that, to give his ring back and leave. She gives the ring back, but refuses to leave until the investigation is finished.

The next day she finds out from Mark that Fred "embellishes" stories, and all of a sudden feels very foolish for doubting Brook on just hearsay evidence. She tells Niel to forget about the soil analysis. She also doesn't want Mark to be hurt by suspecting Brook. Niel suspects that she's probably in love with the wrong brother. She apologizes to Brook and he makes her put the ring back on. Fred arrives and Mark gets the same story he gave Janet. Brook finds out what Fred has said and takes off after him.

Janet really has doubts about marrying Brook, even if he isn't mixed up with Regis. He does not want her to continue practicing law. Niel burst in and announces he knows the dam was moved to benefit Regis. The second report declaring the upper site was acceptable was never filed. Brook returns with Fred and the truth comes out. Fred's wife had listened in on the phone and heard Regis talking to Will and said Brook was on his way up to see them and he knew if he offered him a good price that Brook would sell. Brook said when he met with them he told them they'd rather not sell, but if they had to, they wanted to get a good price for the ranch.

Niel feels they can save the farm and is opening a suit against Nolan and Regis on the grounds of withholding survey reports and attempted misuse of government funds.

Brook still wants to practice in California, and Janet tells him that Uncle John wants him in the firm of Richards and Higgins, but they also want her. Since he's against her practicing, she's turning it down and staying to help Niel prosecute Regis. She returns Brook's ring and Mark asks her to marry him and let him run her for commissioner. She agrees to marry him. She knows he's always wanted to get into politics, so she's the one who's going to run him for the State Legislature, and she's going to see that he wins!

Idea Source For the Play

The Hales would go to Star Valley, Wyoming, almost every year. Floyd Bagley, one of Nate's friends had a house down on the Snake River. When the Pallasades Dam went in, their house was covered. Ruth was so sorry to see that beautiful ranch house disappear beneath the water. The story was based on this incident.

THANK YOU PAPA

Manuscript Form: 1969

Play Number 46

Published Form: Unpublished

Romantic Family Comedy

3 Acts

6 Men 6 Women

Music: Charleston for dance numbers; no original music.

Setting: The Gardiner's large farm kitchen in Middleton, U. S. A.

Time: 1925-1928

Act I Scene 1 A little after 5:00 P. M. on a Spring afternoon in 1925.

Scene 2 12:25 A. M. that evening.

Scene 3 Next evening, around 7:00 P. M.

Act II Scene 1 Sunday afternoon, Spring of 1928.

Scene 2 Late afternoon the next day.

Act III Scene 1 Late afternoon, three weeks later.

Scene 2 Late the following night.

Unknown to Vickie, she is really the daughter of Estelle Harrington, a famous actress. Estelle did not want the publicity of the adoption of her child, so there was a verbal agreement. The Gardiners wanted a child and agreed to raise her on the condition Estelle would never come to see her. This was agreeable, but now, sixteen years later, father's fears have come true. Vickie wants to be an actress. In fact she has been "performing" for the livestock since she was five. Now she has the lead in the high school play. Papa gets wind that Estelle is in town, and is afraid she will be over. He calls David, who works for the paper and asks for his help. Sure enough, Estelle arrives and is going to tell Vickie she is her mother, but a few hints from Dave as to publicity he can give her and she just encourages Vickie to continue in drama and to write her. Papa is furious that she is in a play and yanks her out of it.

A few years have passed, and Vickie is in her last year of college. Because of Papa, she is getting her teaching certificate, and she has also picked up a very wealthy beau, Paul LaPeir, who's father has part interest in the Park Copper Mine. Papa sees right through him and that Vickie doesn't really love him, but wants to marry him out of spite because he wants her to be a teacher in their small town. Papa's actions infuriate her. She can see no reason for some of his attitudes and especially his objections to her going with Paul to see Estelle when she comes to town in Pygmalion. Again Papa calls on David for help, and he is delighted to, especially when he sees Vickie after these years. He moves the charity variety show up two weeks so that it will play the three nights that Estelle will be performing, and then he talks Vickie into helping him write the show and even twists Papa's arm so she can be in it. At least, Papa figures, it will keep her away from Estelle and Paul--and he's right.

For the next few weeks she is constantly with Dave. The showdown comes the night before the variety show. Paul figures out their little plot and Vickie is crushed that they would stoop so low, and refuses to go on. Estelle enters and says she most certainly is going to perform. She does, and dances beautifully. Estelle offers her the ingenue lead in the next show that she is doing, and Paul is backing it. She tells Estelle her interest in her is a little late--especially when she discovers that Estelle is her mother. Vickie wants to be an actress, and what's more, she wants to do it on her own. So she is going out west, but before she goes, she has to say a special thank you to Mama and stubborn English Papa for teaching her the value and love of work. Papa is worried about her going alone and also that she's in love with acting. He may have no grandchildren! Dave says he's going out with her, for he is going to be working for a large paper in the West. He'll be there to help her, and tells Papa not to worry about not having any grandchildren--he has a plan.

Idea Source For the Play

Thank You Papa is one of the Hales' favorite plays. It's Ruth's story again, but with some additions. Ruth never knew who her mother was. She wrote it for her father who was the "most colorful, delightful, and difficult man to live with in the world." He'd scold Ruth in one breath, only to praise her in the next--"You haven't the sense God gave geese, hand me my paper, love." About two-thirds of the events in the play were true, either from her life or from the people who lived in Granger. Her father's temper was constantly flaring. He had a wonderful sense of humor, but was very strict with Ruth. He taught her a lot of things she needed to know, and one of them was discipline--hence the title--Thank You Papa.

D. MOVIE SYNOPSIS AND INFORMATION

Chronological List of Movies

1. Choice Land Sea Gull Productions 1951 30 minutes Color

Screenplay by Ruth and Nathan Hale

Distribution: Hillam's 16 mm Films of Salt Lake City
Smith and Holst Film Library of Los Angeles
BYU Educational Services
Deseret Book Store

Historical film that uses voice-over narration. It covers the time period from the Jaredites to present. The main idea is that this is a land choice above all others, and will remain free as long as the people are righteous and serve God.

Idea Source:

Allie Barns from Glendale West Ward asked the Hales if they would do a skit on America being a choice land for the special interest group at Mutual. Bill Hale, their nephew, had just graduated from a photography school, and they were interested in doing films. So, they told her that they would make a movie instead. It was filmed in about a week.

2. Oliver Cowdery Sea Gull Productions 1953 45 minutes Color

Screenplay by Ruth and Nathan Hale

Distribution: Hillam's 16 mm Films of Salt Lake City
Smith and Holst Film Library of Los Angeles
BYU Educational Services
Deseret Book Store

Religious, dramatic film taken from the history of the Mormon Church. A flash-back technique is used. A serviceman is reading the Book of Mormon and another soldier in his company asks him about it. From here the film goes back and briefly tells

the Joseph Smith story. Some of the early history of the church is portrayed, including Oliver Cowdery coming to the Smith home, his meeting with the prophet, and becoming Joseph's scribe. In the course of events, Oliver becomes disenchanted and falls away from the church. There is a cut-back to the two soldiers, and the non-Mormon saying that he can hardly believe that a man would fall away after supposedly seeing an angel and experiencing the other events that he did. The film then cuts to a courtroom scene where some people are trying to discredit Oliver Cowdery as a lawyer, bringing up the fact that he said that he saw some golden plates and an angel. Oliver bears his testimony that he did see these things, and he cannot deny it.

Idea Source:

Sea Gull Productions wanted to make a film on each of the three witnesses of the Book of Mormon. Oliver Cowdery was to have been the first of these. It was successful, but they never got around to the others.

3. Change of Heart Sea Gull Productions 1955 70 minutes Color

Play and Screenplay by Ruth and Nathan Hale

Distribution: Film Services of Burbank

Essentially the same as their play of the same name. It is the story of the spiritual awakening of a serviceman. It shows how and why his attitudes change from a negative outlook on life and people to a positive attitude.

Idea Source:

Sea Gull Productions thought they could get world-wide distribution through Cathedral Films, but failed because of some pin-ups of a girl that were in a South Seas hut used in the set. The girl was in a white bathing suit, but when the prints came back, it looked like a nude. At this point it would have been too expensive to re-shoot the scenes.

4. How Near To The Angels BYU Motion Picture Dept. 1956
43 minutes Color

Screenplay by Ruth Hale under the direction of Scott Whitaker

Distribution: Brigham Young Motion Picture Department

A film on temple marriage. It deals with the problems a girl encounters in her search for an eternal mate--the values and qualities that are important. Janet is in her wedding gown, getting some last minute detail work done. When her mother and aunt leave the room, she picks up Tim's picture and is so thankful that she will have a temple wedding. Her mind flashes back over the many crucial points in her life, and the people in the church that helped to show her the right direction.

Idea Source:

The MIA wanted a film on temple marriage, and Ruth was asked to write the screenplay.

5. Fast Day Sea Gull Productions 1956-1957 13 minutes
Black and White

Screenplay by Ruth Hale

Distribution: Sold prints to the Mormon Church

A dramatic presentation of the principles of the fast, and the advantages and blessings that are gained by truly fasting.

Idea Source:

President Hunsaker of the East Los Angeles Stake asked them to make a film to stimulate the paying of fast offerings.

6. Don't Cry Wolf Teton Productions 1960 72 minutes Black & White

Story: Mel Marshall

Screenplay by Mel Marshall and Nathan Hale

Distribution: Agar Film Distribution Company

A feature-length motion picture. Dramatic, suspenseful film. A gruesome murder takes place in a small community isolated in the scenic desolation of Craters of the Moon National Park in Idaho. It attracts wide-spread attention. Interest is stimulated by the conviction of two children of the town that the crime was committed by a sinister creature believed to inhabit the region. These two youngsters set about to locate and prove

the existence of the legendary monster. A local school teacher and a young newspaperman assigned to cover the story attempt to trace the children into the back country in their search for the beast. The end shows a terrifying confrontation between the children and a uniquely frightening being.

Idea Source:

Nate and Mel wanted to do a mystery with the setting at Craters of the Moon National Park, so the plot grew around the setting. It was previewed recently in Fresno and did very well.

7. The Educated Heart Mike Musto Film Co. 1969 80-90 minutes
Color

Play by Ruth and Nathan Hale

Screenplay by Mike Musto

Distribution: None

The same plot as the play by the same name.

Idea Source:

The Hales were talked into having it filmed against their better judgment. It is a poor movie.

8. Rendezvous in Rome Gene Levitt Productions 1970 70 minutes
Color

Play by Ruth and Nathan Hale

Screenplay by Gene Levitt

Distribution: None

The same plot as the play by the same name.

Idea Source:

Gene Levitt saw the play at the theatre and decided he wanted to make a film out of it. It is a poor movie.

Scripts Which Are Ready, But Have Not as Yet
Been Made Into Movies

9. Powder Keg

Est. time: 2 hours
Est. cost: \$3 million

Story by Ruth and Nathan Hale

Screenplay by two professional screen writers

It is the story of the Utah War. The idea was taken from Dick Vetterli's book Mormonism, Americanism, and Politics.

10. Handcarts West

Est. time: 2 hours
Est. cost: \$1 million

Play by Ruth and Nathan Hale

Screenplay by Mel Marshall, Jan Sadlow, Ruth and Nathan Hale.

The story is the same as the play by the same name.

Film Corporations Founded by the Hales,
Mel Marshall and Associates

Sea Gull Productions. --an inactive corporation. Aim was to make films of a religious nature. Was dissolved when BYU formed the BYU Motion Picture Studio.

Members were:

1. Mel Marshall
2. Ruth and Nathan Hale
3. Frank Belt
4. Bill Hale

Teton Productions. --an active corporation. Developed as a commercial venture for the production of features for theatrical release.

Members are:

1. Mel Marshall
2. Nathan Hale
3. Charles Bilyeu

APPENDIX IV

THE HALES: PERFORMERS

LIST OF MOTION PICTURES HALES PERFORMED IN

LIST OF MOTION PICTURES HALES PERFORMED IN

<u>Film</u>	<u>Company</u>	<u>Person</u>	<u>Date</u>
1. Choice Land	Sea Gull Prod.	Nate & Ruth	1951
2. Oliver Cowdery	Sea Gull Prod.	Nate & Ruth	1953
3. Change of Heart	Sea Gull Prod.	Nate & Ruth	1955
4. Fast Day	Sea Gull Prod.	Nate & Ruth	1956-57
5. Don't Cry Wolf	Teton Productions	Nate	1960
6. ABC of Babysitting	Sid Davis Prod.	Nate	1961
7. Drive Your Bike	John Sullivan Prod.	Nate	1962
8. Family's Concern	BYU Motion Pictures	Nate & Ruth	1963
9. And Should We Die	BYU Motion Pictures	Nate	1967
10. Pioneers in Petticoats	BYU Motion Pictures	Nate & Ruth	1969
11. Rendezvous in Rome	Gene Levitt Prod.	Nate & Ruth	1970

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NATHAN AND RUTH HALE: PEOPLE, PRODUCERS,
PLAYWRIGHTS, PERFORMERS

Sheryl Lee Wilson

Department of Speech and Dramatic Arts

M. A. Degree, April 1973

ABSTRACT

This thesis records the personal history of Nathan and Ruth Hale, as well as the history of their theatre, the Glendale Centre Theatre, their playwrighting, and performing careers. The four sections, People, Producers, Playwrights, and Performers is augmented by an extensive appendix which includes a list of plays produced at their theatres (1947-1972); comparisons of their three theatres, the Colorado, Doran, and Orange Street branches of the Glendale Centre Theatre; directors' comments; price schedule for clubs; statistical questionnaire, graphs; a non-verified chronological order of plays; productions and ratings of their plays by the Hales; play synopses and information; movie synopses and information.

This thesis proves that: (1) It is possible to run a theatre in accordance with L. D. S. Church standards; (2) Theatre of this type has an audience, and in fact, is demanded by communities; (3) Theatre and people in the theatre can be a powerful missionary tool for the Church; (4) Nathan and Ruth Hale are two people of importance because of their contributions to the L. D. S. Church and to the theatre.

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