DESERET EVENING NEWS: SATURDAY, APRIL 8, 1905.



Mechanic, Engineer, Flacksmith, Musician, Indian Fighter, Missionary and Actor Are Some of Phil Margetts' Titles.

abroad again, after a siege of illness, and his friends will be glad to learn that he appears as

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hale and hearty as ever. Few men can look back upon a record more varied or entertaining than that which the career of Utah's ploneer actor affords.

Mr. Margetts was born in Warwickshire, England, on the 10th of February, 1829. His early life was interspersed with the usual romance, which comes in the drama of self-reliant boys,

Heber C. Kimball and Orson Hyde opened the British poission in the middle of the year 1837, and in 1840, Brigdle of the year 1837, and in 1840. Brig-ham Young, with eight more of the Twelve Apostles, arrived in England. About this period the Margetts family embraced the Gospel of the new dis-pensation opened a few years previous-ly, in the mission of the Prophet Joseph Smith, and in 1841 Phillo came into the Church of Latter-day Saints. Many years of his life have been spent in actual usefulness among the people of his adoption, and it is truly gratifying to him to receive such man-ifestations of public favor, and to know that today there is scarcely a man in Utah who has an unkind feel-ing towards him.

Thestations of public favor, and to know that today there is scarcely a man in Utab who has an unkind feeling towards him.
From 1841 until 1850, with the exception of a few months, his life as a mechanic was devoted to the engineering department, duly passing through the different grades of training necessary to qualify him for the responsible position for which he had reached the position for which he had qualified himself, and ran his trains on the tracks of the London and Northwestern railway.
Mr. Margetts made up his mind to resign his excellent situation and start for Great Salt Lake City, which he eld in January, 1850. With his mother and two of his brothers and sister, he left Liverpool in the sitip Argo, and landed at New Orleans in March. He passed up the rivers to Sr. Louis, St. Joseph and Kanesville. Then he crossed the plains, with ox tears as far as the upper crossing of the Platte. Leaving the train by permission he started with his brother Henry and a pother young man for Great Salt Lake City on foot. In this circumstance there is a touch of adventure: "The trials, privations and incidents which we may on the route." Says "Phil." "during or 19 days' journey, walking most of the time, with the treasing to read, but snything but pleasant to pase through again."
As Mr. Margetts is more known to the public for his powers to charm into haughter and good humor, it would not be fitting to break his potency by pathetic touches on his life; and the romance of those three young "greenheated the path and Rocky mountains.

FIRST DRAMATIC COMPANY,

On the 5th of November, 1850, Mr. Margetts married Miss Elizabeth Bate-Margetts married Miss Elizabeth Bate-man, and about this time joined the "Nauvoo Brass band," the members of which organized the first dramatic company in Utah. "Phil" was one of that corps: the first piece produced was "Robert Macaire." As it is gener-ally considered a matter of historical interest to have the first program of common patholes. every notable achievement the cast of the first organized dramatic company, of Utah, is herewith presented. Robert Macaire, John Kay, Jaques Robert Macaire, John Kay, Jaques Strop, H. B. Clawson; Pierre, Philip Margetts; Marie, Miss Orum; Clemen-tina, Miss Judd, (the present Mrs. M. Clawson) H. K. Whitney, R. T. Burton, Edmund Ellsworth, William Glover, Edward Martin and others. This piece was performed in the "Old Bowery," situated on the southeast corner of the Temple block. Several other plays were also produced during the first theatrical season, all of which were theatrical season, all of which were creditably performed by the company. This first dramatic company con sisted of Phil Margetts, H. B. Clawson James Ferguson, John Kay, Horace K James Ferguson, John Kay, Horace K. Whitney, Robert L. Campbell, R. T. Burton, George D. Grant, Edmund Ellsworth, Henry Margetts, William Glover, E. Martin, William Clayton, William Pit. The ladies were Miss Orum (leading lady), Miss Judd (sou-brette), and Miss Mary Badlam, who both played in parts, and did the danc-ing. The orchestra deserves naming for its members were of the Nauvoo Brass bund, from which the company originated, and it may be also his-torically noted that this first "the-attical company" was denominated "The Musical and Dramatic company." William Pitt, captain of the band, was also leader of the orchestra, and Wil-liam Clayton, James Smithers, Jacob Hutchinson, David Smith and George Wardle, were his supports. The com-pany played in the "Old Bowery" for nearly two years SOCIAL HALL OPENING. In 1851 "The Musical and Dramatic

Red School House

Red School House

The famous

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Quality

HE veteran ' Phil Margetta is company" was reorganized and named "The Deseret Dramatic Association," with A. Raleigh as its president. Plays were cast, writien out and rehearsed to prepare for the opening of the Social hall. In 1852 this historical hall, built expressly for the intellectual re-creation of the Saints in their social amusements, was opened and dedicated and the classical play of "The Lady of yons' was produced, in which Mr. Margetts appeared in a minor role. The pening of the Social hall may be said 6 mark an epoch in the development f civilization in the Rocky mountains, and the birth of the drama in Utah was

and the birth of the drama in Utah was one of its signs. During the opening season in the Social hall Mr. Margetts became a fuvorito as a comic and sentimental inger. He also made a hit as "Harry Hammer." in "The Golden Farmer:" "Jerry Clip." in "The Golden Farmer:" and in various other plays. The company now had greatly strengthened and was enabled to cast first class plays. To the original mem-

atrengthened and was enabled to cast first class plays. To the original mem-bers were added Joseph S. Sinmons, David McKenzie, David Candland, (stage manager), John T. Caine, Wil-liam Bromhead, David O. Calder, Ber-nard Snow and J. M. Barlow. To the ladies Mrs. Wheelock, Mrs. Tuckett, Mrs. Bull, Mrs. John Hyde and Mrs. Cook Cook

In the opening play of "The Lady of Lyons" the gifted James Ferguson play of Claude Melnotte and Mrs. Wheelock ^{cf} Claude Melnotte, and Mrs. Wheelock Pauline. In the great plays the male parts were strongly filled. Bernard Snow played Othelio, Ferguson, Iago, Snow, Damen and Ferguson, Fythias. "Virgizius" was also played with Bernard Snow in the great part in which in the public mind he held ri-valry with T. A. Lyne in the first performance at the Sait Lake theater. "Phil" in his line of comedy, farce and comic song, had by this time beperformance at the Salt Lake theater. "Phil" in his line of comedy, farce and comic song, had by this time be-come an established favorite of the public, in whose estimation he grew every season, until he ranked in his line scarcely second to any in Amer-ica. Indeed, in some parts "Phil" was so unique and irrepressibly funny that he may be considered a type. In the early days he was often classed with the great Paul Bedford of the Hay-market, London,

Market, London. At the Social hall they had a splen-did orchestra, with Prof. Ballou di-rector, and John M. Jones, the leading violin. Domenico Ballou was one of the finest clarinettists in the United States. Before he came to Utah he was bandmaster at West Point for a number of wars. He was a splendid number of years. He was a splendid composer and arranger, and a great solo player, having played solos at musical festivals in New York and other eastern cities. Ballou's band is famous in the musical histor Utah. He died many years ago. history

AS AN INDIAN FIGHTER.

In dramatic reminiscences of "Phil" as an actor, he must not be forgotten biographically, in the part he has performed in the hard work of this country, as one of its early settlers.' The Indian troubles of the first years form a capital chapter in Utah his-tory. To protect the country from In-dian depredations, the "Minute men" were organized, out of which com-panies grew the regular Utah militia. Mr. Margetts was one of the Minute men; and, during the years 1850-2 he was often called out with his company to protect this then sparsely settled country. At times he was almost In dramatic reminiscences of "Phil country. At times he was almost constantly in the saddle, out on some expedition from eight to ten weeks. He once left his wife, with her babe three days old, being called out on one of these expeditions, which is very sugrestive that the wives of those days, who bore the service at home while their husbands were out protecting the country, deserve their share of the historical praise.



George A. Smith, Edwin D. Woolley, it is probable that the inkwell and John Young, John Lyon and J. V. | rotes are meant to be a symbol of his

orated

street of Denver city is not a likely Long. place to search for important documents of Utah's ploneer history. Yet that is where an invaluable oil painting of a group of men, most of whose names are now household terms in Utah homes, was found two months

Utah homes, was found two months ago. The discovery was made by President Joseph A. McRae of the Colorado mis-sion, and all he could learn of the way the pleture came there, was that it was purchased in the furniture of a household the members of which left Denver two years ago for Seattle. The painting is of "Brigham Young and His Friends," and of the group there is not a single one now alive to tell when the painting was made, or by whom, although almost every one of them carried on a work of pioneering them carried on a work of pioneering which will make the painting one of the invaluable tdditions to Church his-

tory. In the photograph reproduced above, the men from right to left are Daniel H. Wells (standing); Brigham Young, Heber C. Kimball, an unidentified pic-The men from right to left are Daniel H. Wells (standing); Brigham Young, Heber C. Kimball, an unidentified pic-ture, probably that of Leo Hawkins; i copy of the "History of Joseph Smith,"

"Utah war" was heard and at that per-iced Samuel W. Richards arrived in England as a special messenger from Erigham Young, to call the Elders from Zion home, except one left to preserve over the European mission. This chiefly left the work in Europe in the hands of the native Elders who had not previously gathered, and gave re-lease to Phillp Margetts and a host of others to return home. others to return home

BACK TO THE STAGE.

The Utah war having broken up the The Otah war having broken up the chain of dramatic performances, and, it may be said, the Deseret Dramatic association itself, our dramatic history was continued by Mr. Margetts organ-izing a company of which he was pres-ident, under the name of the "Me-chanic's Dramatic Association." The members of the company were Philip Margetts, H. E. Bowriag, Henry Me-Ewan, James A. Thompson, Joseph

office President McRae is of the opinion that the unidentified portrait is that of President Lorenzo Snow, whom it greatly resembles, while David McKenoriginal painting was placed by President McRae in the Colorado mis-sion headquarters where it now hangs. It has been cleaned by a Denver artist, although no amount of renovating has been able to bring out traces of any signature on the canvas. Back of the zie, who was an associate of the men in the group, tends to the belief that the picture is meant to be that of Wil llam Clayton, whom it also, in his judgment, resembles. The frame of the picture is a homemade effort, rather rudely completed, but artistically de-

ploneer poet, and author of many early ploneer poet, and author of many early Church hymns. In front of Leo Haw-kins, (if the unidentified portrait is his) is an inkwell and note book. As Mr. Hawkins was the secretary of

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don't know what became of the art

DIRECTORS:

the Rocky mountain civilization. So was the Booth, once upon a time, the greatest theater in England. In the Booth Edmund Kean played; in the Eooth, Palmer played the "Stranger." Old Richardson's Booth is historical; in the Booth Olympus has risen and the gods of the stage have there set up their thrones; and, once upon a time, Bowring's theater was the Olym-pus of the Rocky mountains, with Phil as its Jupiter. It was a theater, now no longer a bowery; no longer a Social hall; secular, not sacred, it was THE STATE BANK





AS A BLACKSMITH.

As a blacksmith, also, Mr. Margetts did much of the hard work of the country, both on his own account, and in connection with his brothers, Richin connection with his brothers, Rich-ard and Henry. At one time they did all the work for the eastern mail line-for years. He made some of the first mill-frons, assisted in making cane mills and other useful articles needed mills and other useful articles needed in those days, everything being made out of wagon tire. He was one of the three who made the first iron casting in Utah, it being a large cog wheel for Prest. Young's grist mill—the three being Thomas Tanner, John Kay and Philip Margetts. But we must hasten back to his professional career.

AS A MISSIONARY.

Mr. Margetts continued playing with the dramatic association every season until the year 1857, when he was call-ed to go to Europe on a mission. He started with 72 others across the plaina. These Elders were known as the "hand-cart company of mission-aries." From Great Salt Lake City to the Missouri riser, over 1000 miles the Missouri river, over 1,000 miles, they pulled their handcarts. They then proceeded to England to fulfill their nission.

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Margetts, H. E. Bowriag, Henry Mc-Ewan, James A. Thompson, Joseph Barker, J. B. Kelley, John Chambers, Joseph Bull, Fatrick Lynch, William Wright, William Poulter, William Price. The ledies were Mrs. Marian Bowring, Mrs. Eull, Mrs. McEwan, Elizabeth Tullidge, Mrs. Ellen Bowr-ing, A large room was fitted up in the house of H. E. Bowring, with a stage and good scenery, painted by that ex-cellent artist William V. Morris, and the place of performance was called cellent artist William V. Morris, and the place of performance was called "Bowring's Theater." It is worthy of note that this was the first in Utah that bore the name "theater." this fact has its suggestiveness. In the old bowery the performances, though the-atrical in their character, including dancing, were nevertheless given in a reflectus sanctuary.

religious sanctuary

a religious sanctuary. Hence the "Old Bowery" could not, even in the public mind, hear the name of "theater;" and similar views may be taken of the Social hall, and the whole of the dramatic performances, extending over a period of 10 years after the organization of the first company, as cast in the foregoing. But as society in the Rocky mountains began society in the Rocky mountains began to recover from the partial disorgan-ization consequent on the Utah war, the men in whom were the strongest professional instincts of the theater, began now in their line to revive the social life of the people; and to Messra. Phil Margetts, Harry Bowring and those associated with them, belong the histrionic honors of the revival. Mark now; though the theater had remained

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Social hall; secular, not sacred, it was the beginning of our proper dramatic era, and Phil Margetts stood even then, as he does today, the first name in the Utah dramatic profession.

SOME OF THE PLAYERS.

In the performances at this little theater, Mrs. Marian Bowring was leading lady; Mrs. E. Bull, walking lady; Mrs. McEwan, soubrette. Phil Margetts played "Othello;" Beverley in "The Gamester," and Duke Aranza. n "The Honoymoon;" and he sus-ained those parts admirably to the sur-rise of all his theatrical friends who ed cast him for a comedian par ex-

It was these performances which led ndirectly to the building of the Salt acke Theater and the re-organization of the Deseret Dramatic association. Deservet Dramatic association, waited on President Young and "Phil" walted on President Young and invited him to the performances with all his family, naming the evening. Brigham said: "Why can't Heber and I come tonight? What are you play-ing?" The reply was: "Luke the Laborer." "I'll come tonight." said the president, evidently designing to catch them as they were without special preparation for his coming. He attended, was greatly pleased and the special preparation for his coming. He attended, was greatly pleased, and the next day "Phil" presented him with 90 tickets for his and Heber's famil'es for that evening. The families of the two Presidents of the Church came, with others. The play that night was "The Honeymoon," with "Phil" as Duke Aranza; Bowring as Mock Duke, speaking with theatrical swell as becoming the occasion, The per-formance was a tremendous success. At the close "Phil," from the stage, made a speech to the president; and At the close "Phil," from the stage, made a speech to the president; and Brigham with his usual gallantry in return, from the audience, made a speech to "Phil" and his dramatic company. Immediately after this the president told H. B. Clawson to or-ganize the Descret Dramatic associa-tion, unite it with Phil's company, and said that he would build a great theater, for, as he sagaciously observed, "the people must have anusements." "the people must have an usements." Such is the historic significance of Bowring's theater, and soon thereafted the Salt Lake Theater rose as the grander symbol of the times.

"PHIL'S" COMEDY PARTS.

It is not the design in this initia ketch to follow the reminiscencea he Salt Lake Theater, but a few "Fhil's" great comedy parts may be "Fhil's" great comedy parts may be instanced as theatrical record. His Valentine Verdiet, the grand jury-man in the "Charcoal Burner," was immense, so also was his Jeremiah Clip- in "The Widow's Victim;" his Dickory in the "Sweatea Bridarmen" Clip. in "The Widow's Victim:" his Dickory in the "Spectre Bridegroom," and his "Mock Duke" may "challenge the world" for their match. He was sreat in "Toodles," first grave digger in "Hamlet," and immense in the part of the "Illustrious Stranger." He has traveled through the territory with companies of his own playing such character parts as a party by the name of Johnson in the "Lancashire Lass." Old Phil in "Old Phil's Birthday." Pe-ter Probity in "Chimney Corner," Post Boy in the play of that name; Old Martia in "Will and the Way;" and Middlewick in "Our Boys." He has not given up the stage yet. He was one of the leading members of the Saft Lake Dramatic combination, which Lake Dramatic combination, which consisted of Margetts, McKenzie, Graham and Lindsay,

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