

PERUSAL SCRIPT

CULTURAL HALL
NAUVOO

An evening of
GRAND MORAL ENTERTAINMENT
and
PLEASURABLE DIVERSION

Portraying
The Development of
Music, Dance, Poetry, Drama, etc.
In the Modern Society of Historic Nauvoo

Presented by
The Citizens of the City of Nauvoo

Compiled by
R. Don Oscarson



Newport, Maine

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A GRAND MORAL ENTERTAINMENT

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CAST OF CHARACTERS

Thomas A. Lyne -- Professional Actor Recently From The East

William Pitt -- Director Nauvoo Brass Band

Ann Pitchforth -- Piano Teacher

Eliza R. Snow -- Poet

Pizarro -- Spanish Leader (played by George Adams)

Rolla -- Inca Commander (played by Thomas A. Lyne)

Atalisa -- Inca King

Alanzo -- Inca Commander

Orozembo -- Soldier

Inca High Priest -- (played by Brigham Young)

Fire

Dance Couple #1, #2, #3, #4

Virgins #1, #2, #3, #4

Priests -- (originally played by members of the Quorum of the 12)

Musicians

1st Violin

2nd Violin

Piano

Flute

MUSIC

PROLOGUE

Ensemble Tune Up

SCENE I

Ensemble French Quadrille Introduction

Ensemble French Quadrille Dance

SCENE II

Piano Exercises
 Joy To The World
 Great God Our Help In Ages Past
 How Firm A Foundation
 The Spirit Of God

SCENE III

Violins Oh My Father

Flute

SCENE IV

Drum Background
 Incantation
 Response

EPILOGUE

Violin/Flute Come, Come Ye Saints

COSTUMES

General Cast Dress up clothes - Nauvoo 1844
 Women have dark shawls
 Men - dark hats

Pizarro Scene Atalisa (King)
 Royal Blue cape
 Sash
 Head Dress
 Sword

 Rolla and Alanzo (Commanders)
 Red cape
 Sash
 Swords

 Orozembo
 Common brown/tan robe

 High Priest
 White robe with cord
 Gold Yoke

 Virgins
 White robes

PROPS

Piano

- Chairs - For Musicians
- Music Stand - For Musicians
- 5 Candle Candelabras with 5 candles
- 4 Camp Lanterns
- Altar - Handcart
- Sun Bursts Wheel Covers
- Fire
- Smith Hymn Books
- Pizarro Posters
- Small Spotlight

A GRAND MORAL ENTERTAINMENT Compiled by **R. Don Oscarson**. About 45 minutes. 8 Actors, 2 Actresses + Choir members + 4 dancing couples + extra men and women for the Play within the play. (*For production by LDS Wards and Stakes.*) This little entertainment is a reconstruction of what an evening in the theatre would have been like for the citizens of Nauvoo in the 1840s. Music, Dance, Drama all combined for the delight of the Saints. Professionals hired and locals conscripted, often involving the Brethren of the Twelve, they would sing, dance and watch a performance headed by a professional with the locals added. It is offered to LDS Wards and Stakes royalty free. The only fee is a script fee of **\$15.00** which will give the producer the full script, music for the dances, description of what a Quadrille is, and set designs as well as costume and prop lists. The only thing left to acquire is a few copies of the Hymn Book that Emma Smith put together in 1835.

Order # 2068.

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AN EVENING OF
GRAND MORAL ENTERTAINMENT
and
PLEASURABLE DIVERSION

THOMAS A. LYNE: Good evening ladies and gentlemen, friends, and guests. As you will note from your programs, we are pleased to present for you "AN EVENING OF GRAND MORAL ENTERTAINMENT AND PLEASURABLE DIVERSION", portraying the development of

(lights four candles as footlights)

MUSIC, DANCE, POETRY, DRAMA and in general the arts, in historic Nauvoo and the early days of the Restoration, as presented by the citizens of the city, many of whom you will no doubt recognize.

(MUSICIANS enter and get set up.)

Before we begin, perhaps a word or two would be appropriate concerning the state of the arts in the Mormon society prior to the completion and use of this excellent facility, the Masonic or Cultural Hall, and the first dramatic presentation here on this wonderful 26 by 10 foot stage with its 8 foot ceiling on April 24, 1844. While the saints had occasional sprouts of creativity and cultural opportunity prior to the establishment of Nauvoo in 1839, it was not until the city and the church had a chance to settle down that meaningful leisure time activities bloomed. By the early 1840's excursion boats were stopping here regularly and we were enjoying parades, dances, a debating society, recitations, choirs, bands, and even an occasional traveling theatrical troupe. The influx of converts from Europe, England, Canada, and the rest of the United States brought a variety of cultural backgrounds and rich artistic talents to the community.

(WILLIAM PITT enters. Tunes up the MUSICIANS.)

At first, these cultural events were held in a variety of places throughout the city: in the Seventies' Hall, the room above Joseph's store, at the Fun House and even on the unfinished second floor of the Temple. But it was here, on the first floor of the Cultural Hall, that the arts in Mormon society had their formal beginning. So, to tell that story, may I present some of the Citizens of the City.

(MUSIC begins. WILLIAM PITT conducts the first set then turns to the AUDIENCE.)

WILLIAM PITT: William Pitt ... formerly of Hertfordshire, England. Presently of Nauvoo. Trade--painter. Houses not pictures. Teacher of various musical instruments. Organizer, conductor of various musical groups, including the Nauvoo Brass Band. We are fortunate here, for while there are many bands in the city, ours has been selected for most parades and civic functions. That may be because we have been playing together longer. You see, we all joined the church together in England and brought our instruments and music with us when we came to join the saints here. In addition to the full band, we have smaller groups which play for special occasions. This group, for example, is the Quadrille Band formed to play specifically for social gatherings and dances.

(DANCERS enter)

Dancing is very popular in Nauvoo. Line dances and square dances are, of course, the current fashion with the "French Four" or Quadrille, with its grace and precision, the most popular. The youth, they are another matter. They are constantly trying our patience with requests for the new round dances so popular in Europe. The music is scandalous and the dances immoral. Fortunately, the brethren are holding firm and the waltz will not be tolerated here. Have you seen it? What, I ask, would you think if you saw another man holding your wife in such a brazen position? I, sir, would want to shoot him! In Nauvoo, we dance the Quadrille.

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(PITT leads the MUSICIANS and the QUADRILLE is danced. Following the DANCE, the CAST forms into a CHOIR and takes out Hymn Books. The PIANIST begins a simple fingering of "GOD OUR HELP IN AGES PAST". Enter PITCHFORTH. She goes to PIANO and corrects PIANIST'S fingering.)

ANN PITCHFORTH: 1-4-3-1 No. No. 1-4-3-1. That's it, thumb under. Ann Pitchforth, piano teacher. Parents here in Nauvoo are no different in wanting their children to have all the opportunities of a musical education.

(GOES BACK TO PIANIST WHILE TALKING TO AUDIENCE.)

1-4-3-1. 1-4-3-1 and, I might add, the students are the same. Some of mine, like Vilate Young and Helen Kimball, do very well. Their fathers, I'm sure, are very supportive of the discipline required.

(MUSIC OUT)

While not everyone can play an instrument, most everyone can sing. Singing has been most important in the church since its founding in 1830. So important that the Lord commanded Emma Smith, wife of the Prophet, in the twenty-fifth Section of the Doctrine and Covenants to, quote, "make a selection of the sacred hymns ... for my soul delighteth in the song of the heart; yea, the song of the righteous is a prayer unto me, and it shall be answered with a blessing upon their heads," unquote. So, Emma did as the Lord commanded, selecting hymns, both old and traditional, and some by the new converts who added their voices to the growing choir of the Latter-day Saints.

(COPIES OF ORIGINAL EMMA SMITH HYMNALS ARE BROUGHT OUT AND GIVEN TO THE AUDIENCE)

Emma's hymn book, printed in Kirtland, Ohio in 1835, is typical of the time. It contains words only, no music. How, you may ask, do we sing without music? Very simply. If you will note, following each hymn there is a letter designation which indicates the meter of the poem used. S.M. (short meter), L.M. (long meter); C.M. (common meter), and P.M. (peculiar meter) - one that cannot be classified in one of the other groups. What does this have to do with the music? Just this. A pianist need only know three melodies. One for each meter. This way, she might accompany any song in the book. The melody may be different from what you are accustomed to, but the words will fit. Let's try it. We'll sing one verse of Hymn # 15 C.M.

(ALL sing)

You know it well....

(ALL sing)

Now one verse of Hymn #86 C.M.

(ALL sing)

Suppose the pianist only knows one C.M. melody. Here's how that would sound. We'll sing the words of #86 to the music of #15. Follow me closely.

(ALL sing)

Those marked P.M., as most in Emma's book, have their own special meter and require their own melody, but, even then, some are interchangeable with a slight adjustment. We'll sing #82 P.M. "How Firm A Foundation" and #90 P.M., "The Spirit of God" to the same melody.

(ALL sing)

Fun wasn't it? Please pass the books to the aisle. Thank you.

(CHOIR exits)

Most of Emma's selections in 1835 are from the standard religious songs of the day. But as the church has

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grown, the poetry of the saints has become more and more a part of our music. Poetry itself is a vital part of our culture and poems are published regularly in the Times and Seasons newspaper here in Nauvoo. A new poem one week, a new hymn the next. Sister Snow.

(FLUTE begins: 'OH MY FATHER')

ELIZA R. SNOW: Eliza R. Snow. Teacher. Poet of the Restoration. Poetry has a quality and spirit that reaches and moves the souls of men. Somewhere in the discipline of meter and the unity of rhyme one's deepest feelings are touched and inspired. It is only natural that our poetry is centered on the religious beliefs that are the foundation of our society, our community, and our lives. It teaches, it inspires, it comforts, it motivates, and, sometimes, it reaches into the depths of eternity.

(MUSIC stops and begins again under the poem, page 139, familiar tune)

Oh, my Father, thou that dwellest
In the high and glorious place,
When shall I regain thy presence
And again behold thy face?
In thy holy habitation,
Did my spirit once reside?
In my first primeval childhood,
Was I nurtured near thy side?
I had learned to call thee Father,
Thru thy Spirit from on high,
But, until the key of knowledge
Was restored, I knew not why.
In the heavens, are parents single?
No, the thought makes reason stare!
Truth is reason; truth eternal tells me I've a mother there.
When I leave this frail existence,
When I lay this mortal by,
Father, Mother, may I meet you
In your royal courts on high?
Then, at length, when I've completed
All you sent me here to do,
With your mutual approbation
Let me come and dwell with you.

(MUSIC out)

THOMAS A. LYNE: Thomas A. Lyne. Professional actor, most recently from New York, Boston, and Philadelphia. While modesty dictates some restraint, for the sake of historical accuracy, some personal background is required. At a very early age, in my early 20's, I was fortunate to establish myself as a versatile and much sought-after actor in the major theaters of the East. A few years later, at the peak, as it were, of my career, by brother-in-law, George J. Adams, came to Philadelphia on a 'mission' for a new faith he had espoused. Traveling without 'purse or scrip' he came to Philadelphia seeking some means of raising funds to support his missionary efforts. I had always encouraged George to follow the theater as a career since he exhibited exceptional talents in that area. We decided to do a play, "Richard the Third" as a benefit

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to raise money for him. It was a success and George immediately began renting halls and preaching his new-found religion. I attended, listened with appropriate skepticism, became interested and was baptized. Fascinated by my new-found faith and eager to meet the Prophet Joseph, I concluded my personal affairs and came to Nauvoo. I was warmly received by Joseph himself who felt that the theater could be a powerful medium of instruction, and requested I form a local dramatic company. This attitude was in sharp contrast to the general attitude of most religious bodies toward the theater. This support by the Prophet has helped to establish in Nauvoo what some have called the first "little theater" in America.

(CAST move on the altar PIZARRO)

It was decided that the Fun House is too small and that our first production must be presented in the newly completed Masonic or Cultural Hall. I have selected Pizarro, a Tragedy in 5 Acts, which tells the story of the Incas' resistance to the Spanish invasion of their homeland. It is to be a benefit to raise funds to defray some of the legal expenses incurred by Joseph. Several of the prominent citizens of the city will participate. Three members of the Quorum of the Twelve are in the cast ... Erastus Snow, George A. Smith, and Brigham Young, as well as Mrs. Young and members of the Kimball family. George Adams plays Pizarro, the Spanish leader, and I play Rolla, an Inca commander. I have cast Brigham Young in the part of the Inca's High Priest, which, as you will see in the short scene we are about to do for you, is a very impressive character. I may live to regret this decision (chuckles). Brother Brigham may be playing this character for the rest of his life. Tonight we are going to do for you Act II, Scene 2, of Pizarro.

(LYNE puts on his robe and ACTORS take their places)

The great battle is about to begin. The two armies are arrayed against each other. In this scene, the Inca king Atalisa and his commanders, Alanzo and Rolla, have come to the Temple of the Sun to ask the High Priest to importune the gods to give them a sign of victory.

(MUSIC begins, DRUMS only)

THREE additional pages contain the PIZARRO script and the ending tribute of the show.