

Family History



**Hugh Dawson
TATE**
(1913 – after 1982)

&

**Maud Elizabeth
SCRUBY**
(1876 – 1956)

By Caroline Maskill
July 2020 (2nd edition)

Cover illustration

Maud Elizabeth Tate (née Scruby) and her son Hugh Dawson Tate, probably in Mansfield, about 1920–1921. From Maskill family photograph collection.

Online versions

Summary profiles of Hugh Dawson Tate and Maud Elizabeth Scruby are kept updated online at:

<https://nzfamilyhistorysearch.co/tate-simpson/the-tate-family/hugh-dawson-tate-1913-after-1962/>;
and <https://nzfamilyhistorysearch.co/tate-simpson/the-tate-family/maud-elizabeth-scruby-1876-1956/>

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July 2020

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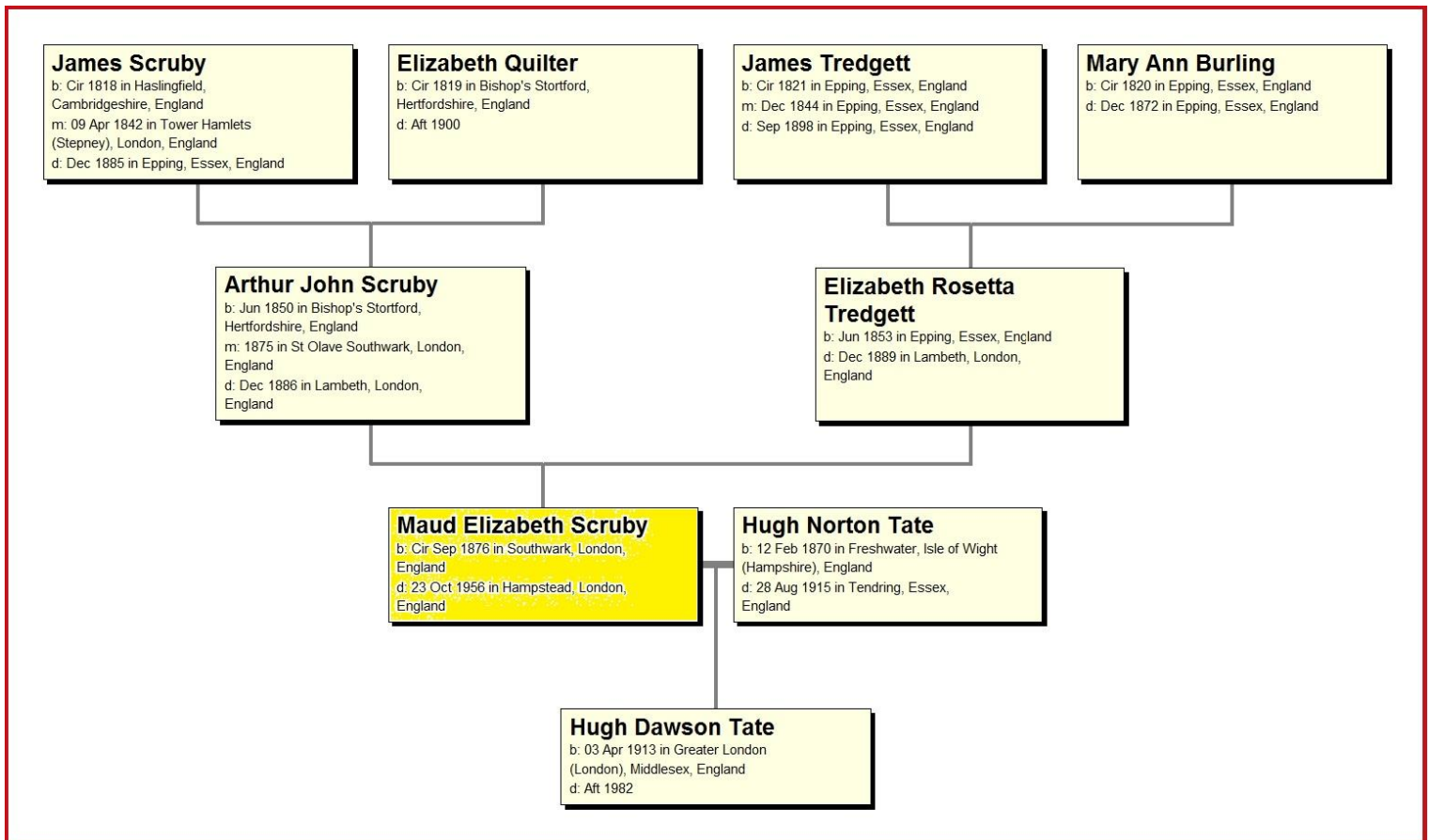
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Introduction

This is a family history account of the lives of Hugh Dawson TATE (my maternal grandmother's first cousin) and his mother Maud Elizabeth SCRUBY.

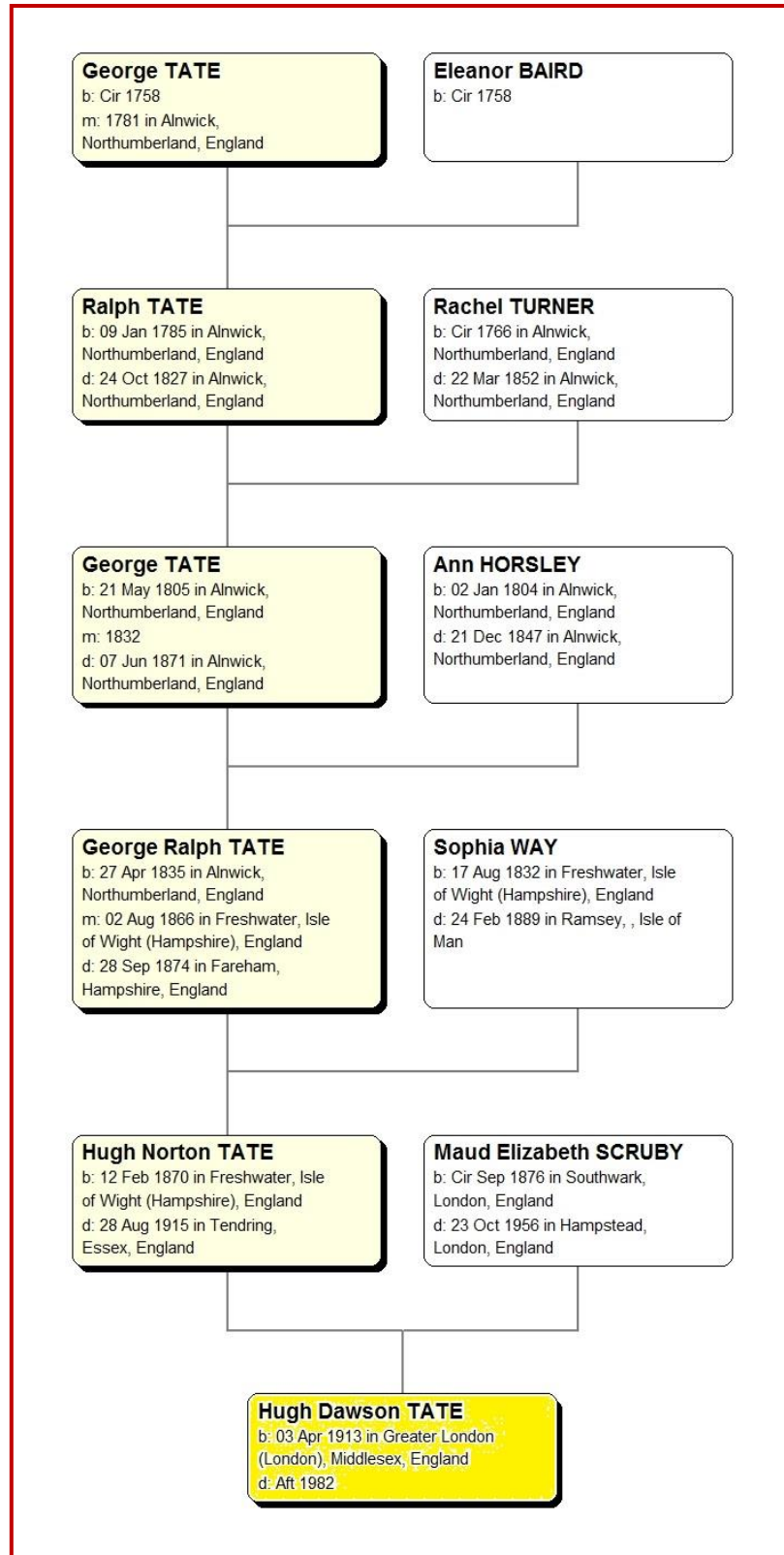
A separate book describes the experiences of Hugh Norton TATE – the father of Hugh Dawson and husband of Maud.¹

Family tree for Maud Elizabeth Scruby



Source: Family tree by author

Tate family tree for Hugh Dawson Tate



Source: Family tree by author

Maud's early life

Maud Elizabeth SCRUBY, a.k.a. Elizabeth Maud, was born (on 28 August?) in 1876 in Southwark, London.^{2,3} She was the daughter of Arthur John SCRUBY (ironmonger) and Elizabeth Rosetta Scruby (née TREDGETT).^{4,5} Maud had two younger brothers: James Stuart SCRUBY, who was born in 1878; and Stanley Thorpe SCRUBY who was born in 1882.^{6,7}

In 1881 the family lived at 74 Faraday Street, Newington (just north-west of the present-day Hopwood and Beaconsfield Roads, which at the time were parts of Westmoreland road).⁸ Economically, most families in the immediate area were comfortably off, with 'good everyday earnings' (shown by the dark pink areas on the map below). However, fairly close by were more economically mixed areas (shown in brown) and poor areas (shown in grey/blue). Newington Workhouse was also nearby.

1898-99 map of Faraday Street, Newington, London



Source: Charles Booth Online Archive, Booth Poverty Map, London School of Economics and Political Science
<http://booth.lse.ac.uk>

When Maud was about 10 (in 1886) her father died⁹, and then three years later her mother also died.¹⁰ In November of 1889, perhaps after she became an orphan, Maud was baptised in St John the Divine Parish in Kennington. At the time she was living at 158 Wyndham Road in Camberwell.¹¹

By 1891 Maud was boarding at Ivy Cottage girls' school in Dedham, Essex (Dedham is between Ipswich and Colchester).¹² Maybe Ivy Cottage charitably provided places for orphans, or maybe Maud got some kind of scholarship. Meanwhile, Maud's brother James was an 'inmate' at King Edwards

industrial home for destitute boys in Witley, Surrey.^{13, 14} Her brother Stanley was a 'resident pupil' at Durham House Boys' Home at Kingham Hill, Oxfordshire.^{15, 16}

Maud must have done reasonably well at Ivy Cottage school because by 1901 she was working as a nurse in St Bartholomew's Hospital, London.¹⁷

St Bartholomew's Hospital, London



Source: "Русский: Лондон" by Zzz04, Wikimedia Commons, under CC Attribution-Share alike 3.0 unported licence <https://commons.wikimedia.org/wiki/> (image has been cropped)

Maud's marriage to Hugh Norton Tate

We do not know for certain how Maud met Hugh Norton TATE, the younger brother of George Temple (Grandpa) Tate. She may have been working in Nyasaland / Malawi as a nurse when they met one another. From about 1897 Hugh Norton was working as a captain of steamships on Lake Nyasa / Malawi for the Marine Transport Department (British colonial service).¹⁸ Although I have not been able to find an official record, it appears they were married in about 1905 (or at least between about 1905 and 1912), possibly in Africa.¹⁹

Birth of Hugh Dawson Tate

In 1912 Maud was travelling back to England with her husband Hugh Norton on the ship 'Kenilworth Castle' from Durban, South Africa, arriving at Southampton on 14 December.²⁰ Maud must have been pregnant on the voyage, as nearly four months later, 3 April 1913, their son Hugh Dawson TATE was born, in Islington, London.^{21, 22} The choice of his middle name 'Dawson' is interesting as it was also the surname of Hugh Norton's brother-in-law William DAWSON (his older sister – Mabel Barbara's – husband).

Death of Hugh Norton Tate

After his son's birth, Hugh Norton returned to work in Nyasaland / Malawi, probably without his family. However, in early 1915, he was invalided out of his captain's job with what appears to have been 'shell shock', after being involved in early WWI naval action on the lake, and he returned to England to recover.²³

He then spent several months in England, but died in Clacton-on-Sea on Saturday 28 August 1915 at the age of 45 (Hugh Dawson was only two years old at the time).²⁴ He had committed suicide under a train.^{25, 26, 27}

After Hugh Norton Tate's death

After her husband's death, Maud returned to Africa, working as a nurse / nursing sister in Nigeria. While she was there, her son Hugh Dawson stayed in England, living with his uncle (my great grandfather) George Temple Tate's family in Mansfield, Nottinghamshire. Hugh Dawson looks about three to four years old in the earliest of the photos we have of him with the Mansfield family (i.e. he lived there from about 1916 or 1917; WWI ended in late 1918).

According to family stories, Hugh Dawson became a core member of the Tate family, and was treated like the other children. They nicknamed him "Tinker" because there was already another Hugh (Hugh Temple Tate) in the family.

Ralph Temple, Hugh Temple, and Hugh Dawson "Tinker" Tate, Mansfield, about 1917–1918



Source: Maskill family photograph collection

Notes: Ralph

Hugh

Tinker

Mansfield Tate family with Hugh Dawson “Tinker” Tate, about 1916–1917



Source: Maskill family photograph collection

Notes:

Janet

Rhona

George

Ralph

Donald

Hugh

Tinker

Sylvia

Mansfield Tate family with Hugh Dawson “Tinker” Tate, about 1917–1918



Source: Maskill family photograph collection (image has been repaired)

Notes:

	Janet	Rhona	George
Donald	Sylvia	Hugh	Ralph
			Tinker

During Hugh Dawson’s stay with the Mansfield Tate family, his mother Maud returned from Nigeria for at least two visits to England – in 1917 and in 1919.^{28, 29}

The photograph of Maud and Hugh Dawson (next page) is likely to have been taken in Mansfield towards the end of his stay, probably in about 1920–21.

Maud Elizabeth and Hugh Dawson Tate, probably in Mansfield, about 1920-1921

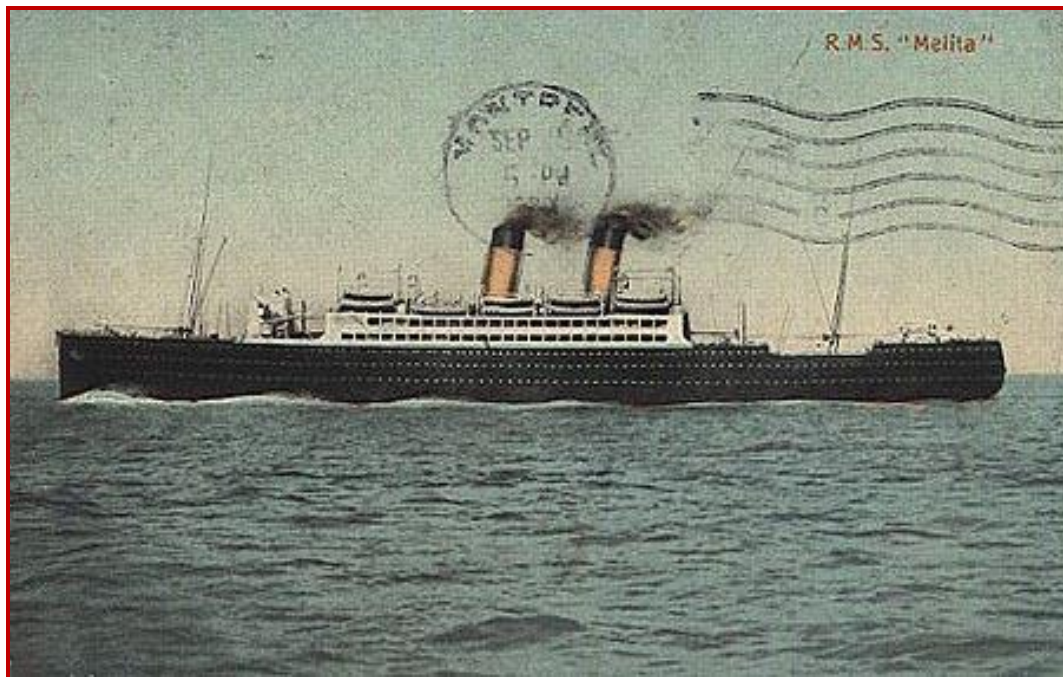


Source: Maskill family photograph collection

Maud and Hugh Dawson Tate migrate to Canada

Soon after this, Maud decided to leave England again, this time to go to Canada with her son. At this point they were living at 5 Arundel Street, Kemp Town, Brighton – presumably they were staying there after Maud returned from Nigeria. Maud and Hugh Dawson left from Liverpool on the ship 'Melita' on 15 May 1921 and disembarked at Quebec on 22 May.^{30, 31}

Ship Melita



Source: Passenger ship website <http://www.simplonpc.co.uk/CP3.html#anchor228201>

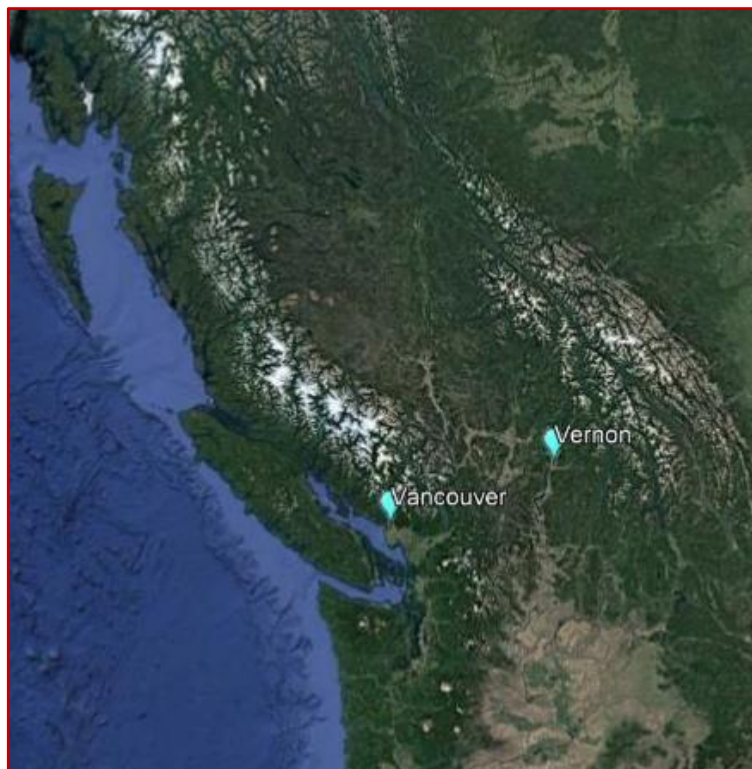
Firstly, they stayed at 941 Lorne Avenue, London, Ontario with Maud's youngest brother – Stanley Scruby a fire officer – who had emigrated to Canada in the year 1900 under the Kingham Hill emigration plan.^{32, 33}

Then they travelled west across Canada, at least partly by rail, to Vernon, British Columbia. Their destination was the Grange Hotel, a boarding house, which Maud intended to help run with her friend, Mrs. MARSDEN.³⁴

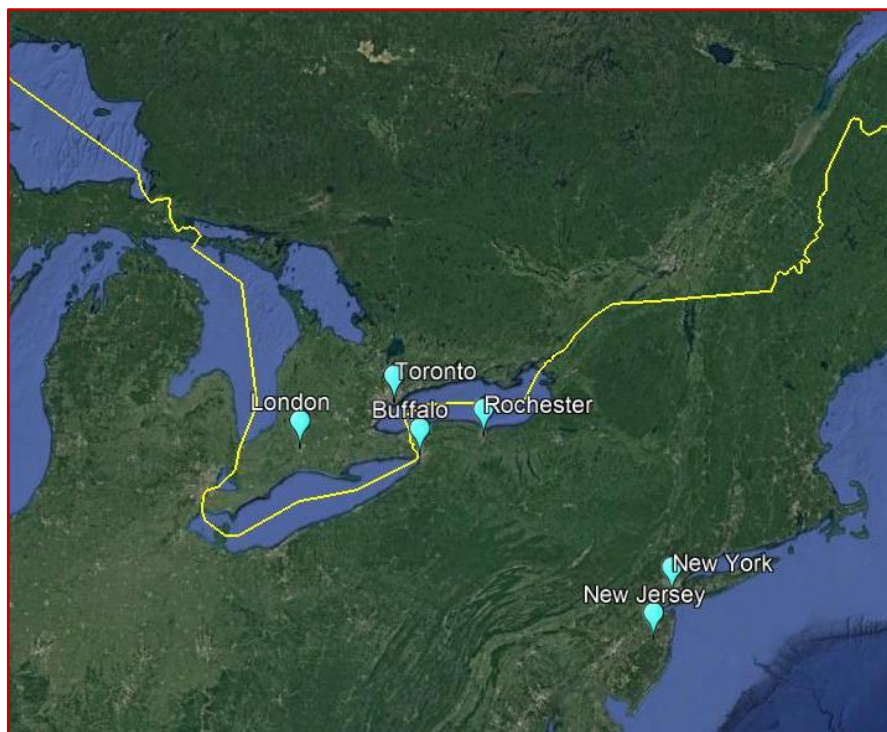
In fact, Maud bought a half-interest in the Grange Hotel and was the part-owner in 1921, along with Mrs. L. Marsden who previously had been the sole owner. The Grange Hotel was built in about 1908 and was located on Mara Avenue across from the Vernon Court House at the edge of the downtown area (the current address is 3002 - 27th Street).³⁵

In 1910, Mrs. MARSDEN, had been advertising an accommodation rate of 50 cents per night for 'transients'. Vernon city assessment records show that Mrs. MARSDEN was again the sole owner of the Grange Hotel from 1924 until 1932. After this the Grange continued to function as a boarding house, but in 1968 / 69 it was demolished to make space for a civic park named the Justice Court Park.³⁶

Map of West Coast of Canada



Map of East Coast of Canada and the United States



Sources: Both maps created by author using Google Earth Pro. Image Landsat / Copernicus. Data SIO, NOAA, U.S. Navy, NGA, GEBCO. Data LDEO-Columbia, NSF, NOAA. <https://www.google.com/earth/versions/#earth-pro>

Maud and Hugh Dawson Tate move to the United States

Presumably, things did not work out in Vernon, or other opportunities arose and 15 months later, in July 1922, Maud and Hugh Dawson were on the move again for a short trip to England via New York. Maud said they were intending to stay with her aunt Phyllis Scruby who lived at 44 Stratford Place, Kensington.³⁷

A few weeks later (August 1922) Maud and Hugh Dawson returned to the US via Buffalo, New York.³⁸ They then made their way to Rochester (NY) which is located on the southern shore of Lake Ontario in the United States.

Maud and Hugh Dawson had several different homes in Rochester, mostly in the area now known as the Maplewood Historic District:^{39, 40, 41, 42}

- | | |
|------|---|
| 1924 | 18 Avenue E. |
| 1925 | 255 River Street – boarding with Charlotte Cunningham and her two sons (Maud listed as a nurse) |
| 1930 | 69 Seneca Parkway, with ‘roomer’ Alice Cane (Maud listed as an insurance nurse) |
| 1931 | 69 Seneca Parkway |
| 1932 | 576 Flower City Park |
| 1934 | 71 Primrose Street |
| 1935 | 101 Pullman Avenue |
| 1936 | 101 Pullman Avenue |
| 1937 | Maud had left Rochester for Jersey City, New Jersey; Hugh Dawson had gone to England. |

ROCHESTER

Rochester had expanded significantly at the end of the 19th century. It was a centre for clothes manufacturing, and had new industries relating to photographic equipment (Eastman Kodak) and eye-care products (Bausch & Lomb). It was also the headquarters for the Cunningham automobile company.

While Maud and Hugh were in Rochester the United States and much of the rest of the world experienced a significant economic downturn, known as ‘the Great Depression’ (from the end of 1929 to the late 1930s).

In 1934, 1935 and 1936 Maud worked at ‘277 Alexander [Street] rm 210h’.⁴³

Hugh Dawson at school in Rochester

Although Maud and Hugh Dawson were both recorded as being Anglican in the 1921 Canadian census⁴⁴, Hugh Dawson went to Catholic schools in Rochester.

In his younger years, Hugh Dawson Tate attended Nazareth Hall school, located on Raines Park and Alameda Street in Maplewood. This was a school for boarders and day-boys run by Catholic nuns (founded by the Sisters of St. Joseph).⁴⁵ In April 1926, at the age of 13, along with other Nazareth Hall pupils, Hugh Dawson made an appearance as a ‘merrymaker’ in the religious play *Everyman* at a local Catholic high school for boys – the Aquinas Institute on nearby Dewey Avenue.⁴⁶

HUGH DAWSON TATE'S CONFIRMATION

On Sunday 17 March 1929, just before he started as a freshman at the Aquinas Institute high school, Hugh Dawson Tate was confirmed at St. Paul's Episcopal Anglican Church in Rochester.

Hugh Dawson later became a student at the Aquinas Institute. He did very well academically and in September 1930 was awarded membership of the prestigious 'St Thomas Club' for students with a four-year A-grade average.^{47, 48}

'Membership in it is the supreme scholastic attainment in the school and is the ambition of every worthwhile, Aquinas student. The Saint Thomas Club forms the upper strata of the intellectual society of the school and its members are the "Pride of Aquinas".'⁴⁹

Source: See endnote ⁵⁰

It was at Aquinas, too, that Hugh Dawson became more seriously involved in amateur dramatics. He was renowned for acting in school plays, in female as well as male roles, including:

1929 *We've Got to Have Money* – as Evelyn Russell ⁵¹

1929 *Broadway Jones* – female role ⁵²

Oct 1930 *Shavings* – as Ruth Armstrong ('a dashing blonde or brunette') ^{53, 54}

Oct 1931 *To the Ladies* – 'Hugh Tate, our veteran feminine impersonator, was also laudable' ⁵⁵

Mar 1932 *In the Next Room* – 'Hugh Tate is more than a feminine impersonator. As Parks, the butler, he was perfect, his characteristic English accent, augmented a little, fitting in nicely'. ^{56, 57}

On graduating from Aquinas in June 1932, Hugh Dawson gained the alumni prize for the best contribution to the 1932 *Arete* senior annual (yearbook). In fact, 13 of his poems and two articles (on Goethe and Lewis Carroll) were published in this edition of the journal. The styles of his poems range from sentimental, to religious, to somewhat quirky or anarchic!

Blank Worse

it is i writing rapidly
rapidly like students rushing to lunch
writing to tell you strange facts about my last year in highschool
facts about my senior year
when i first came to school as a senior everything was queer
yes darned queer
but soon i learned yes learned to write excuses for absence
learned to think fast when questioned about my missing work
learned to write poetry, that was queer too, darned queer
but i won't give up why should i i'll keep right on
till something comes of it i wonder what
here is an example of my recent work
work i know you'll like you always did
like good poetry

his teeth are white his clothes also are white
even his shoes are made of white kid
won't someone please
give him a black-eye

ain't it swell
they call it blank worse or something.

HUGH TATE

Chinquain

One day
I came to
Class, without my work
And then,—it was just
Too bad!

HUGH TATE

I'll Turn To The One That You Taught Me To Love

Oh, dear Alma Mater, I want you to know
That I'll tread the paths that you taught me to go,
And if in the future I stumble or fall
Your teachings and help to my mind I'll recall.

For now I face life with its trouble and care
And burdens you never allowed me to share,
There is One that will help me and willingly, too
Whose great love and kindness were taught me by you.

HUGH TATE

Sources: *The Arete*, 1932, volume 21, pages 61, 35, 48 ⁵⁸



Sources (clockwise from top left): *The Arete: Senior Annuals of the Aquinas Institute, Rochester, New York*: 1932 pages 30 and 114; and 1929 page 106^{59, 60}

Notes: Hugh Dawson is on the far right of the top right picture (as Evelyn Russell in *We've Got to Have Money*), and second from right on the bottom picture (as Parks the butler in *In the Next Room*)

Hugh Dawson at St Michael's College, Toronto

After graduating from Aquinas Institute in 1932, Hugh Dawson Tate left Rochester to live and study at St. Michael's College in Toronto, which is on the Canadian (northern) side of Lake Ontario.
^{61, 62}

He was at the college for the two academic years 1932–33 and 1933–34 ⁶³, but does not appear to have completed a full qualification there.

In his first year, Hugh was in class 3T5. In the college's yearbook, a satirical summary of the students in the class described him as:

‘“Dimple” Tait [sic], who would “rawther” quote Shakespeare than return to Merry Old England.’ ⁶⁴

ST MICHAEL'S COLLEGE, TORONTO

Originally, St. Michael's College was established as a theological college for training Catholic priests. However, by the time Hugh Dawson was studying there, it had become a federated college in the University of Toronto, while retaining Basilian fathers as teachers:

‘A robust catalogue of courses in Catholic philosophy gave students of this era the ability to study for degrees at the University of Toronto while taking some of their most foundational classes from St. Michael's faculty members. In the early to mid-20th century, the school played an essential role in the renewal of Catholic thought that began in 1879 with Pope Leo XIII's encyclical *Aeterni Patris*, which encouraged Catholics around the world to return to the study of Aquinas and scholastic philosophy.’

Source: See endnote ⁶⁵

Class 3T5, St Michael's College, 1933



Source:: *The Thurible, The Year Book of St Michael's College in the University of Toronto, 1933*, page 43 ⁶⁶

Note: Hugh Dawson is seated on the front row, third on the left

During this first year at St. Michael's Hugh Dawson performed in the college's play *Journey's End* by R.C. Sherriff, which is set in the British trenches in France during WWI. Hugh Dawson played Second Lieutenant Hibbert who wants to leave the fighting to get medical help because he says he has neuralgia in his eye. Captain Stanhope does not believe Hibbert has a problem with his eye and threatens to shoot him if he tries to leave.⁶⁷ This plot is rather poignant, given the experiences of Hugh Dawson's father who committed suicide in response to the Admiralty's questioning, at the beginning of WWI, of his diagnosis of neurasthenia (later known as 'shell shock', and now considered a form of post-traumatic shock disorder).

A rather amusing review of the play said:

'Mr Tate's ambition is all-inclusive, and it lent itself this time to the character of the coward, Hibbert. There has been disagreement, but we personally thought it the best bit of work in the piece. Betty [fellow reviewer] didn't. "You could see he funk'd, and the neuralgia was just an excuse." Betty despised Hibbert.'⁶⁸

Cast of *Journey's End*, St Michael's College, 1933



Source:: *The Thurible, The Year Book of St Michael's College in the University of Toronto, 1933*, page 75⁶⁹

Note: Hugh Dawson is seated on the front row, second from the right

Hugh Dawson's 'ambition' to be a serious actor may not have been too popular with his fellow students. An article entitled 'Last Word', highlighting a few choice quotes from staff and students during the year, reported:

'About Collegiate histrionics, Mr. Tait [sic] said that acting with incompetent actors was like giving a monologue with recurrent interruptions by the rest of the cast. He was not referring to any St. Michael's productions, so, actors, bridle not! – and may the journey's end be Rochester, for you do deserve it well!'⁷⁰

In his second year at St Michael's Hugh Dawson was still in class 3T5, and was in the Philosophy stream.⁷¹

The yearbook article describing the class pretends there is a stage show presenting its students. Again, his English way of speaking is parodied:

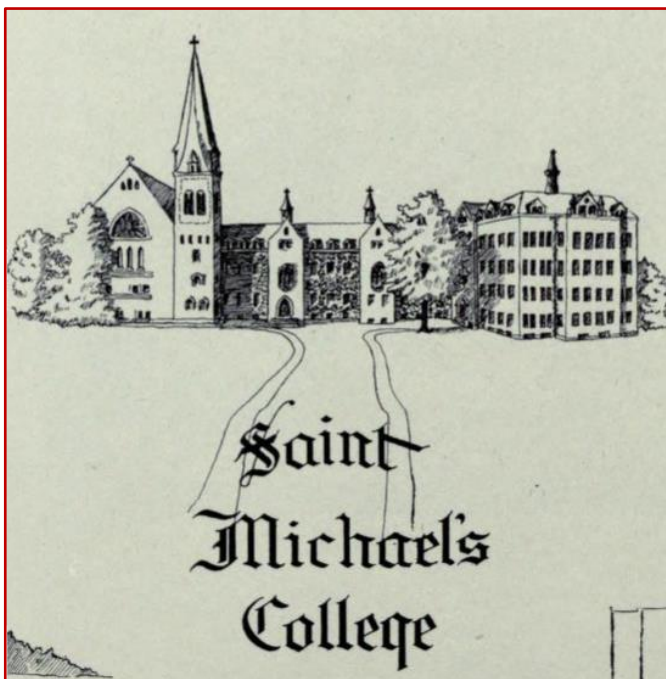
'...Why is Cozzi called Blondy? "Great Scott," says Tate, "That's no question, that's a problem, my deah [sic] boy, how could you?"'⁷²

Class 3T5, St Michael's College, 1934

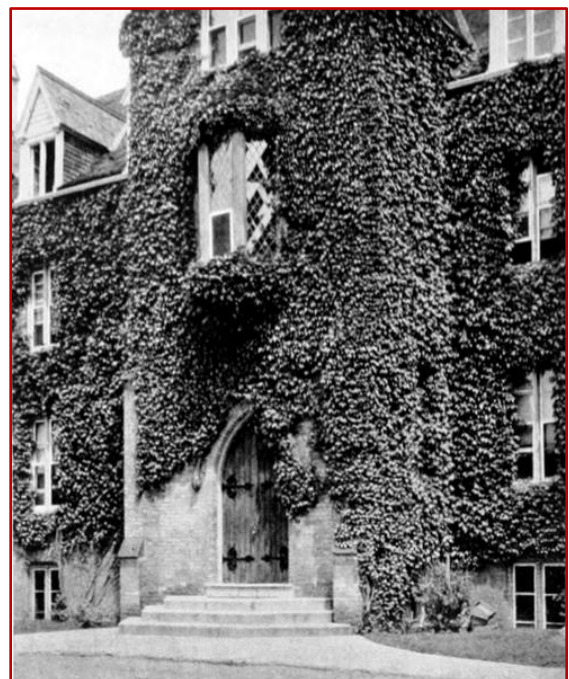


Source:: *The Year Book of St Michael's College in the University of Toronto, 1934*, page 36⁷³

Note: Hugh Dawson is seated on the front row, third from the right



Sources: Left: *The Year Book of St Michael's College in the University of Toronto, 1933*, page 4 (image cropped)⁷⁴



Right: Main entrance in summer. *The Year Book of St Michael's College in the University of Toronto, 1934*, page 100⁷⁵



CHIEF STANLEY SCRUBY.

Source: *Kingham Hill Magazine*,
May 1934, page 9 ⁷⁶

DEATH OF STANLEY THORPE SCRUBY

During Hugh Dawson's second year at St. Michael's, on Saturday 3 March 1934, his uncle Stanley Scruby – Maud's youngest brother – was killed in a fire in London, Ontario.

By this time Stanley had become District Chief of the city's Fire Brigade. He, and a large number of other firemen were fighting a large fire at Hunt Flour Mills on Nightingale Avenue in East London:

'Trapped, blinded by dense smoke, unable to fight their way to safety, two veteran officers of the London Fire Department died heroically at their posts as an inferno of flame raged...Half a score others were injured, four seriously, before the conflagration was brought under control...'

A few days later a huge gathering of about 15,000 people took part in street processions, funeral services and graveside ceremonies for Stanley and his colleague Lieut. Arthur Hartop. The two men were buried next to one another in 'heroes' graves' at Mount Pleasant Cemetery. Maud and Hugh Dawson may have been present as well.

Sources: See endnotes ^{77, 78}

Hugh Dawson on the American stage

Probably after he finished his two years at St Michael's College, Hugh Dawson became a professional actor. He worked for the Lake Shore Players and the Staten Island Theater Association (the latter in New York City). ^{79, 80}

By February 1935, he was in Rochester again, playing the lead role as *Uncle Vanya* in Anton Chekhov's play for the Gannett Players. ⁸¹ Although the show got a mixed reception, Hugh Dawson's performance was praised: ⁸²

'... At any rate the play, which by no means is light entertainment, went well towards the end. The beginning was wooden and the lines were rocky except for the title role which was played in mature fashion by Hugh Tate...'

A few months later, in May 1935, Hugh Dawson appeared in the title role in *Blessed Thomas More* for the Rochester Catholic Theater Guild, sponsored by the Nazareth Academy Alumnae Association. ^{83, 84,}
⁸⁵ Then, in June, he played 'a leading part' in *Comedy of Heirs* by the Rochester Repertory Players (sponsored by School 40 PTA). ^{86, 87}

However, by this time, Hugh Dawson had plans to go to the Royal Academy of Dramatic Art (R.A.D.A.) in London: ⁸⁸

'...We of the Catholic Theater Guild are egotistical enough to believe that these purposes of the little theatre movement have been realized within our group. In our two years of existence we have sent two of our favorites to greener pastures. Isabel Kampal is working with the Nt. Desert Players at Bar Harbor, Me., for the summer, and Hugh Tate leaves for London and the Royal Academy of Dramatic Art early in September. Of both we expect great things.' ⁸⁹

In *Uncle Vanya*, 1935



Source: *Democrat and Chronicle* (Rochester, New York), 10 Feb 1935, page 28

Note: Hugh Dawson on left of photo (with gun)

Publicity photo for *Blessed Thomas More*, 1935



Source: *Democrat and Chronicle* (Rochester, New York), 22 Apr 1935, page 14

Hugh Dawson returns to England

At the age of 22, Hugh Dawson Tate returned to England from New York on the ship 'MV Georgic', arriving on 16 September 1935.⁹⁰ While he was a student at R.A.D.A. in 1935 and 1936, he lived with Margaret Ellen Eastman and (her son?) William Marsden Eastman at 54 Boileau Road, Ealing, London.^{91,}
⁹²

Maud Tate did not accompany her son on his journey back to England in 1935 and seems to have stayed in Rochester for a short time, followed by a move to New Jersey (see page 11). It is unclear where she lived during the years 1937–1945. Much of this period was during WWII, so maybe travel records were not very well-kept then. Maud is not recorded on the 1940 US census or the 1939 England and Wales Register. It is possible she returned to Canada or went to another country for a while. She returned to England by the end of the war (see later section about 1945 – page 23).

Hugh Dawson on the English stage 1935–1944

Meanwhile, during his first one or two years in London (1935–1936), Hugh Dawson studied at the Royal Academy of Dramatic Art to advance his career as a professional actor. In February 1937, as a member of the R.A.D.A. Players, he played the Chief Forester in *The Wise Cat*, performed at the Ambassadors Theatre, London. This was a satirical fantasy about a man whose only friend, a cat, solves a rat-plague problem for a king. The cat later becomes Prime Minister and Chief Justice, and the man shares in his good fortune.⁹³ In October of the same year, Hugh Dawson was in *Call it a Day* by Dodie Smith at the Wimbledon Theatre, London.⁹⁴

For a number of years after this, Hugh Dawson went on to have a busy acting career, mainly in repertory ('rep') theatre at various seaside resorts on the south coast of England (see map page 28). At that time rep was very popular in England, and it aimed to present good-quality plays to a wide range of people throughout the country, at a relatively cheap price. The government even subsidised rep theatres for a while from 1946. New plays were presented every week or two, in short continuous runs.⁹⁵

Hugh Dawson belonged mostly to two theatre companies – the Forbes Russell Company (April 1938 – August 1940) and Harry Hanson's Court Players (August 1940 – April 1954 or later). The next few pages list some of the plays Hugh Dawson performed in, his roles, and review comments he received.

1938 – Brighton and Exmouth

In spring and summer 1938, Hugh Dawson performed in at least 10 plays for the Forbes Russell Company. Apart from the last play in August (in Exmouth, Devon), all these were staged at the Palace Pier Theatre in Brighton, Sussex.

In the same year, the Palace Pier (a.k.a. 'Brighton Pier') was extended⁹⁶; also, Graham Greene's famous novel *Brighton Rock*, featuring the pier, was published.⁹⁷

Brighton Pier at dusk



Source: Photo by hozinja, 17 April 2011, Wikimedia Commons⁹⁸

Month (1938)	Play	Hugh Tate's role and review comments
April ⁹⁹	<i>The Amazing Dr Clitterhouse</i> by Barre Lyndon	'The exacting title (lead) role will be taken by Hugh Tate, a young actor who has had considerable experience on both sides of the Atlantic...'
April ¹⁰⁰	<i>Anthony and Anna</i> by St. John Ervine	'The character of Anthony [lead] is capitally handled by Hugh Tate...'
May ¹⁰¹	<i>Night Must Fall</i> by Emlyn Williams	The unwanted suitor
May ¹⁰²	<i>The Wind and the Rain</i> by Merton Hodges	'The capable cast is headed by Hugh Tate, who makes a very likeable Charles Tritton'
May ¹⁰³	<i>Yes and No</i> by Kenneth Horne	'Maud Long gives a fine performance as the temperamental Joanna and Hugh Tate is amusing as the bewildered lover'
June ¹⁰⁴	<i>Bluebeard's Eighth Wife</i> by Arthur Wim	Maud Long gives a fine performance as the girl, playing with ease and grace and Hugh Tate [as Bluebeard / John Brown] is everything that one imagines the richest man in the world would be – the clash of these two temperaments makes excellent entertainment.
June ¹⁰⁵	<i>Tovarich</i> adapted from French by Robert Sherwood	'Hugh Tate strikes a more sinister note as the Soviet Chief'
June ^{106, 107}	<i>Wise To-morrow</i>	
July ^{108, 109}	<i>It's a Boy</i>	'In a farce of this type so much depends on the dove-tailing of individual performances, and there is an admirable partnership between Hugh Tate in the Leslie Henson [lead] role of the solicitor and Jonty Dewhurst in the Sydney Howard part of Joe Piper, ready to impersonate anyone and anything at a moment's notice. These two actors work with a will. They romp from one absurdity to another with great zest, and their disguises are funny in the extreme. Their unexpected meeting when each is frantically endeavouring to represent the woman author is one of the most joyous highlights of the show...'
July ¹¹⁰	<i>Black Limelight</i>	'Hugh Tate contributes a fine study of the lawyer friend.'
August ¹¹¹	<i>Black Limelight</i>	'Hugh Tate, as Lawrence Manfred, rises fully to the occasion in the last act.' (<i>Exmouth, Devon</i>)

1939

I have found no information about Hugh Dawson on the stage in 1939. Maybe the plays he was in did not attract the attention of newspapers? Or maybe he was doing other work?

At the end of September 1939, just after the start of World War II, the British government registered everyone in England and Wales for the purposes of issuing identification cards and ration books, and for military conscription. At this time, Hugh Dawson identified his occupation as 'travelling actor'. He was living in the household of Margaret Halladay, a widow and travelling writer (born in 1894); and their address was 45 Park Crescent Mews, St. Marylebone, London, which is next to the famous Harley Street, and very near to Regent's Park. ^{112, 113}

1940 – London, Eastbourne, Brighton and Hastings

At the beginning of 1940 – from the end of January to the beginning of April – Hugh Dawson had a six-week stay in the Bromley Hotel in Bath, Somerset ^{114, 115}; and at the end of April he played an usher in the play *Give us this Day* at the Torch Theatre, London. ¹¹⁶

From May to August he performed in seven different plays at the (Devonshire) Park Theatre in Eastbourne, East Sussex, again with the Forbes Russell Company.

Month (1940)	Play	Hugh Tate's role and review comments
May ¹¹⁷	<i>Nothing but the Truth</i> by James Montgomery	'Next week the Forbes Russell company present James Montgomery's "Nothing But the Truth"...with Mr Hugh Tate taking the place of Mr Philip Ashley in the cast.'
May ^{118, 119}	<i>Aren't We All</i> by Frederick Lonsdale	'Hugh Tate, Herman Anthony, Jonty Dewhurst, James Howell, and Robert Maxwell are playing the leading parts, supported by Joan Sparrow, Mary Horn, Bera Grafton and Marjorie Rees.' '...It is brilliantly played and staged. Hugh Tate as Willie...'
May ^{120, 121}	<i>Interference</i> by Roland Pertwee and Harold Dearden	'...Joan Sparrow, Marjorie C Rees and Mary Horn have the principal feminine roles in next week's local production, with Herman Anthony and Hugh Tate in the two leading male parts...' 'Hugh Tate is quiet and convincing as Sir John [Marley]'
June ¹²²	<i>Peg O My Heart</i>	Hugh was in a supporting role.
June ^{123, 124}	<i>Bluebeard's Eighth Wife</i> from French by Arthur Wimperis	'The leading parts in the local production will be played by Hugh Tate, Anthony Dell, Jonty Dewhurst, Robert Maxwell, Mary Horn, Joan Sparrow and Vera Grafton.' 'It gives that gifted couple, Joan Sparrow and Hugh Tate, every opportunity of displaying their gifts for comedy bordering on farce, in other words, their gifts for making make-believe appear at least probable and always entertaining. Excellently supported by the rest of the company it is on their shoulders that the action, as a whole, falls. And they do their work brilliantly.'
June ¹²⁵	<i>Cousin Muriel</i> by Clemence Dame	'...and Hugh Tate gives a sound and interesting study of the professional man [Sir Hubert Sylvester, a physician] caught on the horns of a nasty domestic dilemma.'
July ¹²⁶	<i>Yes and No</i> by Kenneth Horne	'Other members of the company including Hugh Tate, Joan Sparrow, Mary Horne and Vera Grafton, have opportunities of shining in good parts.'

At the end of August, the company moved to the Palace Pier Theatre, Brighton, where it had performed two years earlier. Hugh Dawson again played the lead role (John Brown) in *Bluebeard's Eighth Wife*. A reviewer commented '...Hugh Tate is everything that one imagines the richest man in the world would be...' ¹²⁷

However, about this time, because of the threat of German military action, Brighton beach was closed down, barricaded and mined; and part of the pier was dismantled to stop access to and from it. ¹²⁸

Devonshire Park Theatre, Eastbourne



Source: Photo by the Voice of Hassocks, 6 October 2012, Wikimedia Commons ¹²⁹

White Rock (Pavilion) Theatre, Hastings



Source: Photo by Exotropic Snail, 16 October 2016, Wikimedia Commons ¹³⁰

To finish the summer season, perhaps because of the closure of Brighton Pier, Hugh Dawson joined Harry Hanson's Court Players repertory theatre group, performing in three plays at the White Rock Pavilion, Hastings.

Harry Hanson, originally from South Africa, used to buy the repertory rights to (London) West End plays, and he had various theatre companies who presented them across the country: ¹³¹

'it was not unusual to see a red chintz table cloth used as curtains one week and a table cloth the next, [it was] true the flats were often nailed together rather than cleat and lines used, and that the Hanson carpenter having removed those nails at a week-end strike had to straighten them out for re-use rather than buy new nails. However, ... Harry Hanson gave value for money, and audiences returned week after week to see his plays.'

Month (1940 continued)	Play	Hugh Tate's role and review comments
August ¹³²	<i>Quiet Wedding</i> by Esther McCracken	Hugh Tate described as a newcomer.
August ¹³³	<i>Smiling Through</i>	'Joslin Parlane as the roguish and very Irish 20-year-old Kathleen Dungannon, appears in moving love scenes with Hugh Tate (as Kenneth Wayne). Miss Parlane also took the part of Moonyeen Clare, aunt of Kathleen, who 50 years before was murdered in her bridal gown, on her wedding day, in the arms of her bridegroom, by a rejected suitor, Kenneth Wayne's father, Jeremiah – also played by Hugh Tate.'
August ¹³⁴	<i>Grouse in June</i> by NC Hunter	'The play teems with funny situations and rich lines. One of the best laughs is drawn by the highly American version of the defeat of the Spanish Armada, as related by Hugh Tate, Harold Boyes and Joslin Parlane...'

1941–1944 Hastings, Worthing, Westcliff-on-Sea

On further occasions during the rest of the war Hugh Tate worked for Harry Hanson's Court Players, although I have found only three of these being reported in newspapers.

Month	Play	Hugh Tate's role, review comments (<i>and venue</i>)
June 1942 ¹³⁵	<i>The Return of the Puritan</i>	Charlie Dawes. (<i>White Rock Pavilion, Hastings, Sussex</i>)
August 1942 ¹³⁶	<i>Jupiter Laughs</i> by AJ Cronin	'Hugh Tate and Sylvia Melville both give fine performances as Edgar Bragg the medical superintendent and Gladys his wife.' (<i>New Connaught Theatre, Worthing, Sussex</i>)
August 1944 ¹³⁷	<i>The Corn is Green</i>	'Hugh Tate is consistently good as Jones.' (<i>Westcliff Repertory, Westcliff-on-Sea, Essex</i>)

Hugh Dawson and Maud in 1945

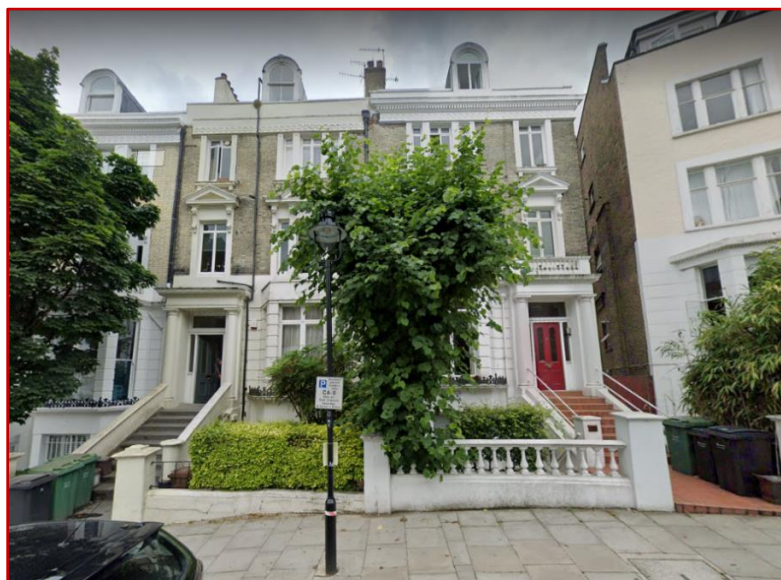
Towards the end of the war, in May 1945, Hugh Dawson was planning to perform with FJB Theatres in London: ¹³⁸

'FJB Theatres Ltd. Is now presenting a season of plays at the Richmond Theatre have Ennis Lawson as director. Many new plays are being produced in the near future. The cast will include Joan Newell, Deborah Heath, Violet Howard, Rosemary Johnson, Joan Peart, Antony Massie, John Cunningham Craig, Hugh Tate, Irving St. John, and Walter Dibb.'

However, it is uncertain whether Hugh Dawson made it to the Richmond Theatre stage in 1945 – I have found no published reports of him doing so. He may have been too unwell, as he spent some of that year in the King George V Sanatorium, Godalming, Guildford, Surrey which treated people with TB (tuberculosis). ¹³⁹ He had a successful lung operation for the disease about this time. ¹⁴⁰

Also, perhaps to look after her son, by 1945 Maud had returned to England, and was living with Hugh at 23 Belsize Crescent, Hampstead, London NW3. He had been living there since about 1943. ^{141, 142}

23 Belsize Crescent, Hampstead



Source: Google Maps Street View – see endnote for full reference and link ¹⁴³

Note: No. 23 is the building towards the left of the picture with the grey front door and steps

Hugh Dawson on the English stage 1948–1954

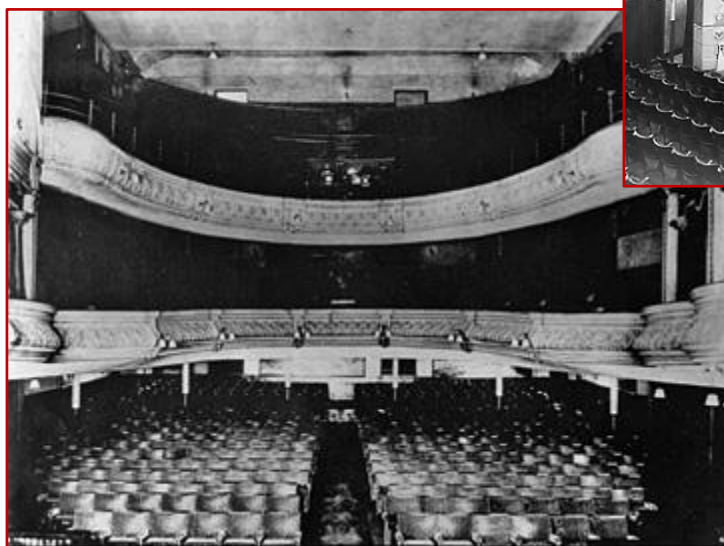
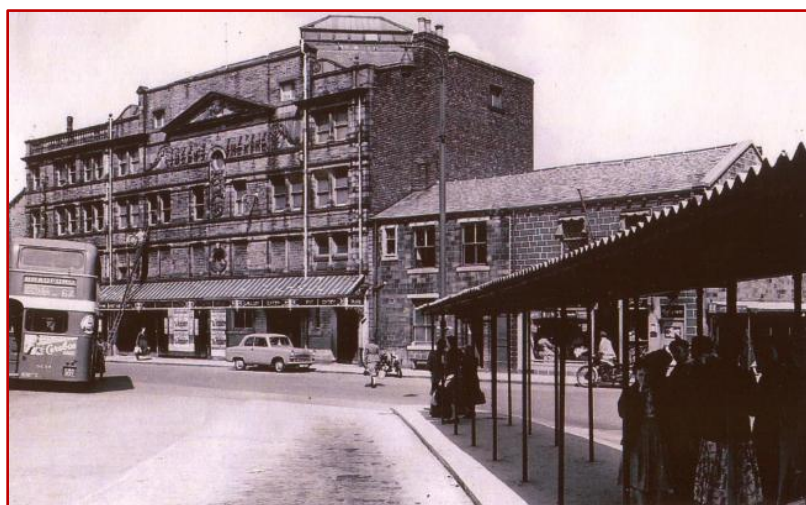
There is another gap in the information available for Hugh Dawson during 1946 and 1947. However, we do know he was active on the stage again from 1948.

1948–1949 – Westcliff, Lancaster, Peterborough

From September 1948 Hugh Dawson spent a busy year as an actor with Harry Hanson's Court Players at: The Palace Theatre, Westcliff-on-Sea (Essex); The Grand Theatre, Lancaster (Lancashire); and The Empire, Peterborough (Cambridgeshire).

Month (1948–1949)	Play	Hugh Tate's role, review comments (<i>and place</i>)
September 1948 ¹⁴⁴	<i>The Man from the Ministry</i>	'Hugh Tate is sufficiently nervy as the Town Clerk.' (<i>Westcliff</i>)
September ¹⁴⁵	<i>The Cat and the Canary</i>	'... and the clearly-spoken Hendricks of Hugh Tate.' (<i>Westcliff</i>)
October ¹⁴⁶	<i>The Magic Cupboard</i>	'Particularly good, too, is Hugh Tate, who gives a fine study of Lord Meltonthorpe that is full of admirable detail.' (<i>Westcliff</i>)
October ¹⁴⁷	<i>Pink String and Sealing Wax</i>	'Hugh Tate is also successful as Doctor O'Shea.' (<i>Westcliff</i>)
October ¹⁴⁸	<i>The Ghost Train</i>	'... and convincing work is done by Hugh Tate as Sterling.' (<i>Westcliff</i>)
November ¹⁴⁹	<i>See How they Run</i>	'... and John Penman and Hugh Tate have been long prominent in theatre work.' (<i>Lancaster</i>)
January 1949 ¹⁵⁰	<i>A Cure for Love</i>	(<i>Lancaster</i>)
January ¹⁵¹	<i>Fly Away Peter</i>	'Hugh Tate gives likeable traits to Arthur' (<i>Westcliff</i>)
February ¹⁵²	<i>The Missing Years</i>	'Hugh Tate is a jovial, likeable David' (<i>Westcliff</i>)
February ¹⁵³	<i>By Candle Light</i>	'Hugh Tate is strong as the Baron who changes place with his valet...' (<i>Westcliff</i>)
February ¹⁵⁴	<i>The Girl Who Couldn't Quite</i>	'Hugh Tate is fine as Paul Evans.' (<i>Westcliff</i>)
March ¹⁵⁵	<i>For the Love of Mike</i>	'When Frank Mitchell and Hugh Tate get together there is plenty of fun...' (<i>Westcliff</i>)
August ¹⁵⁶	<i>Separate Rooms</i>	'Other capable performances come from Sheelagh Wilcocks, Rosemary Woolicott, and Hugh Tate.' (<i>Peterborough</i>)
August ¹⁵⁷	<i>Loophole</i>	'Other good work is done by Hugh Tate...' (<i>Peterborough</i>)
August ¹⁵⁸	<i>A Spot of Bother</i>	'... with Hugh Tate playing principal comedian with good effect.' (<i>Peterborough</i>)
September ¹⁵⁹	<i>Arms and the Man</i>	'... and Hugh Tate is good as the fussy old soldier.' (<i>Peterborough</i>)
September ¹⁶⁰	<i>Rebecca</i>	(<i>Peterborough</i>)

Some of the theatres where Hugh Dawson Tate performed, 1948–1954



Sources and notes: (clockwise from top left) Palace Theatre, Westcliff-on-Sea ¹⁶¹; Grand Theatre, Lancaster ¹⁶²; Royal Theatre (Theatre Royal), Leeds, Yorkshire ¹⁶³; Royalty Theatre, Chester ¹⁶⁴; Hippodrome, Keighley ¹⁶⁵

After 1949

I have not found much about Hugh Dawson's theatre career after 1949. In the 1950s he appeared at the Royalty Theatre, Chester (Cheshire); the Hippodrome, Keighley (near Bradford, West Yorkshire); and the Royal Theatre (a.k.a. the Theatre Royal), Leeds, Yorkshire.

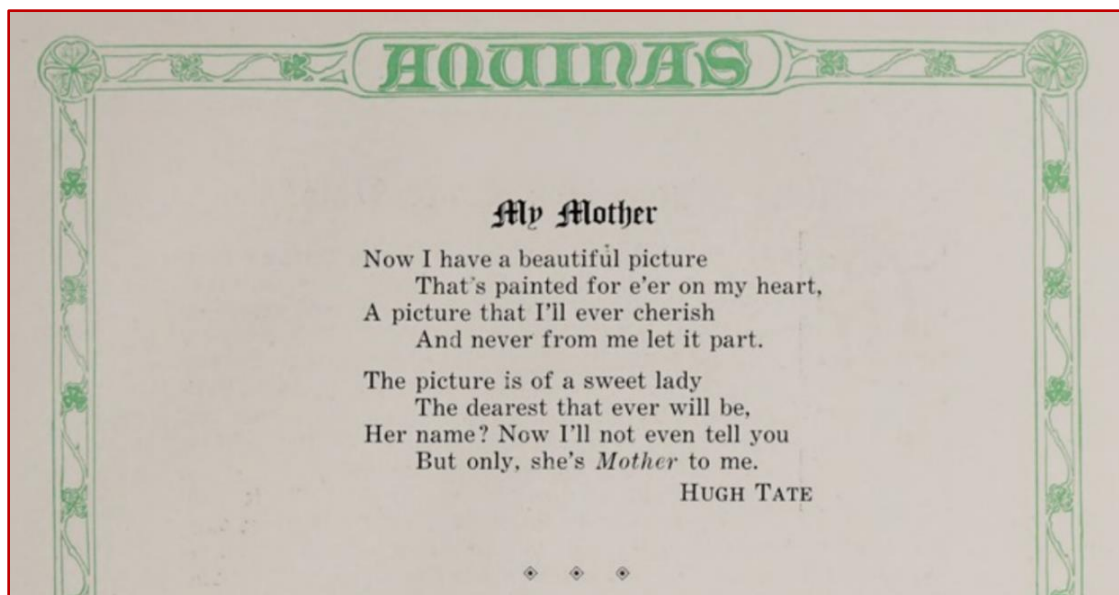
Month and year	Play	Hugh Tate's role (<i>and place</i>)
August 1951 ¹⁶⁶	<i>Murder at the Vicarage</i> by Agatha Christie	The Police Constable (<i>Chester</i>)
February 1954 ¹⁶⁷	<i>Lady Look Behind You</i>	(<i>Keighley</i>)
March 1954 ¹⁶⁸	<i>Maiden Ladies</i>	Detective Inspector Crutch (<i>Keighley</i>)
April 1954 ¹⁶⁹	<i>Aloma of the South Seas, Anastasia</i>	The Leeds company of Court Players was reported as going to return to Leeds on April 26, to open the spring season with <i>Aloma of the South Seas</i> , followed by <i>Anastasia</i> . Hugh Tate was described as one of the newcomers (<i>Leeds</i>)
April 1954 ¹⁷⁰	<i>The Listening Hills</i> by Kate Lindsay	'...Hugh Tate as the businessman with new ideas...' (<i>Leeds</i>)

Maud's death

In late 1956 Hugh Dawson's mother Maud died at the age of 80. ¹⁷¹ Her probate record says:

'**TATE** Maud Elizabeth of 23 Belsize-crescent Hampstead **London** widow died 23 October 1956 Administration (with Will) **London** to Hugh Dawson Tate civil servant. Effects £223 9s 6d.' ¹⁷²

Hugh's poem *My Mother*, written at school (Aquinas Institute, Rochester)



Source: *The Arete*, 1932, volume 21, page 79 ¹⁷³

What happened to Hugh Dawson Tate?

As far as we know, Hugh Dawson never married or had any children. He continued to live at 23 Belsize Crescent, Hampstead until at least 1964.^{174, 175} I have not found any further information about him being an actor, civil servant or in any other occupation after Maud died in 1956.

Apparently, he kept in touch with my great-grandmother (Janet Tate) until about the mid-1960s when he stopped corresponding with her.

According to family stories, the last they knew of Hugh Dawson was when he was working in repertory theatres in the south-west of England (possibly Bath or Cheltenham – date unknown) where he was seen out walking his Siamese cat.¹⁷⁶

When Janet Tate died in 1971 the family were unable to find him, despite employing a detective.¹⁷⁷

However, I have found these later addresses in or near Bath, Somerset for a Hugh (D) Tate in British telephone directories:

1977 Hugh Tate, 94 Sydney Place, Bath¹⁷⁸

1978 Hugh Tate, 94 Sydney Place, Bath¹⁷⁹

1980 HD Tate, 94 Sydney Place, Bath¹⁸⁰

1982 Hugh Tate, 59 Church Road, Combe Down¹⁸¹

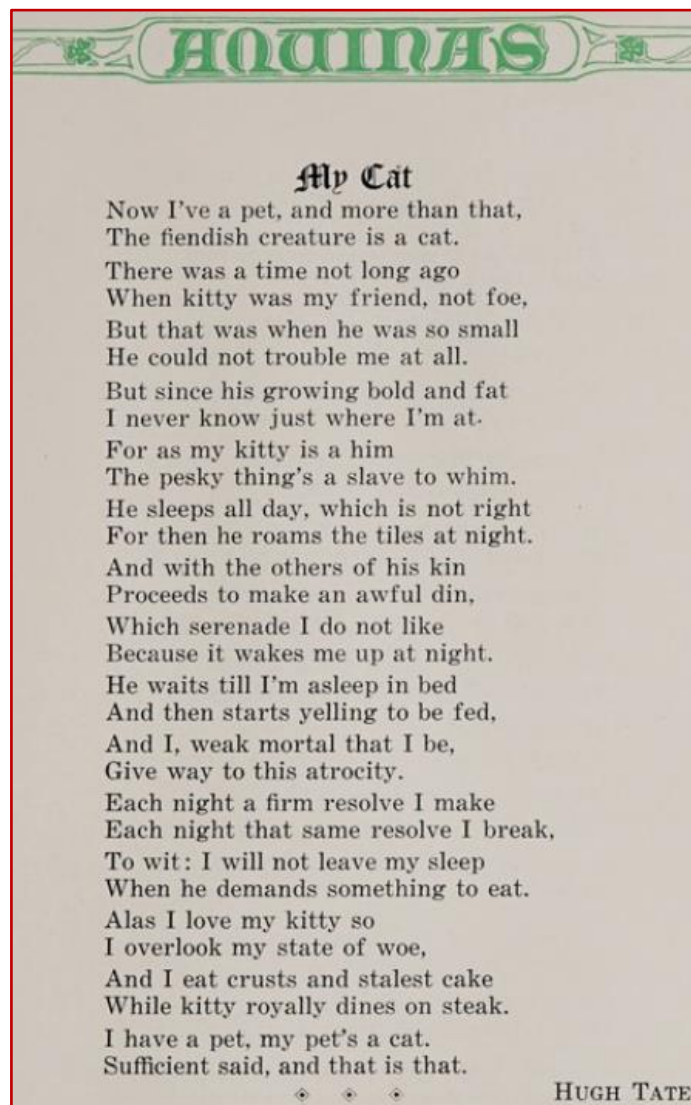
1983 Hugh Tate, 59 Church Road, Combe Down.¹⁸²

I have not been able to find any information about when and where Hugh Dawson Tate died, so what eventually happened to him remains a mystery.



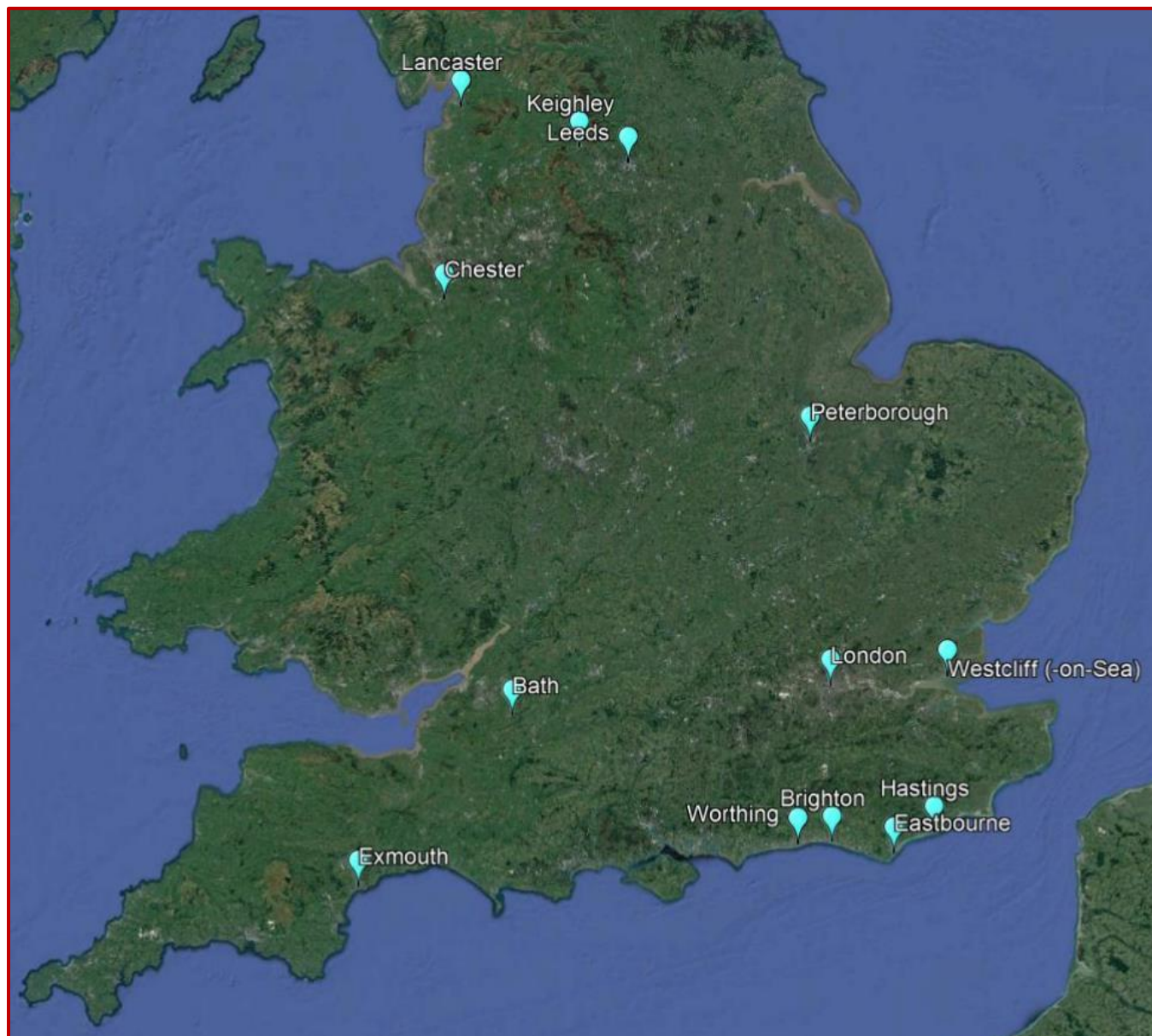
Source: Photo by Cindy McCravey, 30 March 2007, Wikimedia Commons¹⁸³

Hugh Dawson's poem *My Cat*, written at school



Source: *The Arete*, 1932, volume 21, page 50¹⁸⁴

Places in England where Hugh Dawson Tate worked as an actor and lived



Sources: Map created by author using Google Earth Pro. Data SIO, NOAA, U.S. Navy, NGA, GEBCO. Image Landsat / Copernicus. <https://www.google.com/earth/versions/#earth-pro>

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- ² *England and Wales Free BMD Birth Index, 1837–1915*. Year: 1876; Quarter of Registration: Jul-Aug-Sep; District: St Saviour Southwark; Volume 1d; Page: 160. (From Ancestry.com online database). Subsequent records suggest slightly different birth years for Maud, due to some inconsistency in the reporting of her age.
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- ⁵ *England and Wales Free BMD Birth Index, 1837–1915*. Year: 1878; Quarter of Registration: Jan-Feb-Mar; District: St Saviour Southwark; Volume 1d; Page: 151.
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- ¹³ Ancestry, "1891 England Census," database, *Ancestry*, *Ancestry* (www.ancestry.com.au : accessed 4 Mar 2016), entry for James S Scruby, Witley, Surrey, England; Piece 562, folio 111, page 8.
- ¹⁴ James Stuart Scruby became an apprentice (trawler) seaman in Brixham, Devon; then joined the British Army King's Royal Rifle Corps (with whom he went to Mauritius, South Africa and Malta). Contact author for source details. I have found no further information about him.
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- ¹⁶ See further information about Stanley later in this document.
- ¹⁷ Ancestry.com. *1901 England Census* [database on-line]. Provo, UT, USA: Ancestry.com Operations Inc, 2005. Class: RG13; Piece: 264; Folio: 175; Page: 12.
- ¹⁸ Maskill C. 2016. *Family History: Hugh Norton TATE (1870-1915)*. Auckland, NZ. <https://nzfamilyhistorysearch.co/tate-simpson/the-tate-family/hugh-norton-tate-1870-1915/>
- ¹⁹ According to US census records, Maud was first married at the age of 29. *1930 US Federal Census*. Rochester, Monroe, New York. Roll: 1450; Page: 21A EN52; Image: 413.0. (From Ancestry.com online database). If Hugh Norton TATE was Maud's first husband, this means they were married in about 1905.
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- ²¹ Ancestry, "England & Wales, Free BMD Birth Index, 1837-1915," database, *Ancestry* (www.ancestry.com.au : accessed 8 Feb 2016), Entry for Hugh D Tate's 1913 birth; Apr-Jun Q, Volume 1b, page 360. Rec. Date: 6 Mar 2016 We know Maud's maiden name was 'Scruby' from this birth record.
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- ³³ *Kingham Hill Magazine*, May 1934, pages 9–11.
https://www.kinghamhill.org.uk/uploaded/documents/Alumni/KHS_Magazines/1930s/Kingham_Hill_Magazine_May_1934.pdf
- ³⁴ *Canada, Ocean Arrivals (Form 30A) 1919–1924*. Individual Manifest Rolls T-14939 through T-15248 (from Ancestry.com online database).
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- ³⁷ *United States, Canadian Border Crossings, 1895-1924*. (M1461) Soundex Index to Canadian Border Entries through the St. Albans, Vermont, District, 1895-1924, Roll 365, T263 Johan-T400 Jalmar (from *FindMyPast.com.au* online database). Entries for Maude E. Tate and Hugh D. Tate.
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