

AMATEUR THEATRICALS



*With full Instructions
on . .*

Making up,

Choosing a Play,

Casting the Parts,

Rehearsing,

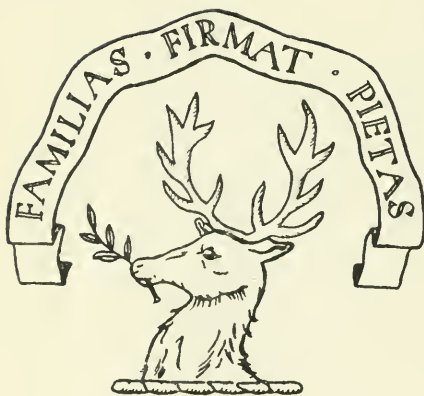
Prompting,

Scenery,

Stage Management,

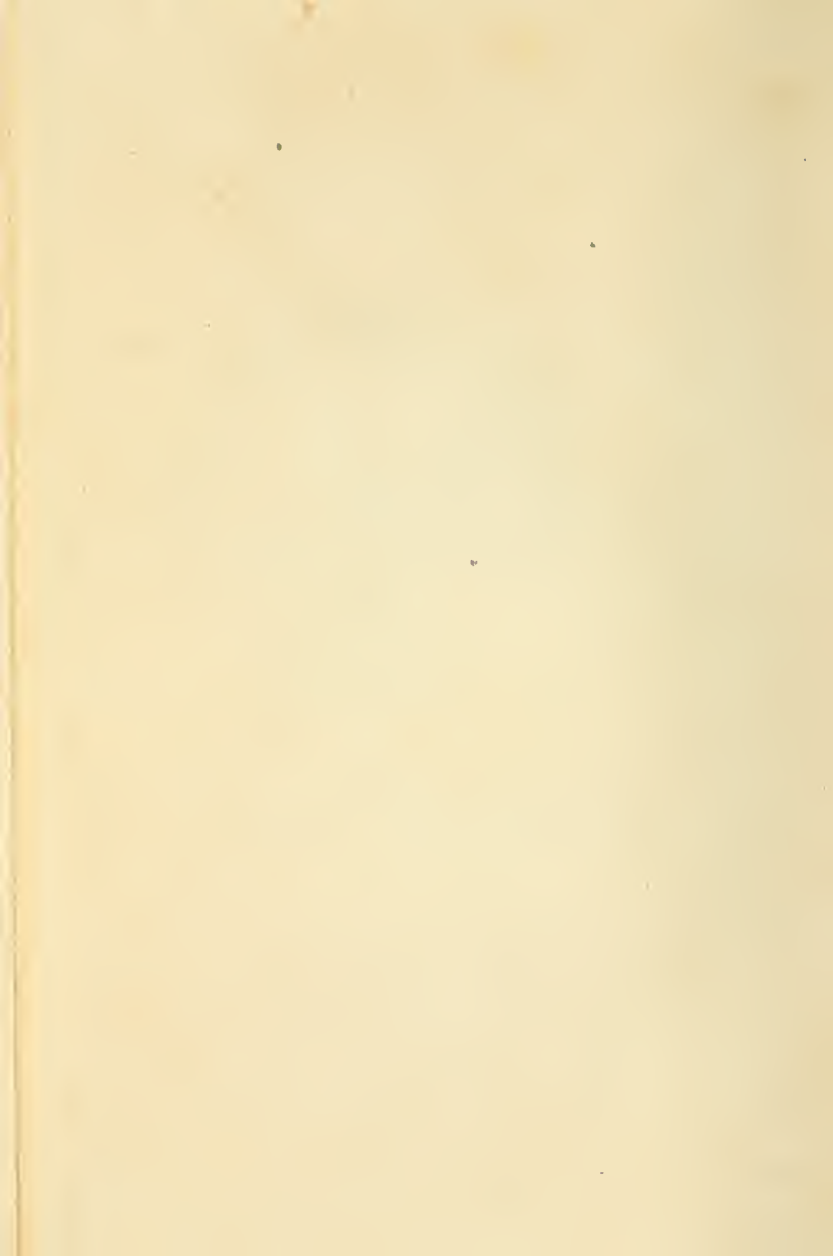
Etc., etc.





FRANK WHITBOURN

75



Amateur Theatricals



FIG. 3.

Putting on Grease Paint.



FIG. 4.

Rubbing in Grease Paint.

THE ART OF MAKING UP.

[Frontispiece.]

Amateur Theatricals

A Practical Guide

By

C. Lang Neil

Author of "The Modern Conjuror," &c., &c.

London

C. Arthur Pearson, Ltd.

Henrietta Street

1904

MR

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Contents

CHAP.	PAGE
I. A FOREWORD	19
II. THE CHOICE OF A PLAY	45
III. POINTS TO BE CONSIDERED	59
IV. STAGE MANAGEMENT	73
V. CASTING THE CHARACTERS	85
VI. HOW TO LEARN THE PARTS	95
VII. AT REHEARSAL	105
VIII. VOICE CULTURE	111
IX. MANAGEMENT OF THE BODY	121
X. ARRANGEMENT OF SCENERY	137
XI. THE PROMPTER'S DUTIES	149
XII. HOW TO MAKE-UP	157
XIII. STAGE BUSINESS	169
XIV. ABOUT COSTUMES	177
XV. ACTORS—GOOD AND BAD	191
XVI. THINGS TO REMEMBER	199
XVII. LEGAL ASPECTS	203
XVIII. AMATEUR CLUBS	215
APPENDIX	221

List of Illustrations

PUTTING ON GREASE PAINT	<i>Frontispiece</i>
A FLOWER GIRL	<i>To face p. 26</i>
A MIDDLE-AGED SPINSTER	” 32
TOUCHING UP EYEBROWS AND LIPS	” 60
MAKING UP FOR AN OLD WOMAN	” 76
FEMALE CHARACTERS	” 100
” ”	” 122
LINING THE FACE	” 132
ELDERLY MAKE-UP	” 144
ALTERING TEETH, NOSE, AND CHIN	” 158
USING THE PUFF	” 164
FIXING THE WIG	” 170
VARIOUS MAKE-UPS	” 180
” ”	” 192
“CHARACTER” MAKE-UPS	” 206
VARIOUS MAKE-UPS	” 216

CHAPTER I

A FOREWORD

Amateur Theatricals

CHAPTER I

A FOREWORD

AMATEUR theatricals have always been a popular form of amusement, and it is easy to understand why this is so.

In the first place, the mimetic faculty is inherent in us. From its earliest years a child exhibits and takes delight in the assumption of the characteristics and peculiarities of others, in a way which invariably causes amusement to those who notice it.

When children are to act, the excitement and bustle of fitting up a play is an attraction in itself, not only among the youngsters, but to parents and friends too, who catch the contagion, and become more or less involved and interested.

When the performance takes place con-

Amateur Theatricals

gratulations are general; it is admitted that, in addition to its jollity, the diversion is an admirable one, calculated to improve the memory, the manners, and general bearing, whilst it promotes a certain sympathy and healthy rivalry amongst all who work together to make it a success.

In a word, among the young players there is a genuine *esprit de corps*, the parents join in the fun, everybody's talents are called into play, the preparations afford a continual interest, and when the performance takes place the audience is sympathetic, and prepared to treat any little imperfections with kindly indulgence. Similar conditions attach to the acting of adults, and form the chief charm and attraction of all amateur performances.

To get out of yourself for a time and enjoy another existence, to live and move in other times, wearing the costume of the period; speaking the language of the greatest writers of the world, and seeming to live in an ideal atmosphere of romance, if only for an hour, must be in itself a pleasing change from the prosaic and recurring realities of every-day life, and in these higher flights of fancy much intel-

A Foreword

lectual pleasure is derived. There is, too, plenty of scope for aspiring amateur actors in such plays of ordinary life as modern comedy and farce, for these are readily adaptable to the means at hand, and do not make any great demand upon the powers of the players.

Amateur acting was a Court fashion in the time of Elizabeth. Ben Jonson wrote masques for such occasions, and Milton's "Comus" was first acted by an aristocratic company at Ludlow Castle.

Oliver Cromwell is said to have played as an amateur in his salad days, when an undergraduate at Sidney College, Cambridge, and to have spoken some lines in his part that were prophetic of his future greatness. This circumstance is even said to have fired his youthful ambition, and directed his thoughts to hopes of a high destiny.

Certain it is that Queen Anne, when Princess Anne, performed in the Banqueting House of Whitehall, the scene of many historic amateur performances, as did Queen Mary in her young days. They both took part in two performances of a masque called "The Chaste Nymph," when the Duke of Monmouth ap-

Amateur Theatricals

peared among the dancers. The character of Mercury was played by Sarah Jennings, afterwards the famous Duchess of Marlborough.

Frederick, Prince of Wales, encouraged the performance of plays by amateurs, and on January 4, 1749, the children of his Royal Highness, with the aid of some of the younger members of the nobility, represented Addison's tragedy of "Cato" before a very distinguished audience. The Princesses Elizabeth and Augusta also took parts in the performance. The prologue was spoken by Prince George, the epilogue by Prince Edward.

Quin, the great actor, superintended this performance, and trained the young princes in their parts. When in after years George III. was delivering his speech from the throne, Quin proudly exclaimed to his friends, "I taught that boy."

The Earl of Barrymore, who had a passion for acting, built a magnificent private theatre at Wargrave, which cost £60,000. Many extraordinary performances took place there, and Horace Walpole has written an account of an entertainment in which the Earl played Scaramouch in a pantomime at Richmond,

A Foreword

introducing a buffoon dance as an extra attraction.

A remarkable amateur performance of "Othello" was given at Drury Lane Theatre by a company of aristocratic amateurs, headed by Sir Francis Delaval, who played the Moor, his brother taking the part of Iago. The first performance was such a success that it was repeated on several nights, the whole world of fashion was drawn to see it, and the rage became so great that the House of Commons actually adjourned at three o'clock one afternoon in order that the members might attend.

Of authors, Farquhar, Otway, and Savage appeared with more or less distinction as amateurs, and a story is told of Farquhar, that at his first performance in public he became so nervous that he actually stabbed his fellow-actor, whom he had to encounter in a duel, which so alarmed him that he never appeared again. Luckily the wound was not serious, but the amateur had received his lesson.

Brandenburg House, Hammersmith, afterwards the residence of Queen Caroline, was the scene of many fashionable performances,

Amateur Theatricals

and indeed at this time lords and ladies, statesmen, painters, poets, and men of the greatest eminence in the world of literature and art, vied with each other, the one in writing and producing plays, the others in acting them.

Sir Thomas Lawrence, the great painter, writing to his sister in 1808, alludes to an amateur performance in which he took part. It was planned by a lady of great cleverness and beauty, Lady Cahir. At first it was intended that it should be quite a private entertainment, but gradually, as it became talked of, it assumed more importance, until it ultimately became a great society function.

“The orchestra,” writes Sir Thomas, “was behind the scenes. Lady Harriett Hamilton played the organ, Lady Maria the piano, Lady Catherine the tambourine, and the Hon. Mr. Lamb the violoncello, and other musicians were hired to make a most perfect orchestra. When the Prince (afterwards George IV.) came in the band struck up ‘God save the King,’ a little bell rang, and up went the curtain. At first I will own to you I felt a little nervous, for I opened the piece. However, this soon wore

A Foreword

off, our set played extremely well, and Lady Cahir looked so beautiful that I felt love-making very easy. A splendid supper closed the business."

It will thus be seen that a hundred years ago amateur acting was in high favour in this country, but it was in France in the eighteenth century that private theatricals were most in vogue. Dukes and duchesses, counts and countesses, flitted with their retinues from one country seat to another, with all the appendages of costume and properties, to act plays for the neighbourhood, and all varieties of drama were welcome, from high poetic tragedy to broad and effervescent farce. The amateur actors and actresses had practised memories, for when not acting plays they were composing verse or reciting to each other. The performances were regarded as an important event in the neighbourhood, and every one of any note took care to be present.

It is well known how eagerly this pastime was taken up at Versailles by Marie Antoinette, and how keen and enthusiastic she was, never allowing even the most serious affairs of State to interfere with her rehearsals. Louis XVI.

Amateur Theatricals

took great delight in her acting, and applauded every movement. Her beauty, musical voice, and perfect elocution made her performances charming, and it amused the king to see his queen in the dress of a shepherdess.

These performances at Royal Courts, both in France and England, or in the great castles of the country, were given at a time when magnificence was the order of the day, and they reflected the spirit and customs of the time. Such amateur theatricals have always had a peculiar fascination, and in many of our standard novels frequent allusion is made to them.

Jane Austen's novel of "Mansfield Park" gives an account of some of the troubles and perplexities that beset a company of amateur actors of that period, and which often repeat themselves in any badly organised or haphazard undertaking. "So far from being all satisfied, and all enjoying it, she found everybody requiring something they had not, and giving occasion of discontent to the others. Everybody had a part either too long or too short; nobody would attend as they ought, nobody would remember on which side they were to



FIG. 1.

A Flower Girl.

[To face p. 26.]

A Foreword

come in; nobody but the complainer would obey any directions."

Miss Edgeworth also alludes, in the clever novel "Patronage," to similar jealousies and differences attendant on private theatricals, and it would seem, from what is said by these writers, that amateurs of old were more ambitious than they are now.

Most amusing is the scene which describes the performance of a dreary play called "Zara," a translation of Voltaire's *Zaïre*, the piece chosen by the Falconers, by whom the private theatricals recorded in "Patronage" are got up.

When the audience arrive on the night of the performance they ask in whispers, "Do you know if there's to be any clapping of hands?" "It seems," continues Miss Edgeworth, "that at some private entertainments of this kind loud demonstrations of applause were forbidden. It was thought more genteel to approve and admire in silence, thus to draw the line between professional actors and actresses and gentlemen and lady performers. But young and old amateurs have acknowledged that the silence, however genteel, was so dreadfully awful that they preferred even the noise of vulgar acclamation."

Amateur Theatricals

Then follows a description of the play, "the heroine of which really played uncommonly well, being but poorly supported by the other performers, one of whom, the confidante, was sulky at not having the principal part. The faults common to unpractised actors occurred. One of Osman's arms never moved, and the other sawed the air perpetually. Then, in crossing over, Osman was continually entangled in Zara's robe, or, when standing still, she was obliged to twitch her train thrice before she could get it from beneath his leaden feet. When confident that he could repeat a speech fluently, he was apt to turn his back upon his mistress, or, when he felt himself called upon to listen to his mistress, he would regularly turn his back upon his audience. . . . Osman had not his part by heart, but still Zara covered all deficiencies as far as she was able; powerful prompting got him through decently enough till he came to

'Wasting tenderness in wild profusion,
I might look down to my surrounded feet
And there contending beauties——'

At this he bungled sadly, his hearing suddenly failing as well as his memory. There was a

A Foreword

dead stop. In vain the prompter, the scene-shifter, the candle-snuffer, as loud as they could, and much louder than they ought, reiterated the next sentence—

‘I might speak serenely slothful.’

“It was plain that Osman could not speak, nor was he serene. He had begun to kick his left ankle-bone rapidly with his right heel; and through the pomp of Osman’s Oriental robes and turban, young Petcalf stood confessed. He threw back an angry look at the prompter, the polite audience struggled not to laugh; Zara, equal to the occasion, swept across the stage in such a manner as to hide her kicking Sultan, whispered the line to him so distinctly that he left off kicking, caught the sound, went on with his speech, and all was well again.”

From this it will be seen that ordinary amateurs of ninety years ago were very much like the ordinary amateur of to-day. Still the conditions of life have changed so much that the amateur of the present time stands at a great advantage over his ancient prototype. The facilities of travel bring him in closer contact with the various characters on the stage of

Amateur Theatricals

life, theatrical taste is more widely disseminated, prejudices have become softened, and all things appertaining to the drama are not only tolerated with a good natural complacency, but often made use of to promote some charitable or social function. The drama may be said to be very much with us just now. Professional players are almost extravagantly in favour; they have become personages and celebrities, received at Court, decorated and knighted, not merely on account of their own merits, but as a compliment to the profession and a recognition of the merits of the modern stage.

Society has indeed moved curiously near to the stage, so that a very thin partition divides the drawing-room from the "boards." The amateur follows so closely at the heels of the professional actor that he often trips him up, and when tempted by the prizes that are offered, steps boldly upon the boards to play his part. Society smiles encouragingly upon his efforts and watches his progress with interest. Certainly the theatre is in greater favour in England to-day than it has been for more than a century.

Amongst the many extraordinary amateurs

A Foreword

who have from time to time appeared prominently before the public, the most remarkable was Charles Dickens—remarkable because he was not only a great novelist, but because he had the true dramatic instinct in a wonderful degree, and this, combined with most unfailing energy and enthusiasm in the work, made him the wonder and admiration of all with whom he came in contact. All who ever saw Dickens act have declared that in gaining a great novelist the world lost a most accomplished actor.

He joined a dramatic club when he was serving his time in a lawyer's office, and it is said that recognising his natural aptitude for the stage, he made up his mind to adopt it as a profession. He was untiring in his efforts, and constantly practising everything that might conduce to his advancement, even such things as walking in and out, and sitting down in a chair. Thus he studied four, five, and six hours a day, shut up in his own room, or walking about the fields.

To all would-be stage managers he is a shining example, for it was in this capacity

Amateur Theatricals

that his talents for organisation and management were conspicuous. He writes of an early amateur performance which he arranged and conducted. "I had regular plots of the scenery made out and lists of the properties wanted, nailing them up by the prompter's chair. Every letter there was to be delivered was written, every piece of money that had to be given provided; I prompted myself when I was not on, and when I was I made the appointed prompter my deputy."

Amateur performances had always a wonderful fascination for him, and the record of many of the brilliant performances in which he took part will be found in Forster's "Life of Dickens," together with the casts of many of the plays he produced, and which contain the names of many notable men and women who have left more solid reputations behind them in other walks of life.

His enthusiasm and personal magnetism drew around him all that was best in the world of letters and art; all caught the spirit of his great genius, and consequently whenever an amateur performance was announced



FIG. 2.

A Middle-aged Spinster.

[To face p. 32.]

A Foreword

with Dickens at the head, its financial success was assured, because the artistic success could never be in doubt.

Among the many notable performances was one given at Devonshire House on May 27, 1851, before the Queen and Prince Consort, and as large an audience as could be accommodated. This was such a success that several representations were afterwards given at Hanover Square Rooms, and in some of the larger provincial towns. The copy of the "bill of the play" will be of interest, and *apropos* of the performance the following account appeared in the *Gentleman's Magazine* among the "Letters of Elizabeth Barrett Browning":—

"The Duke gave us the use of his large picture-gallery to be fitted up with seats for the audience, and his library adjoining for the erection of the theatre. As the latter room was larger than was required for the stage and scenery, the back portion was screened off for a 'green-room.' Sir Joseph Paxton was most careful in the erection of the theatre and seats, a special box was put up for the

Amateur Theatricals

Queen, but not a nail was allowed to be hammered into the floor. None of the valuable paintings were removed, but all was faced with planks, and covered with crimson draperies.

“The lamps and oil were well considered, so that the smoke should not be injurious or offensive. Even the oil was slightly scented, and there was a profusion of wax candles.

“Sir Joseph Paxton arranged the ventilation, and with the assistance of a theatrical machinist, he put up all the scenes, curtains, and ‘flies.’

“Dickens was unanimously chosen general manager, with Mark Lemon to assist him as stage manager. We had a professional gentleman as prompter, as none of the amateurs could be entrusted with so technical, ticklish, and momentous a duty. No man could be so equally assiduous and unwearying as Dickens was. He appeared almost ubiquitous and sleepless.”

A Foreword

DEVONSHIRE HOUSE,

May 27th, 1851.

The Amateur Company of the Guild of Literature and Art will have the honour to perform a new Comedy, in Five Acts, by Sir Edward Bulwer Lytton, Bart., called—

NOT SO BAD AS WE SEEM;

OR, MANY SIDES TO A CHARACTER.

The Duke of Middlesex	Mr. Frank Stone
The Earl of Loftus'	Mr. Dudley Costello
Lord Wilmot	Mr. Charles Dickens
Mr. Shadowly Softhead	Mr. Douglas Jerrold
Mr. Hardman	Mr. John Forster
Sir Geoffrey Thornside	Mr. Mark Lemon
Mr. Goodenough Easy	Mr. F. W. Topham
Sir Thomas Trimmer	Mr. Westland Marston
Colonel Flint	Mr. R. H. Horne
Mr. Jacob Tonson (a bookseller)	Mr. Charles Knight
Smart (a valet)	Mr. Wilkie Collins
Hodge (a servant)	Mr. John Tenniel
Paddy O'Sullivan	Mr. Robert Bell
Mr. David Fallen	Augustus Egg, R.A.

Lords, Coffee-house Loungers, Watchmen,
Newsmen, &c.

Lucy (daughter to Sir Geoffrey Thornside)	Mrs. Henry Compton
Barbara (daughter of Mr. Easy).	Miss Young
The Silent Lady of Deadman's Lane	Mrs. Coc

The Scenery painted by Mr. Absalom, R.A., Mr. Pitt,
Mr. Thomas Grieve, Mr. Telbin, Mr. Stanfield, R.A.,
and Mr. Roberts, R.A.

Amateur Theatricals

The performance to conclude with an original Farce, in one Act, by Charles Dickens and Mark Lemon, entitled—

“MRS. NIGHTINGALE'S DIARY,”

in which Mr. Dudley Costello, Augustus Egg, Mark Lemon, Wilkie Collins, and Charles Dickens will appear.

Mr. Forster also makes allusion to the many entertainments Dickens devised for the amusement of his children, given at Tavistock House, and continued until the principal actors were grown up.

The pre-eminence of Charles Dickens as an amateur, and his technical knowledge of everything connected with the stage, will justify a few references to things theatrical in his novels.

The first mention made is in that delightful chapter in “Sketches by Boz,” entitled “Private Theatres,” which, after describing the *modus operandi* of a dramatic club of the period, continues as follows:—

“ ‘Richard the Third, Duke of Glo'ster, £2 ; Earl of Richmond, £1 ; Duke of Buckingham, 15s. ; Catesby, 12s. ; Tressel, 10s. 6d. ; Lord Stanley, 5s. ; Lord Mayor of London, 2s. 6d.’

“ Such are the written placards wafered up in the gentlemen's dressing-room, or the green-

A Foreword

room (when there is any), at a private theatre, and such are the sums extracted from the pockets of the donkeys who are prevailed upon to pay for permission to exhibit their lamentable ignorance upon the stage of a private theatre. This they do in proportion to the scope afforded by the character for the display of their incompetence. For instance, the Duke of Glo'ster is well worth two pounds, because he has it all to himself; he must wear a real sword, and, what is better still, he must draw it several times in the course of the piece. The soliloquies alone are well worth fifteen shillings; then there is the stabbing King Henry, decidedly cheap at three and sixpence; that's eighteen and sixpence; bullying the coffin bearers, say eighteenpence, though it's worth much more, and that's a pound; and then the love scene with Lady Anne, and the bustle of the fourth act can't be dear at ten shillings more; that's only one pound ten, including the 'Orf with his head,' which is sure to bring down the applause; and it's easy to do, 'Orf with his 'ed' (very quick and loud, then low and sneeringly), 'So much for B-u-u-uckingham!' Lay the emphasis on the 'uck,'

Amateur Theatricals

get yourself gradually into a corner, and work with your right hand while you're saying it, as if you were feeling your way, and it's sure to do. The tent scene is admittedly worth half a sovereign, and so you have the fight in gratis, and everybody knows what an effect can be produced by a good combat."

We have also in the "Sketches" an amusing account of the "Jenkinses, Walkers, Thomsons, Barkers, Solomons," &c., who disport themselves in a rehearsal of "Macbeth." Then there is that delightful sketch on drawing-room theatricals of "Mrs. Joseph Porter."

"It is needless to say much here of that famous representation of 'Othello' which was given in the house of Mr. Gattleton of Clapham Rise, in which a delay was occasioned by the detention of Iago at his duties in the Post Office; in which none of the performers could walk in their tights, or move their arms in their jackets; in which their pantaloons were too small, their boots too large, and the swords of all shapes and sizes; in which the Roderigo, naturally too tall for the scenery, wore a black velvet hat with immense white plumes, the glory of which was lost in the

A Foreword

'flies,' and the only other inconvenience was that when it was off his head he couldn't get it on, and when it was on he couldn't get it off; and of all which, and a great deal more, critical and ill-natured Mrs. Joseph Porter made abundant fun."

Many of us have witnessed the ludicrous absurdities of such crude and ill-advised amateur performances, and perhaps taken part in them. The inevitable result has been, as in such ill-considered attempts it must always be, not only ludicrous but pitiable; amusing no doubt to the spectators, but certainly painful and humiliating to the unhappy performers.

The initial mistake has been in the *choice of the play*, for it is only necessary to exercise a wise discretion in this matter to avoid the fiasco which must otherwise result.

Humorous references to amateur actors occur in many other of his books. One of the most amusing is the description in "Great Expectations" of the pompous Roman-nosed parish clerk, Mr. Wopsle, who was convinced that if the Church was "thrown open" he would speedily make his mark in it, but who,

Amateur Theatricals

changing his name to Waldengraver, tried his fortune on the stage, and, as Joe Gargery expressed it, "had a drop," by which he explained to Pip, that he had left the Church and taken to play-acting. An inimitably droll account is there given of "the first appearance in London of the Celebrated Provincial Amateur Actor of Roscian renown, whose unique performances in the highest tragic walk of our National Bard have lately occasioned so great a sensation in local dramatic circles."

Dickens held the stage in high esteem, and in his younger days went to the theatre every night to see the best acting. Accounts of many other private theatricals with Dickens as the guiding spirit appear from time to time in Bentley's, Macmillan's, and other magazines, all of them given in aid of some charitable institution, and all stamped with the same excellence that characterised every performance given under his direction.

Even the grave sententious Thomas Carlyle alludes more than once to these occasions, when he was induced to attend them in common with all that was distinguished in

A Foreword

Society ; and it appears to have been generally admitted that the enthusiasm and personal magnetism of the great novelist raised amateur theatricals into one of the most delightful social institutions of the day.

There are many amateurs of distinction at the present time whose names are well-known, and whose achievements are duly chronicled. Many of our greatest lawyers, painters, divines, and legislators, have strutted their hour upon the amateur stage, and it is generally admitted that Mr. Chamberlain owes much of his oratorical power to his early experiences as an amateur actor.

Many of our prominent actors and actresses started as amateurs, but the public press and monthly pictorials have already drawn aside the curtain, and made their histories familiar as "household words."

Having shown that the histrionic art at its best is intellectually valuable and delightful, a very "Feast of reason and a flow of soul," we come to the more practical and technical view of the matter. It is often said that private theatricals are far greater fun to the actors

Amateur Theatricals

than to the audience, and so they always will be, unless amateurs will content themselves with less ambitious efforts. This brings us to the choice of the play, for, after all, "The play's the thing."

CHAPTER II
THE CHOICE OF A PLAY

CHAPTER II

THE CHOICE OF A PLAY

IT is far better in the earlier flights to choose an easy modern play, with the characters and treatment of which the members of the company are likely to be familiar. It should be new enough to interest, and not too long to tax the powers of the actors or the patience of the audience.

Preference may be given to some of the many comediettas and one act plays which have been written, one might imagine, with the view of forming a repertoire for amateurs. These are easy to act and easy to stage.

Lady Adelaide Cadogan has published a book of drawing-room plays (Sampson, Low & Co., Fetter Lane), "to supply a long felt want," as the superscription states, "Short plays, unobjectionable in tone, easy to act, and requiring no elaborate scenery or costume."

Samuel French (89 Strand) is the recognised theatrical bookseller and publisher, and a list of plays available for amateurs may be

Amateur Theatricals

had there. They are all carefully marked and catalogued, and the nature of each play is indicated, with the number of its characters.

Amateurs of to-day enjoy a great advantage over those of former times in the matter of absolutely new plays. Dramatic authors offer their wares warm from the footlights, and there is hardly a play of recent date that may not be performed by amateurs by arrangement with the recognised agents.

The names of a few are given, but it will be better to obtain a catalogue either from Mr. Douglas Cox, secretary to the Dramatic Authors' Society, 22 Tavistock Street, Covent Garden, or Samuel French, Ltd., 89 Strand, either of whom will willingly supply full information respecting terms of hire or purchase, and with whose arrangements we shall deal more fully presently.

It is as well to know that the acting rights of these plays are strictly protected, and that authors and agents are legally guarded against any infringement of their rights. The attention of those who take part in or organise dramatic representations should be called to the law on copyright.

The Choice of a Play

Of course this only applies to performances where money is taken (either for admission, programmes, refreshments, or cloak-room), tickets sold, a collection or subscription made, or when any theatre, hall, or other place is hired for such a purpose. In purely private or drawing-room performances no fee is exacted for the performance of a published play, a copy of which has been duly paid for, although a fee will have to be paid for a manuscript or privately printed piece, the MS. or unpublished book being the absolute property of the author, who only lends it on the distinct understanding that no performance, either public or private, shall be given without permission, which is only granted on payment of the fee. But in all cases it is best to consult the agents or their catalogues, whence all requisite information may be had.

For instance, if it is intended to give a performance of "Still Waters Run Deep," "Money," or "London Assurance," it is only necessary to obtain a sixpenny copy of the play from French, and you are free to play it anywhere and under any conditions, because the copyright of these plays has lately expired, and

Amateur Theatricals

they are therefore free. The time limit is forty-two years after the first production, or seven years after the author's death, whichever term is the longer period; so that all plays produced anterior to the year 1860 are absolutely free from all restrictions, unless the author is alive, or has died within the last seven years, in which case the copyright still holds good, and will not lapse until seven years after his death has taken place. For instance, the plays of H. T. Craven remain copyright though many of them were produced before 1860. The veteran author being still alive, the copyright of his earlier plays may last for fifty or sixty years from their first production; whereas, in the case of "Money" and "Still Waters Run Deep," the copyright only lasted exactly the forty-two years, the respective authors of these pieces having died more than seven years before the forty-two years' limit was completed.

We have it on good authority that in the course of the past century a million new plays have been given to the theatrical world, so that the amateur has a wide field to choose from. If, however, he desires to perform an ordinary

The Choice of a Play

play of later date than 1860 he must, in all cases where money is taken directly or indirectly (by indirectly we mean subscription, sale of programmes, &c.), forward the fee to the above agents, who will send him a permit to play it. The fees for such plays are roughly as follows :—

For Farces and one act pieces	from 10s. 6d. to 42s.
„ two „ „	15s. to 63s.
„ three or more acts „	21s. to 105s.

When a manuscript is borrowed, a deposit of from one to two guineas is required. Many persons imagine that the deposit forms part of the fee; but this is by no means the case. The deposit is necessary in order to ensure the safe return of the manuscript and parts, for whenever a manuscript play is decided on a full set of parts is provided, in addition to the prompt copy.

People are apt to be very careless with parts, and it is no easy task for the stage manager to collect them, in order that they may be returned the day after the performance. They leave them at home, “can’t remember what they have done with them,” and sometimes lose them altogether. This constantly happens with small parts; leading parts are not often

Amateur Theatricals

lost, but they are badly used, carried about in the pocket rolled or doubled up, so that they become ragged and unbound. Sometimes they are covered with writing and rendered utterly unfit to send out again. Dates of rehearsals, times of trains, addresses and other memoranda are written down; occasionally comic sketches are made upon the margins.

Sometimes the stage manager is in fault; he decides on a "cut," and ruthlessly draws his pencil *through the type*, forgetting that the next person who borrows the manuscript may prefer to have that part left in, and that it is impossible to erase the pencil marks without also erasing the type. There is always a blank page opposite the typed one, which should be used for stage directions. If cuts are deemed desirable they should be bracketed on the typed page, and attention called to the brackets on the blank one, explaining that the portion between them is to be omitted. All marks should be made in pencil, so that they can be rubbed out before the book is lent to another person.

The expense of making good any loss or damage of this kind will be deducted from the deposit. If no such loss or damage occur this

The Choice of a Play

is refunded in full when the books are returned. It is therefore quite clear that the deposit and the author's fee are absolutely distinct from one another. If a deposit of two guineas is paid on the manuscript of a piece for which a five guinea author's fee is demanded, it must not be considered that the payment of another three guineas will settle the matter. The author's fee must be paid in full *before the performance takes place*, because the fee is not for *having* performed but for *permission* to perform, and the deposit cannot be returned until the manuscript and all the parts are sent back in good condition.

Many persons imagine that they can get parts re-typed themselves; this is quite a mistake. Dramatic typing is a distinct business, and it is difficult for an ordinary typist to make a part look exactly like the one lost or damaged. Moreover, it is scarcely worth while, as the deductions made are very reasonable; it is, indeed, technically illegal for any one to "multiply manuscripts," as the Act of Parliament has it.

Of course the amateur will derive immense advantage for the production of a modern play

Amateur Theatricals

if he goes to the theatre when it is running. There he will see the piece properly acted, according to the author's directions; he will notice all the details and technique of the performance, and though he should not become a servile imitator of the original, he will the better grasp the author's ideas and intention. An amateur should not imitate any professional actor, for without training he can never hope to reach his level. He should recognise that he is moving in a non-professional atmosphere, and that amateur dramatic art is essentially different from that of the regular stage.

"All actors who would build a solid fame,
Must imitation's servile acts disclaim."

A costume play is perhaps more effective, not only because it is more picturesque, but because it often assists actors to lose their self-consciousness; but there are many things to be thought of before deciding upon this. First of all it will entail much more trouble and expense, much more time and technical knowledge, than an ordinary play. And then there is the company to be considered, individually and collectively. It is here that the practised eye of the experienced stage manager

The Choice of a Play

will be of service. He will see at a glance that the gentleman in the long drooping whiskers known as "Piccadilly weepers," or the present fashionable beard, is absolutely impossible in a Roman toga or powder and patches, and that even in the dress of a cavalier or the Court suit of the Georges he would be equally out of place. The gentleman must either sacrifice his whiskers or his part. I can remember being present at an amateur performance of the "School for Scandal," admirably done in every respect, but there was one blot—the Joseph Surface had most pronounced Dundreary whiskers, and his appearance in Court dress and white wig was so ludicrous that, in spite of his excellent acting, the audience could not suppress a titter every time he made his appearance.

Then the ladies have to be consulted—a most important matter, for it is essential that their dresses should be historically correct.

Some assistance may be found in a visit to a picture-gallery, but of course the best way is to hire the dresses from a theatrical costumier, for not only will you be sure of their being correct, but if you send your measurements you

Amateur Theatricals

will get a perfect fit. In sending your order care should be taken to make a complete list of the parts and the properties required, though the costumier will always know everything that is wanted, and will supply them, even to the snuff-box or walking-cane of the period. At the establishment of Messrs. Simmons & Co., of King Street, Covent Garden, costumes of every country and every period can be obtained, from the Court dress of the Empress Josephine to the black armour of Ivanhoe. With the dress all accessories will be supplied, and it sometimes happens that you can hire the actual costumes used in the original production.

In many cases the amateur will be uncertain as to all that is required to dress a particular part or parts, and in this event he will find the advice of Messrs. Simmons invaluable, as their experience is very great.

If a serious performance of a costume play is intended, then the theatrical costumier is indispensable, for if the play is not appropriately dressed both actors and audience will feel uncomfortable. Here is a description of a performance of "Romeo and Juliet," given

The Choice of a Play

in a country house, which will speak for itself:—

“There were people enough for the parts, but the difficulty was to dress them. The same coat that served for Romeo, turned with the blue lining outside, served for his friend Mercutio. A large piece of crape served at once for Juliet’s petticoat and her pall, a pestle and mortar borrowed from a neighbouring chemist answered all the purpose of a bell, and the juvenile members of the family, wrapped in white sheets, served to fill up the procession.”

The dressing and mounting of costume plays has never been brought to such perfection as on the London stage to-day, and amateurs have every facility for mounting a costume play properly. If time is no object, and you decide to make the dresses at home, costume plates can be obtained, but home-made fancy dresses are not to be recommended.

To sum up. In choosing the play, our advice is: choose a modern in preference to a costume play, but if the latter is decided on do it thoroughly. “Whatever is worth doing is worth doing well.”

Amateur Theatricals

If a person feels more at ease in a well-fitting modern garment, how much more will he feel the comfort of a good fit in a character costume to which he is necessarily unaccustomed. The professional actor feels this, how much more than the amateur. To look the part is half the battle.

CHAPTER III
POINTS TO BE CONSIDERED

CHAPTER III

POINTS TO BE CONSIDERED

THERE is no doubt then that the greatest factor in the success of an amateur performance is the careful and judicious choice of the piece to be represented, and in this many things have to be considered. In the first place the play should be such as would best set forth the capabilities of the performers, and at the same time suit the taste of the audience. Every amateur club should try to secure an experienced stage manager who would decide on these points.

Next, perhaps, comes the question of finance. Are there enough funds at command to pay for properly mounting an expensive play? By an expensive play we mean one which would involve the purchase or hire of special scenery, costumes, and accessories. Due regard should also be given to the size of the hall or theatre where the performance is to take place. A

Amateur Theatricals

heavily-mounted piece, however well arranged, would lose all its significance, and be absolutely dwarfed on a small stage; and what was intended to be sublime would become ridiculous. Therefore it behoves all amateurs in selecting a play to give due thought not only to their own talent, but also to the taste of their audience, and the capacity of the hall or theatre where the play is to be represented, and to recognise that all these must be subservient to the question of finance.

In this matter we fear amateurs are not keenly alive to the claims of authors; they do not realise that the fees received for permission to represent their pieces are most strictly due to those who have written them. They quite understand that they cannot get the carpenter, the scene-shifter, the costumier, and others who work practically at the time of the performance to give their services for nothing, but they seem to think that a piece once written is public property; that any one may play it without injury to the writer, especially if it be for charitable purposes. They consider that an author who refuses to allow his piece to be played gratis for a charity must be hard-



FIG. 6.

Applying Lip Salve to Brighten or
Shape Lips.



FIG. 5.

Lining Eyebrows.

[To face p. 60.



Points to be Considered

hearted indeed. They overlook the fact that the "charity" may be quite on the other side; that the fees are sometimes the only resource of widows and orphans, and that as the pieces grow old and out of fashion the living is often very bare indeed.

Amateurs seeking assistance in choosing a play cannot do better than apply to an agency, either French's or Douglas Cox's. There information will be given on every point connected with dramatic performances. The latter agency is the outcome of the original "Dramatic Authors' Society," founded in the thirties. The society was presided over from time to time by various men of note in the dramatic world, who undertook the post of secretary and manager. It is needless to go through the whole list; we need only mention that at the death of Sterling Coyne the post was undertaken by Mr. Palgrave Simpson, the author of many charming plays. This gentleman, feeling himself in his declining years unable to cope with the extra work entailed through the alteration in the system of working provincial theatricals,

Amateur Theatricals

resigned his position in favour of the present manager.

At that time amateur theatricals were by no means as popular as they are now. Performances were restricted to a few easily staged farces, with an occasional ambitious attempt at something higher, with more or less success; but a new era was approaching wherein the aspiring amateur was to find full scope for his histrionic powers. New amateur clubs were formed, and pieces hitherto considered beyond the power of any but experienced professionals were played by them.

Mr. Douglas Cox, realising the requirements entailed by the coming change in the world of private theatricals, worked hard to obtain from the authors permission for pieces, still in manuscript, to be placed at the disposal of amateurs. That he was successful in his endeavours is now well known, and the amateur world has to thank him for permission to perform by arrangement the pieces of R. C. Carton, C. Haddon Chambers, J. M. Barrie, Captain R. Marshall, Louis N. Parker, H. V. Esmond, Henry Arthur Jones, and many others.

The various amateur clubs in India have

Points to be Considered

also to thank him for obtaining for them all the latest London successes. Amateurs in other colonies, and also on the Continent and in America, can do the same.

All plays can be obtained from either agency, whether published or in manuscript. Should any one living out of London require a play, all they have to do is (if the play is published) to enclose the price in stamps or postal order, and they will receive the book by return of post, with no charge for postage. This applies not only to the United Kingdom, but to any part of the world.

Should the play required be not published, it will be necessary to enclose a deposit on the manuscript, which will be forwarded in due course. A reasonable time will be allowed for reading purposes. When the manuscript is returned the deposit will be refunded, less a reading fee of 2s. 6d. Needless to say, no reading fee is deducted if the play is performed and the author's fee paid.

Catalogues are published of pieces available to amateurs. These give as much information as is necessary for guidance in selection, viz., the name of each play with that of its

Amateur Theatricals

author or proprietor, the number of acts, the number of characters (male and female), and the amount of the fee required for permission to represent. Should any advice be required as regards scenery, costumes, &c., it will be furnished by applying to the offices of the agency.

Having now given due information as to where plays are to be procured, it will perhaps be as well to give some idea which of them are best suited to amateurs. The demand is generally for those placed latest on the list, quite new pieces from the West End theatres; but there are some plays which seem never to grow old, plays which have a strong domestic interest, for example, "Liberty Hall," "The Happy Life," "Brother Officers," "One Summer's Day." These and many others are played constantly, though their first freshness has gone off.

When performances are given in places where there is not much scenery at command, nor perhaps experienced hands to work what there is, it would be advisable to procure a piece with only one scene, which, once properly set, would remain throughout the play; this

Points to be Considered

would entirely avoid those tedious waits which so often hinder success. There are many such plays, notably "The Late Mr. Costello," "The Eider-down Quilt," "The Parvenu," "My Friend the Prince," "His Excellency the Governor," and others.

As for short plays at the disposal of amateurs their name is legion. They range from the time-honoured farces of J. M. Morton and T. J. Williams to the dainty comediettas played by some of our present leading actors and actresses, such as "A Commission," "Pepper's Diary," "The Grey Parrot," "Mrs. Hilary Regrets," to say nothing of the pretty little "costume" pieces, "Hal the Highwayman," "Bonnie Jack Wildfire," and "My Lady Barbara"; and for duologues, "My Milliner's Bill," "Constancy," "The Supper Dance," &c., &c.

But after all the best way to arrive at a decision is to procure a catalogue, make a note of the pieces apparently most suitable to the requirements of the performers, and then consult the manager of the agency, who will give the very best advice on every point. Explain to him the amount and class of talent

Amateur Theatricals

at your command, and plays will be suggested for your consideration; above all, beware of "vaulting ambition," do not attempt five-act plays or plays which involve the delineation of strong passions. It is quite possible that an amateur club may possess one individual member who can lose himself in the part and display strong emotional power, but he is likely to stand alone, and for lack of support his performance will fall flat; and five-act plays, as a rule, contain several strong emotional parts which should all be well filled in order to secure a satisfactory rendition of the play; again, a long play means long parts, and these entail a large amount of study. To professionals, who make the stage their means of living, this is a small matter, but to those engaged in other pursuits it is a serious consideration; it means that business and social functions must be put in the background and all the energies directed to the subject in hand, with the possibility that, after all the study and trouble, the performance may be spoilt through the incompetence of other members of the company. Therefore try to secure a good three-act play, with several moderately

Points to be Considered

good parts, or even a four-act play, provided the acts be short and the plot interesting. This latter is an absolute *sine qua non* in amateur theatricals. It must never be forgotten that authors write for professional actors who have learnt their business. They sometimes give plots which are, to say the least, very sketchy, or work round a somewhat shadowy idea, depending on the intelligence, or even occasionally on the mere personality of the actor to bring it to perfection. This class of play should never be attempted, the responsibility is too great and success problematical; a play with a strong domestic or social interest is far better; it secures at once the sympathy of the audience, which is half the battle, and the performer's part is comparatively easy. My suggestion of three- or four-act plays would naturally only apply to well-established amateur clubs who are able to boast of a certain amount of experience, but there are many clubs less pretentious who are able to give very good shows, though they have not at their command facilities for staging big pieces. These clubs should only attempt one- and two-act

Amateur Theatricals

plays, which, as a rule, are inexpensive to get up and easy to stage; even short costume plays cost comparatively little, as there are fewer characters. Two short plays (one costume and one modern) would make a very good evening's entertainment. A different set of performers might be selected for each piece, and thus every member of the club could be suited with a part without overtaxing his capabilities, and the result would be satisfactory to both actors and audience.

It must not be forgotten that there are still smaller performances, such as take place in village schoolrooms, &c. Farces or bright comediettas are the only things suitable for this class of entertainment. More often than not free pieces are selected in such cases, but if by chance a copyright piece is chosen, the fee must be paid to the author, through his agent, under the same conditions as if played in any public place of entertainment, namely, in case of payment, direct or indirect. I may as well explain here that direct payment means charge for admittance or sale of tickets; indirect payment includes collection or subscription, also charge for programmes, refreshments,

Points to be Considered

or cloak-room. It is rather difficult to make people understand that they have no more right to use an author's piece for the amusement of others than they have to steal a loaf to feed a hungry man ; but things are improving, and I believe it will soon be acknowledged that an author may reserve and make a profit of the work of his brain in the same way as a tradesman may protect and sell his stock-in-trade.

By the courtesy of Mr. Douglas Cox we are enabled to append on page 227 his very comprehensive list of plays. Any one requiring pieces not included in this catalogue can obtain every information about them by a visit or a letter to his establishment.

CHAPTER IV
STAGE MANAGEMENT

CHAPTER IV

STAGE MANAGEMENT

THE success of a performance will to a great extent depend on the choice of a stage manager. In drawing-room, or strictly home theatricals, the selection will naturally fall upon the person who is most familiar with the play, and who possesses the requisite tact and firmness, and the gift of seeing things as they should be.

His first duty will be to cast the play—that is, to allot the characters ; by no means an easy matter, for vanity enters very considerably into the aspirations of amateur actors and actresses, who often fail to realise their personal or histrionic unfitness for a part.

In more ambitious performances of amateurs, particularly when they are given before the general public, we would strongly advise the choice of a professional man. His expert knowledge will be invaluable ; and, indeed, the

Amateur Theatricals

duties of a stage manager are so many and so varied, that in the majority of cases an expert is absolutely indispensable to a complete and artistic success.

In most amateur circles some one is pretty sure to know such a man ; failing that, one of the leading theatrical agencies will come to the rescue, but no one is better qualified to advise than the Secretary of the Dramatic Authors' Society, whose choice may be implicitly relied upon, and who has a thorough knowledge of the inner workings and requirements of amateur societies.

As he is the agent and negotiator for the acting rights of most of the modern plays, it would no doubt be an easy matter to secure through him "The Man with the Play."

Of course such a stage manager would discriminate between the amateur and the professional stage. He would realise the atmosphere in which he moved, and his method, manner, and general treatment would be in conformity with his surroundings.

He would recognise that the natural gifts which amateurs had to bear upon their work are good breeding, intelligence, and delicate

Stage Management

appreciation. He would see at a glance how the parts would fit, and his judicious tact would at once win the confidence of the company. He will thus become the master of the situation, fitted at all points to advise, to instruct, and if necessary to enforce what is required, and then that *esprit de corps* will be established which is the keynote to success.

Having marshalled his forces, his experienced eye will enable him to cast the play to the best advantage. The corpulent man of fifty will not be entrusted with the part of a lover "sighing like a furnace," nor will that of the young and lovely heroine be given to the lady inclined to embonpoint and maturity.

There will be no square pegs in round holes, no glaring inconsistencies, and so the way will be paved to a satisfactory performance.

Having allotted the parts, the first step will be to read the play in its entirety. The advantages of this are apparent. Every one will know the story, the context, the development of the plot, his connection with the various situations, and his share in the dénouement. The bearing this will have upon his treatment of the character he has to play and the

Amateur Theatricals

assistance it will give him in studying it is obvious.

It may sometimes be found advisable to change the parts in one or two instances after the first rehearsal, and this re-shuffling of the cards will of course be accepted in a loyal spirit, for though the experienced stage manager has a fine sense of fitting the part to the player, his first instinct is liable to err.

When the play has been read the company will at once be told to study their parts, and all who are wise will learn their words as soon as possible. Certainly the sooner these are mastered the more confidently will they attack the characters, for the actor must not suppose that the knowledge of the words is the be-all and the end-all of his work. If not the *least*, it is by no means the most important thing to be acquired.

It is well known that many professional actors never attempt to study their words until *after* a rehearsal, but we strongly advise the amateur to learn the words right away, for it will do more than anything else to make the rehearsals pleasant and profitable. But this is more a matter of temperament than a fixed rule.



FIG. 8.

Making Lines on Face to give Older Appearance.

[To face p. 76.

Stage Management

Naturally if the actor's attention is divided between his "book" and his "business" he will fail to grasp ideas with that readiness which a familiarity with the words will at once engender.

It is better that the stage manager should not act himself; he will thus be left free to devote his undivided attention to his manifold duties. From his position in the centre of the front of the stage he can view the whole rehearsal, the attitudes and positions, the entrances and exits, suggesting by-play, business, movements, and general bearing, which will go to make a picturesque and harmonious effect.

In fact, the stage manager should have an artistic eye for effect, and this will be of immense service in helping him to arrange the disposition of the characters, and especially the tableaux at the end of the act.

As soon as the rehearsals are fairly started, the stage manager will begin to think about the arrangement of his stage; what furniture and properties he has at his disposal, and if any stage effects are needed, such as thunder, lightning, darkness, and the numerous effects

Amateur Theatricals

off the stage, the approach of horses, carriages, a gust of wind, the crash of glass, a fall down stairs, an excited crowd, &c. &c. Some of these matters, though apparently trivial, are most important to the general effect of the performance, and a close attention to such details will more than repay the extra pains they entail.

In a home representation the stage manager will find it necessary to ascertain what appliances are at hand, what can be borrowed, made, or adapted. As will be shown later on, most of these effects can be found on the spot, or may be made at a quite small outlay.

The dressing and furnishing of the stage will also devolve upon him, and he will always see that everything is utilised to the best advantage. It is surprising what excellent results may be achieved by a clever stage manager at slight cost.

Everything must be thought of in good time. Much trouble and expense will be saved by such forethought. Each person in the play will know what properties he requires, and the stage manager will see that

Stage Management

he has such things handy during the rehearsals. A substitute may be used during the earlier rehearsals, but in the later or final ones the actor or actress should have the real thing to depend upon.

If doors are necessary, either in interior or exterior scenes, care should be taken that they always open off the stage. This is a matter frequently overlooked, and will often entirely spoil the point of a good exit, or an important entrance.

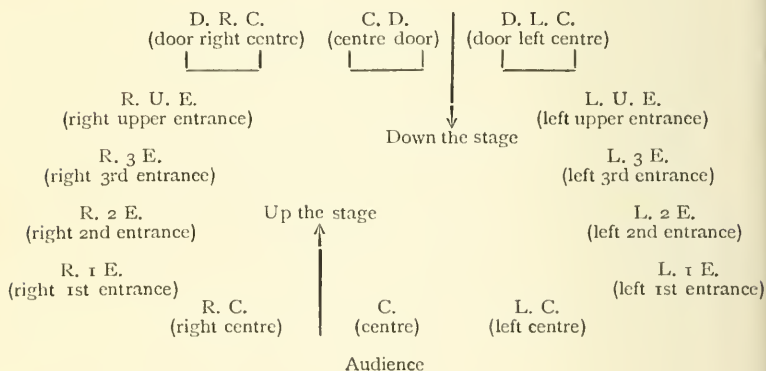
Even upon the regular stage we have seen a most effective climax utterly ruined by the actor trying to push the door that wrongly opens on to the stage; and then the actor's temper is ruffled, and the audience laugh, where they would otherwise have applauded. It is astonishing what slight mishaps will raise a laugh in the wrong place, and if the equanimity of an audience is once upset, it is no easy matter to restore it.

The amateur stage manager will be wise not to attempt too much. Simplicity in stage arrangement is often more effective than over-elaboration, and though attention to detail is no doubt a most important feature, it must be

Amateur Theatricals

remembered that in ninety-nine cases out of a hundred the acting is the chief consideration.

It would perhaps be as well for every amateur to study the following little diagram, which sets forth the various entrances and exits—



It is the stage manager's business to modify the above diagram according to the capacity of the particular stage at his disposal. On a small stage there would naturally be fewer entrances, and he must arrange accordingly. The stage manager's power should be absolute in managing positions on the stage—entrances, exits, crossings, and general stage "business."

He must have no personal favourites among

Stage Management

the actors or actresses ; that sort of thing is fatal to a good performance. All he must think of is how to render the play in the best possible manner. Those who take part in the performance should be made to thoroughly understand this, and if he works conscientiously on these lines he will doubtless find that they will work with him ; they will realise that all of them cannot have good parts, and will make the best they can of any small part allotted to them. For their consolation we may add that many of our leading professionals have first made their mark by causing very small parts to stand out.

It will be seen that the office of stage manager is no sinecure, and that upon him mainly will depend the success of the performance. Although as we said before it is better in all cases that the stage manager should not act, yet this must not be made a hard and fast rule, for sometimes a good stage manager may be also the best actor, as evidenced in the case of Charles Dickens, whose conspicuous talent in the dual rôle made his name a household word among amateurs of his time.

But wherever a stage manager elects to act,

Amateur Theatricals

he should secure the services of an efficient prompter, and if this man is trustworthy and clear-headed, he himself will be left free to give his principal attention to his part.

To sum up the qualifications that make a successful stage manager, we repeat that he must be imbued with an artistic temperament, that he must have a practical knowledge of his duties and a thorough familiarity with his subject, that he must possess tact, good temper, and firmness, and regard his duties in an earnest business-like spirit, looking always to the aim in view, which is a smooth and satisfactory performance.

CHAPTER V
CASTING THE CHARACTERS

CHAPTER V

CASTING THE CHARACTERS

THIS will be, as already mentioned, the stage manager's first duty, and it is probable that this somewhat delicate task will demand a good deal of tact and discretion, first in allotting the parts to the best advantage, and further in avoiding any friction which this process may cause. He must not forget that the amateur has his susceptibilities, and often an inflated idea of his powers, and sometimes an almost irrepressible vanity. It is seldom given to him to "see himself as others see him," and some persuasion will be required to convince him that he is not physically or constitutionally suited to the character he aspires to play.

It often happens that a person whom nature has clearly defined as the "funny man" thinks he should play the dashing "lead," the lugubrious "heavy" or the pathetic "old man," and it will tax the skill and persuasive powers

Amateur Theatricals

of a stage manager to convince him to the contrary.

Many instances are on record of eminent comedians who have aspired to serious tragedy, though they had not a single qualification for such a rôle, and Liston is a case in point. His burning desire was to play such parts as Iago and Shylock, though nature had cast him in an unmistakably comic mould.

Perhaps the best known instance of a prominent comic actor being able to play tragedy was the late Frederick Robson, whose transcendent genius could command the smiles and tears of his audience at will. A modern instance is Lionel Brough, who after having for years evoked our laughter in burlesque and low comedy has lately moved us to tears as the swineherd in "Ulysses," and as Bruno Rocco in the "Eternal City." It is somewhat strange that in all the imitations of actors now so much in fashion, no one has attempted to imitate him; possibly because he so entirely identifies himself with his part that his own personality is to a certain extent lost and any imitation would only be that of the character he was playing and not of himself.

Casting the Characters

THE HEROINE.—The lady who undertakes to enact the rôle of heroine must be able to portray a great variety of emotions. She must be versatile, and capable of depicting joy and hate, and above all the sublime passion of love in the finest sense. Hers is an arduous part, for in the majority of domestic dramas the audience follows the trials and tribulations of the heroine keenly. This fact in itself demands much hard work, for to hold her audience the actress who takes a heroine's part must make herself sufficiently interesting from her first entrance to ensure a ready sympathy throughout.

The heroine is always an ideal character—a being on an elevated plane above her fellows—and therein lies the chief difficulty for all those who undertake such a rôle. A young woman, prepossessing and graceful, but a clever elocutionist withal, is required for the part. A tall heroine somehow never enlists the sympathies of the audience as does one of medium height. People will think that a big woman is capable of taking care of herself. A short lady undertaking the part is even worse, for the audience can never

Amateur Theatricals

believe that she is capable of doing anything very heroic.

THE HERO.—In casting the hero we must see that the one chosen has the requisite physical qualifications. He must not be too much of the “curled darling,” but able to please the eye and to impress his audience as possessing an easy grace and vigour of body, combined with the mental qualities of manliness and honour. He must not be for ever attitudinising, nor acting the dandy; not deficient in force and genuine vivacity when required, yet self-possessed and able to lapse naturally into repose at times without becoming tame and spiritless.

He will, as a rule, be the central figure when on the stage; every eye will rest on him with expectation or delight, and if he is sufficiently sincere and interesting the full sympathy of his audience will be entirely secured.

An essential quality in the hero is to be natural, and naturalness in acting means a truthful presentation of the character as drawn and indicated by the author. It is here that the art of the actor will be shown. He will be

Casting the Characters

successful in so far as he is in accord with the author's intention, and throws himself into the part so thoroughly as to be for the time not himself but the man he represents.

The supreme difficulty of an actor is to represent an ideal character with such fidelity that the audience will think it real, but this reality must never descend to a vulgar level. The author has created situations for him, has given him a charming heroine to protect and adore, has provided him with effective speeches sure to evoke applause ; he therefore must see fit that he always rises to the occasion, for if he becomes tame he ceases to interest, and in striving after effect he will become unnatural and fall into exaggeration.

Of course there are some heroes who are middle-aged, and in many modern plays the *jeune premier* occupies quite a secondary position in the cast. The "man of forty" is the mode.

Many of our leading actors have found that fencing leads to quick perception, and to grace of action and attitude, and athletics generally are of distinct advantage to the finished actor.

Amateur Theatricals

THE VILLAIN.—The “heavy lead”—the detested villain who is always on the look-out to destroy youth, beauty, and virtue, but who is only allowed to succeed for a time—is an onerous part and a thankless one. The audience detest him before he has uttered a word; the heroine has an instinctive dislike to him; the hero knows his game, and roughly handles him on every possible occasion, and whilst garbed in a dress-suit, he consorts with the lowest of characters.

Needless to say, the villain must be quite as good an actor as the hero. To be thorough in his business he very often has to outrage his own feelings, for a gentle or kind-hearted villain is a theatrical impossibility.

OLD WOMAN CHARACTERS are hard to fill in amateur theatrical companies. This comes about by reason of the fact that every young lady member of an amateur thespian society objects to play elderly rôles. The best way to get over the difficulty is to enlist the services of a married lady, who will feel no repugnance to the “old-woman” characters.

SOUBRETTE PARTS have a charm for many amateur actresses, but these should never be

Casting the Characters

entrusted to any girl who is not full of life, fun, and mischief, for in most parts of the kind singing, dancing, laughing, and crying follow each other in quick succession.

SUBSIDIARY PARTS include the low comedian, who must be a man with a natural fund of humour, and able to do dialect parts. Then there is the "old man" character, which may include the crusty lawyer, the old servant, the old soldier, or the bland and philanthropic old man; this last is generally the firm but platonic friend of the heroine. The "juvenile man" generally takes the part of a young lover. He has very little to do, and may just be classed as a degree above the "walking gentleman."

THE BUSINESS MANAGER is always at the front of the house. He superintends the bill-posting, a matter that often means the filling or thinness of the house. He is the man who "works" the press for advance notices, and gives orders for all printing.

The business manager is not concerned in the actual representation of the play as an actor, but he is a very real factor when the commercial organisation of the company comes to be considered. He books the hall or theatre,

Amateur Theatricals

buys the music and properties, marks out the plan of seats, and decrees whether the free list shall be entirely suspended or not. Last, but not least, he conducts all correspondence and manipulates the treasury.

CHAPTER VI
HOW TO LEARN THE PARTS

CHAPTER VI

HOW TO LEARN THE PARTS

IT is on the Continent that acting is seen at its best, especially in France and Germany, for in both these countries it is regarded as a matter of importance, and a distinct branch of education.

In England we have our academies, or schools of music, dancing, and the kindred arts, but acting is not scheduled, and even elocution is regarded more as an accessory than a branch of serious study.

As with so many other things, they manage this better abroad. At the Conservatoire in Paris, the leading teachers are the leading actors of the premier theatre, and with their artistic temperaments and technical knowledge, it can readily be seen what an incomparable advantage their pupils must have over our own, who depend for instruction upon so-called professors, who, however accomplished they may be as teachers of elocution and the

Amateur Theatricals

art of speaking, do not possess that technical knowledge which is essential to the stage aspirant, either amateur or professional. On the Continent, especially in France, the manner of teaching is to bring out all the intelligence, and to excite and vivify all the feelings of the pupils.

The parrot method as practised in England is calculated to cramp both feeling and intelligence. The French teacher will seldom repeat the lines himself, he will possibly read or recite them once. Then the pupil's discretion comes into play.

The teacher will probably be seated in an arm-chair which might represent a seat in the centre of the stalls. He would note each gesture and facial expression, listening carefully to every inflection of the voice, and rarely interrupt in the middle of a speech, allowing his pupils to go through the scene to the finish.

He will thus have detected the errors and weak points displayed, and will know intuitively that though you may have learnt the words all right, you do not know the contents, and are not familiar with the play. Probably you are quite at sea as to what has occurred in

How to Learn the Parts

the preceding scene, or what will happen in the succeeding act, and it is impossible to evolve all the varieties of expression that belong to your part if you do not know the exact relation of one character to another.

You should be familiar with every part as well as with your own, if you aspire to interpret the author in the true spirit.

He will then point out where points have been missed, going rapidly through the plot of the play, dwelling especially upon the particular scene, and after making everything precise and clear, he will ask you to repeat your allotted part. If the pupil is intelligent and has grasped the explanation, the second performance is a great improvement upon the first. And so this knowledge of the play is soon seen in the actor's handling of his part, which at once gains life and by-play ; general ease in the business of the part will naturally ensue.

We have seen an actor who knew neither words nor sense correctly try to atone for this by inexplicable dumb show and noise. He spluttered and stuttered, went off with a bang, and stopped short with a start. He was hopeless, for he had no knowledge of either the words or the sense of them.

Amateur Theatricals

It is of importance then, in the first place, to find out the author's intention, from which you will gather the purpose of your own part, and next to master the words, giving the requisite emphasis.

Be indefatigable in the study and labour of your part. Repeat the words aloud, for this will be of great assistance in the matter of distinct articulation and perfect pronunciation of syllables and words. Perseverance will overcome all obstacles, and this constant speaking aloud will accustom the actor to the sound and pitch of his voice, so that he will be distinguished at any rate by his audibility, which requires in amateurs a constant effort, since the habits of good breeding discourage loud talking and tolerate indistinctness.

As has been said before, the advantages which amateurs bring to bear upon their performances are, as a rule, good manners, good English, and delicate perceptions.

These, well fitted with plays to show them off and helped by a reasonable amount of study and frequent rehearsals, may produce a very agreeable effect without any great effort in the way of scenery and scenic adjuncts.

We would therefore advise amateurs to con-

How to Learn the Parts

fine themselves at first strictly to modern plays. They will feel more at home in portraying the incidents of every-day life with which they are more or less familiar ; in their scenes they will meet with men and women whose characteristics they understand, they will be surrounded with familiar things in the setting out of a drawing-room or garden scene, and they will be wearing the dress of every-day life, a far more important matter than some may think.

No doubt everyone can call to mind an amateur performance of some costume play, and remember how stiff, awkward, and even grotesque some of the characters appeared.

And this is only natural. To put on for the first time a suit of armour, a Tudor "shape," the feathers and frills of the cavalier, or the dress suit of a century ago, is no simple matter if it is to be carried out with elegance or ease. Learning the words is very much a matter of temperament and habit. There can be no special method or rule for this. Every one has his or her own way of committing lines to memory, and so long as the stage manager insists upon the actors being word-perfect as soon as possible, the particular method must be left to them.

Amateur Theatricals

One thing we would strongly advise, and that is always to learn aloud, and to seize every available chance—in the privacy of your own room, in the garden, the country, or even when walking in the crowded thoroughfare of a busy town. The whole or some part of a scene may thus be gone through. We know one of our foremost actors who invariably adopts this method, not only in learning a new part, but in keeping many of his old parts fresh in his memory. An indefatigable walker, he has plenty of opportunities, and often on his way from an outlying suburb into town, a distance of ten or twelve miles, he will run through his Hamlet, Othello, or some other favourite part, not only as an effort of memory, but also in order to acquire new points and ideas.

The actor above alluded to tells many amusing anecdotes with reference to his habit of learning aloud.

In order to get the pitch of the voice at starting it is well to speak loudly enough to be heard by the person at the farthest end of the room. Another good plan is to get a friend to hear you as soon as you have mastered the words. The advantage of this is very great,



FIG. 9.

Portia,



FIG. 10.

Dancing Girl.

[To face p. 100.]

How to Learn the Parts

as the cues will have to be learnt as well as your own part, and the sooner you become familiar with them the easier will your task be.

In fact, where it is possible, we would strongly advise the whole speech to be gone through, and not the cues only.

Elocution is a point that most amateurs ignore, and nothing can better assist the learner to overcome any natural defects on this head than studying aloud. The rudiments of elocution are not difficult to learn; distinct pronunciation is the chief thing to be aimed at, and the voice must always be kept up at the end of a sentence.

To sum up briefly:—Learn your words as soon as possible; repeat them aloud when possible, and go through them as often as you can. Get a candid friend to hear you and give you all the cues, and, when possible, the whole of the preceding speeches; and, above all, be teachable and thorough.

Much discussion has arisen with reference to the looking-glass method of study.

Many of our most prominent actors believed in it and have practised it, Macready amongst the number. We can quite understand that

Amateur Theatricals

the Kembles, Garrick, Quin, and the players of the older period would have derived some benefit from this method, as grace of pose and action, often in an exaggerated form, were the distinguishing features of their period ; but we contend that nowadays studying before a looking-glass is to be deprecated. It fosters a certain stiffness of manner and self-consciousness that should be conspicuous by its absence, at any rate in the more modern plays. We question whether Mrs. Siddons, Rachel, or Edmund Kean strutted before the mirror, save to catch an occasional glance as to cast of features or the set of a costume.

Let the amateur commit to memory Hamlet's advice to the players, and a close observance of this will do more to teach him how to speak than whole treatises upon the art of elocution.

CHAPTER VII
AT REHEARSAL

CHAPTER VII

AT REHEARSAL

IF the time given you to attend rehearsal be at five in the morning, or the same time at night, be punctual.

Don't be too proud to learn anything from anybody at any time.

Then if you are line perfect, all should go merrily with you, at all events when you take your place.

Some amateurs seem to think that it is a great thing to keep the entire company waiting. "Oh, they can't get on without me; I shall take my time in getting there," is an often-heard expression in amateur circles.

No one should be guilty of even thinking such a thing, for the assumption of such airs is boorish, selfish, and ill-bred.

Exhaustive study is not required for a first, or even a second rehearsal; but, speaking broadly, every member of a company, when

Amateur Theatricals

assembling for a first rehearsal, should be conversant with the general details of the piece.

In amateur companies it is unfortunately the rule for each member of the company, on the slightest hitch occurring, to constitute himself or herself stage manager on the spot. This desire on every one's part to be "boss" is often the cause of the untimely collapse of an otherwise promising company.

Everything that needs authority should be left for the stage manager to decide, and his directions should be obeyed to the letter. It is no use having a leader unless you follow him.

By the third rehearsal every one should be letter perfect, and know lines, cues, and business generally. Suppose in your part you have a letter to read. Don't trust to finding it written down on the piece of paper that is handed to you at the commencement of the scene—it might be blank. Learn the contents of that letter as you would any other section of your part, for in any case it is always a difficult matter to read on the stage, because of the glare of the footlights.

At Rehearsal

To the amateur first rehearsals, as a rule, are very trying. Everything seems slow, there are so many repetitions, all appears chaos; but if your stage manager knows his business all this should be remedied, and gradually smoothed out, at the succeeding attempts.

No outsiders should be allowed at rehearsals. Let this be an invariable rule. Their presence is annoying if they behave themselves and refrain from comments, and when they do not do so, and are ill-bred enough to ridicule the attempts of their friends, trouble generally follows. Anybody present outside the company is disconcerting, draws attention from the play, and the rehearsal drags in consequence.

The properties to be used at the performances should always be on hand at rehearsals. This gets the company used to the scenery amongst which they will be called upon to move.

At the dress rehearsal—*i.e.* the final trial before the actual public rendering—everything should be carried out as though an audience were witnessing the show. All the actors

Amateur Theatricals

should be in costume, and properly made-up, and the properties and scenery should be in the actual places and positions they will occupy.

Finally, never present a play unless all are perfect in both lines and business. To do otherwise means certain disaster. But patient rehearsal always overcomes all difficulties.

CHAPTER VIII

VOICE CULTURE

CHAPTER VIII

VOICE CULTURE

THE first requisite of an actor is that he should be heard, for if he is not heard he might as well not have spoken or be seen. "Can you shout?" a manager once asked a novice. "Rather!" was the reply. "Very well, then, only shout loud enough in the right places, and you'll do."

There was some degree of wisdom in this advice, for nothing is more trying to an audience than indistinct or ineffective utterance. No one wants to be shouted at, but the words must be carefully and distinctly spoken, and their sense fully brought out, and the effect of spoken words depends to a great extent on the mode of delivery.

To be effective it is necessary, as we have said before, to have a thorough knowledge of your subject, not only the words of your own part, but also of the context and the cues. This knowledge will inspire confidence, and

Amateur Theatricals

that will at once give strength and firmness in delivery.

The voice must be kept under control and pitched in a medium tone, so that its power may be increased when necessary without straining, or subdued without becoming inaudible.

As soon as an actor loses control over his voice he ceases to be impressive.

Nothing is more pleasing than a musical voice under perfect control, and any one who aspires to be even a tolerable amateur actor must begin by mastering the art of speaking aloud. Almost all young men or women imagine they can act; but as all acting (except pantomime in dumb show) depends much on speech, a first necessity is the mastery and acceptable use of the voice.

The art of acting is not so easy as it may seem to the young people who are in the habit of going to theatres or reading plays at home.

Many excellent books of instruction are published on this art, and many useful hints on the cultivation and management of the voice are to be gained from them. The rudiments of elocution may be studied from

Voice Culture

books, as Tybalt studied swordmanship by the "book of arithmetic." His fighting formula stood him in good stead against Mercutio, but his technical skill availed him nothing against the irresistible voice of nature exemplified in his later encounter with Romeo.

Certain general principles may be stated, but the best methods of applying them must be left to the student to discover for himself.

Writers and preceptors have appeared from time to time who profess to teach histrionic art and to perfect the pupil in a course of lessons. The ordinary amateur may dispense with books, but unless he has a natural aptitude he will do well to place himself in the hands of a practical teacher, who will accomplish more in a day than a course of book instructions would in a month.

Among other things he will tell you that to be effective at night the voice must have no tired ring in it, and that it is well to give it a rest on the day of performance.

One of our best actresses, who is noted for the charm and power of her voice, has always adopted the inflexible rule of lying down for two hours every day. Not only her voice but

Amateur Theatricals

all her faculties are thus rested, and at night the advantage is seen in the vigour, power, and alertness of her acting, and the musical charm of her splendid voice.

The chief points to be observed in speaking are inflection, accent, modulation, pace, and expression. A pause in the right place is often necessary to enhance the effect of a speech, and in the hands of an accomplished speaker is more eloquent than an unbroken rush of words.

Perhaps the most practical advice ever given is Shakespeare's advice to the players in "Hamlet," to which we have already alluded. He gives no rule for the management of the voice, but in his emphatic warning against mouthing, and his request to "speak the speech trippingly on the tongue," the great master gives a royal rule that no speaker should despise.

By speaking the words "trippingly" is meant to speak in an easy and natural manner ; to bring out the full sense of the author by laying the emphasis on the right words, and to make appropriate pauses when the sense of the speech demands it.

Voice Culture

Now all this can only be acquired by practice—constant, indefatigable practice; frequent speaking aloud, going over the part again and again, but always aloud, alone, or better still, before a candid friend or an experienced stage manager.

Nervousness is the prime cause of failure in most cases, and the first step in overcoming nervousness is the consciousness that you know the words, and also know how they should be spoken. To a certain extent nervousness is a matter of temperament; and it is an affliction from which the most experienced actors sometimes suffer. Charles Kean was frequently the victim to a form of it, which affected his memory, so that he often had to be prompted in parts which he had played hundreds of times.

There are some adamantine natures that nothing can affect; like stone wallers in cricket, they can always keep their own end up, but their work is purely mechanical; they bring no soul, no feeling into it, so that it is generally a wearisome and uninteresting display.

No more painful sensation can be imagined

Amateur Theatricals

than stage fright, and like sea-sickness, the sooner you get over it the better for yourself and all concerned. No one who has never experienced it can imagine the mental agony, and often bodily suffering, a nervous actor endures.

The only difference between a professional and amateur actor is, that the experience of the former enables him to conceal his condition from all except his fellow artists, while with the amateur it is painfully palpable, and frequently contagious.

Nervousness not only affects the memory, but sometimes even the power of speech, while the milder symptoms are visible in the trembling knees, lips, and hands. The one antidote is self-reliance, and this can be acquired only by practice, for the more frequently you appear before the public, the more confidence will you gain.

Remember that the more frequently you rehearse, the better your chance of success. The consciousness that you know your part and are easy in the words will do more than anything else to give you confidence, and confidence in yourself will react upon your

Voice Culture

audience, so that there will be established a perfect understanding, a magnetic sympathy, as between a doctor and his patient. A doctor may be ever so clever, but if he does not look as if he thoroughly understood each individual case, and modulate his voice and manner to suit the condition of each patient, he will not succeed. A look, stern or gentle, commanding or sympathetic, will do more towards effecting a cure by influencing the mind than all the medicines of this world would effect without this influence.

It will be necessary, in order not to be a nuisance to others, to find suitable opportunities for speaking aloud. No man in his senses thinks he can play upon a musical instrument for the first time on a public platform, yet many think they can play upon the human voice and form without having mastered the very rudiments of elocution, or ever tried to move before an audience.

The one great aim of the artist should be to suit the voice to the subject. But this requires training and much practice. The various emotions that are called into play require varied treatment, and the sensation of love,

Amateur Theatricals

sympathy, veneration, hope, despair, pity, contempt, anger, remorse, and the countless emotions that sway the human breast should find expression in the actor's voice, who by the art of suiting it to his subject can make it at once the most musical and effective of all instruments.

The veriest tyro will know that to express anger, rage, defiance, hate, revenge, and all kindred passions demands very different tones and treatment from the softer feelings of love, pity, despair, melancholy, resignation, and death.

One last word of repeated caution. In working for a climax or in making a point, never drop your voice. That is fatal, and constant practice in this particular is of golden worth.

CHAPTER IX

MANAGEMENT OF THE BODY

CHAPTER IX

MANAGEMENT OF THE BODY

AFTER the control of the voice comes the management of the body, and the one is to a great extent dependent on the other. It may be regarded as an axiom that without action no actor can be said to act, and all action consists in the positions and attitudes assumed, whether in standing, walking, or running, or in any gesture; and to regulate such movements properly the use and management of the eyes, arms, hands, knees, legs, and feet have to be studied and understood.

This may look very formidable, but the solution is very simple. As with the voice, so with the body; the key that sets the whole mechanism in appropriate motion is Nature. "To hold the mirror up to Nature" is the one secret of success.

The intelligent actor will know intuitively what kind of action is suited to particular

Amateur Theatricals

words, how much or how little gesticulation is permissible, what words are to be accompanied by gestures, and what can be left to take care of themselves. Here again Shakespeare's advice comes in: "Suit the action to the word, the word to the action, with this special observance, that you o'erstep not the modesty of Nature."

It has been said that voice, look, and gesture are the actor's symbols, by which he makes his best effects; while his aspect, attitude, elocution, and gesture are his professional implements, by which he works upon his audience and wins their appreciation and applause.

Amateurs almost invariably incline to exaggeration; they use too much movement, their discretion is not sufficiently cultivated, and they over-act. As Mr. G. H. Lewes says: "All but very great actors are redundant in their gesticulation. If actors will study fine models they will learn that gestures, to be effective and significant, must be rare."

According to the emotion to be called into play, head, eye, hands, and feet should all



FIG. 11.
Brunhilda.



FIG. 13.
Gipsy Fortune Teller



FIG. 12.
Chambermaid



FIG. 14.
**Rosalind at the Court of her
Father.**

Management of the Body

act in harmony. There should be a corresponding movement of all the muscles and joints to produce an effective gesture, and the gesture should, as a rule, anticipate the speech ; for if it comes in too late the effect is spoiled.

It is not generally known that Voltaire occasionally gave lessons in elocution, gesture, and deportment, and a story is told in connection with one of these lessons which will emphasise the foregoing advice.

One of his pupils had a very dramatic poem to recite, and carried away by the spirit of the scene, declaimed with an average amount of action. Whereupon Voltaire, calling her to him, tied her hands firmly to her sides, and told her to start again. She began her recital with enforced quietness, but at last, carried away by the excitement of her feelings, she flung up her arms and snapped the cord.

To stand still upon the stage with self-possession, and not to be a guy, is one of the most difficult things an actor has to master.

“I know of no set of men more likely to be improved by travel than English actors,”

Amateur Theatricals

wrote Goldsmith, and he compares them to the French, "who may discover models in every coffee-house they enter."

Travelling has now become so general, English people cross the Channel, and French people are found in such numbers in this country, that frequent intercourse has materially affected our insular inanimate stolidity; so that in ordinary conversation we use far more gesticulation to emphasise our words than was the case a generation ago, and a visit to any of our leading theatres will convince us that in general bearing, attitude, and action our prominent players are excellent exponents and models of eloquent power, grace, and intelligence.

There should always, then, be a sympathetic movement of the body, unless a rigid tension is required, and every part and organ should be brought into play that will make the character you represent more intelligible to the audience.

Even the hands are eloquent, and capable of a variety of expression, but it is not one in twenty who knows how to use his arms or hands gracefully. Fencing, dancing, tennis, playing the piano, anything which will give

Management of the Body

flexibility to the muscles may be practised with advantage, to secure that ease of gesture which is one of the earliest and most graceful forms of expression.

To speak an impassioned speech and stand quite still is unnatural, but to move inartistically and indulge in awkward contortions is a grave offence.

Amateurs are apt to exaggerate, and for this reason graceful and appropriate gesture must be studied. It comes naturally to very few, and therefore the learner's eye should be always on the alert, seeking what to imitate and what to avoid. Gesture may be described as expression by action, and therefore gesture that does not assist expression is valueless and out of place.

A graceful presence rivets attention, and predisposes the audience favourably; and while some have more natural grace than others, it is possible for every one by study, practice, and observation, to overcome that awkwardness which mars the best of efforts more than anything.

To sum up this all-important matter: be sparing of your gestures, for every gesture

Amateur Theatricals

to be effective must have its corresponding motive and meaning, and should be the outcome of careful observation. It is by watching how people live, and move, and acquit themselves in our daily experience, that correct suggestive action can be best acquired.

Weak and undecided gestures are worse than useless, and awkward or extravagant movements offend the eye as much as halting or ranting utterance grates upon the educated ear. The arms should move from the shoulder rather than from the elbow, and, as soon as the immediate purpose has been served, should drop of their own weight, and remain in repose as long as they have no further definite duty to perform.

Gesture can be made to convey distinct impressions of doubt, anger, sorrow, joy, indeed of all the emotions of which the soul is capable, and such gestures are often more eloquent than any spoken words.

An intelligent pantomimist will relate and illustrate a story without words quite intelligibly, and our lively neighbours across the Channel can teach us much in the way of apt gesticulation. How expressive the shrug,

Management of the Body

how eloquent the hands and eyes of the intelligent Frenchman!

It has been said that abroad gesture is a science, elaborated in such a way as to produce the most startling and original effects. With us it seems more Art than Nature; with the French more Nature than Art.

Gesture commencing in the mind shows itself first in the eye, which is said to be "the window of the soul," and then on the face-muscles. The head should be carried so as to send the voice directly forward on the speaker's level, and the face should, as a rule, be turned in the same direction as the body.

Amateurs will find it necessary to give much attention to crossing the stage. If this follows after a speech, as is usually the case, care should be taken to cross while speaking the last words, without waiting until they are finished.

For example, take the "School for Scandal," Act iii. Sc. 2. In the scene between Sir Peter and Lady Teazle, the stage instructions are marked at the end of certain speeches "crosses," but if the actress

Amateur Theatricals

takes this literally she will see at once how awkward it would seem.

Lady Teazle.—"I'm sure I was a fool to marry you—an old dangling bachelor, who was single at fifty only because he never could meet with any one who would have him" (*crosses*).

Now let the young lady try the two methods of crossing, and it will at once be seen which is the more natural and artistic, and consequently the most effective. First let her wait till she has finished the sentence, speaking the last word in position, and then walk in front of Sir Peter from right to left.

It will at once be seen how awkward and ineffective this is.

But if the cross is made with the words "Who would have him," her steps being well-timed so as to bring Lady Teazle into position on the left, the point will be made far more effectually, and the laugh from the audience will be more spontaneous.

The same movement, but this time from left to right, has to be made with the speech a little later on, "I'll not be suspected without cause, I promise you," but here the cross should

Management of the Body

be commenced a little earlier than before, as the distance to be traversed is greater; so Lady Teazle will move with the words, "I'll not be suspected," and the words "I promise you" will find her in position on the extreme right.

Now though practice may do much to make such movements fairly easy, it is not advisable to rely upon your own judgment; it is better far to place yourself in the hands of the teacher, or better still, the practical stage manager.

Then there is a stage etiquette to be observed. A gentleman will very rarely cross in front of a lady, nor a person of an inferior position in front of a superior. The 'privileges of sex, age, and station should be observed on the stage as in private life, and a servant should never cross before the master or mistress, except perhaps the comic servant, to whom stage usage accords unusual licence. It is his business to get a laugh and often a round of applause, and nothing assists this so much as "taking the stage."

This device was invariably practised by actors of the old school, and, done judiciously,

Amateur Theatricals

may be occasionally resorted to now. Great care should be taken in crossing the stage to look where you are going, especially in a room. Sometimes it is necessary to make a quick exit at the end of a speech, and most probably the actor's face will be turned towards the person to whom he is speaking. In that case he must notice where the furniture is placed, so that he may have a clear passage; were he to bump against the wings, or overturn a chair, it would probably raise an inopportune laugh and spoil the effect of the whole scene.

If the amateur wishes to practise gestures and stage movements, he will find many books of instruction to which he may turn with advantage. But such practice is apt to make acting mechanical, and it will be far better from every point of view to depend upon the expert teaching of a master, or the professional stage manager at rehearsal.

The book will tell him how to take up different positions and movements, marking them into "first practice," "second practice," and so on to the "twentieth practice"; it will tell him how to walk a measured distance, backward

Management of the Body

and forward steps, combination of backward and forward steps, classification of the different walks, short steps, long steps, affected steps, the drunkard's step, and the steps of youth, age, folly, and common sense.

Then the student will be told how to use his hands and arms—the movements being again divided into “practices”; he will be shown how the hands may be made to express favourable or unfavourable sentiments, with the palms upwards, downwards, to the right and the left, until in the cold grip of letterpress he will find “confusion worse confounded,” and his last state will be worse than his first.

These text-books are no doubt useful up to a certain point, but if the amateur wishes to give an artistic and effective performance he will find that three or four rehearsals with a good stage manager will be more beneficial than all the stereotyped rules that text-books give.

In speaking of the voice, allusion has already been made to the varying emotions an actor may be called upon to portray, all of which come under the technical term, “passion.”

The dominant passions of all animals are love and hate; others are simply variants of

Amateur Theatricals

these, and the higher the intellectual development the greater will be variety of passion.

To understand the social requirements of a character you should study from life. Do not trust to the inspiration of the moment, for that way failure lies.

It is utterly impossible for even the cleverest actor (unless he be a genius) to realise and portray all the complex passions of which human nature is capable; so it will be wise to go into the society from which your character is drawn, from the gutter to the palace, to see how people in their particular groove behave to each other, or to those above or below them in the social scale.

In a word, the more fully you sink from your own identity in the character you undertake, the nearer you will be to perfection.

It is recorded of Edmund Kean the great tragedian, and Madame Rachel, the greatest actress of her time, that they could coolly carry on a conversation at the wings, and in a moment, when their cue was given, rush on to the stage and spontaneously throw themselves into the most absorbing and violent passion of the scene; but Macready and



FIG. 35.
Face with Single Side Lines.

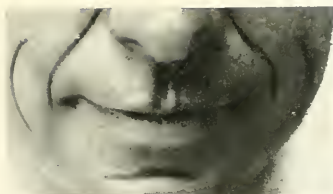


FIG. 37.
Showing Line on Chin.

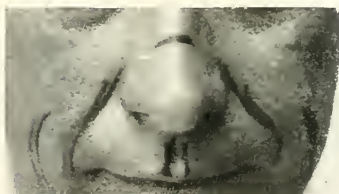


FIG. 38.
Mark across Nose.

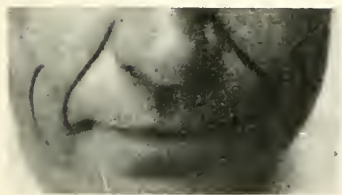


FIG. 36.
Section of Face with Double Side Lines.



FIG. 39.
Lines on Forehead.

Lining the Face.

Management of the Body

Liston, on the other hand, would for some minutes before their entrance gradually work themselves up to the requisite pitch of excitement, and at the supreme moment rush on to the stage, and so enter into the spirit of the scene. The former couple represented the genius, the latter simply the talent of their art.

Nature is the best study for passion of all kinds, and a visit to suffering humanity in its varied phases will benefit the actor more than all the books that ever have been written. It is remarkable how seldom one hears a natural laugh on the stage, and yet nothing is more effective.

Who that has heard the late Amy Sedgwick's merry rippling laugh in Hester Grazebrook in the "Unequal Match" can ever forget it? And among modern actresses perhaps Ellen Terry is its best exponent.

Of course there are many other varieties of laughter. The kindly polite, the silly giggle, the scornful, revengeful, demoniac, sad, and despairing, in endless variety, in most of which only the most gifted can ever hope to attain success. It will thus be seen that in these branches of the art nothing can help actors

Amateur Theatricals

so much as practice, observation, and assiduous study, and that when they undertake a character in which the stronger passions are called into play, all the intelligence and energy they can bring to bear upon their work will be taxed to the uttermost.

CHAPTER X

ARRANGEMENT OF SCENERY

CHAPTER X

ARRANGEMENT OF SCENERY

It is not advisable to attempt too much in the way of scenery, and the materials at hand will often suffice for the setting of an ordinary play.

Anything that is lacking may be hired from the theatrical tradesmen who undertake to supply what is necessary, and who will send a man to fix and arrange, and to work and look after the scenes at night. This relieves the organisers of all responsibility in the matter.

French also provides everything in this way, but the scenes must be bought, and being made chiefly of paper will not stand much wear and tear. Still, if carefully used, they can be stored, and kept for a future occasion.

In all cases where the scenery is more or less elaborate, or where it is desired to carry out the entertainment with full artistic effect,

Amateur Theatricals

it will be wise to hire or purchase, and the result will amply repay the outlay involved. But if those at the head of affairs are resourceful or inventive, local effort may be relied on.

The carpenter and decorator can be depended on to do what is necessary for ordinary occasions. The carpenter can make the framework that will run round three sides of the stage, as well as all doors and windows that may be wanted. The decorator will cover this framework with paper suitable to the scene, and if a second piece is played, or a change of scene necessary, he will also paper the other side of the frame, thus making the scene reversible.

But it need not be said that from the moment these local worthies are admitted the house becomes uninhabitable, both before and after the performance. Everything is thrown into disorder, servants are taken from their ordinary duties to attend upon the workmen, the household is demoralised, and "chaos is come again." Nobody knows exactly what is wanted, every one is full of suggestions, rehearsals are interrupted, and the artistic result

Arrangement of Scenery

is often anything but satisfactory; and the expense is sometimes greater than it would have been if the fit-up had been hired at the start.

In ordinary drawing-room theatricals the requisite effects may be achieved by very simple means. Screens, draperies, appropriate furniture, plants, flowers and the necessary properties will be usually found sufficient. The screens will answer the purpose of scenery, entrances and exits, and if the scene is supposed to be a drawing-room they should be covered with draperies tastefully arranged. With half-a-dozen screens an effective drawing-room set may be arranged, with centre, and side entrances right and left.

It is a mistake to place too much furniture on the stage. It must not look bare, but if properly displayed, a small table, three or four chairs, a small couch, and a writing-table will be found quite sufficient for an ordinary scene.

Plants or flowers will give a pretty effect, and with a few rugs placed upon the carpet the scene will be complete. These things will, as a rule, suffice for the actual business of

Amateur Theatricals

the scene, and the actors will not be impeded in their movements by too much furniture.

The two things to be aimed at are to have what is actually wanted, and to make the scene look natural and effective, always remembering that a very great point is gained if your stage looks attractive. To this end bring everything to bear upon the stage setting that will please the eye, and make a good picture. The aid of the ladies may often be relied upon to arrange such a scene as this with the best results.

Everything used in the scene should be set at rehearsal, and the actual furniture and properties wanted at night should be used, not substitutes. Thus the actors will be able to regulate their movements on the stage; the table will be of the proper shape, the chairs will be well placed, not too high nor too low, nor too heavy to move easily. If the couch is used it must be placed in the exact spot, and not in the way, and a few books, writing materials, a lamp, handbell, &c., can be distributed in any way that seems desirable either for use or ornament.

For a drawing-room the draperies should be

Arrangement of Scenery

of a lighter shade than for a dining or other room, in fact, everything should be appropriate to the place and occasion.

For a cottage scene there should be plainer draperies, the floor covered with a drugget or plain carpet, a plain wooden table, two or three windsor chairs, and, where possible, a few kitchen utensils displayed to give the scene an air of reality.

Much taste and ingenuity may be exercised in the arrangement of the stage should a garden scene be required.

The screens should be covered with a trellis work, with branches of evergreen arranged upon it, or a piece of green baize may be hung over them, with a quantity of ivy fastened on it, and perhaps a few artificial flowers fixed here and there. Pots of shrubs and flowers may be placed at the back and sides of the scene, and green baize should be used in place of a carpet.

In short, whether the scene represents an interior or exterior, amateurs will do well to utilise anything and everything that will not only be suggestive of the real thing, but that will approach reality as nearly as possible.

The stage should be always a picture to

Amateur Theatricals

please the eye of your audience, and to satisfy your own sense of what is appropriate. Many a poor performance has been saved and many a good one ruined by the excellence or deficiency of stage arrangements.

A remarkable example of this came under my notice in a small mining and seaport town in Scotland, the inhabitants of which were a strange agglomeration of natives, Frenchmen, Belgians, Swedes, Germans, &c.—a polyglot community—a town of what might be called “mixed relations,” engaged in the peculiarly various industries of a district dealing with coal, iron, timber, chemicals, pottery, seafaring, fishing, with a few such pursuits as confectionery and jam-making thrown in for the females.

A dramatic company happened to be touring a play, which at the time had made a wonderful sensation in London, and afterwards became the rage of the season. This visit to Scotland was simply a preliminary canter on the part of the company, in order gradually to work the play into shape for the larger English towns.

It was an uncommon play, appealing greatly

Arrangement of Scenery

to the imagination, and what may be termed the higher intelligence. At any rate it was considered by the manager to be quite over the heads of an audience whose dramatic fare usually consisted of the very ordinary clap-trap play, varied at regular periods by a presentation of the national drama.

The Scotch love their Sir Walter, and "Rob Roy" is always a standing dish with them, and a sure card at any time.

This particular play was a bold and somewhat daring innovation, but its fame had reached this little town, and the book from which it had been dramatised had been widely read, the general tone of the company was exceptional, and the result was a house crowded in every part.

A snap-shot of the crowd before opening would have been an interesting picture; the "great unwashed" was much in evidence, and from the opening of the doors till the rising of the curtain the scene was a pandemonium.

The company behind the scenes looked forward to the opening scene in fear and trembling, but as the curtain rose one universal "hush" was heard.

Amateur Theatricals

The scene was a picture, so perfect in every detail, so unusual in absolute completeness, that it arrested the eyes of this strange audience; and as the actors came on faultlessly dressed and made up to represent the characters already familiar from the pictorials and illustrations in the book, the interest increased, and was maintained throughout, and for nearly three hours that audience sat spell-bound and absorbed, the silence only broken by the applause with which a striking situation or telling line, or some powerful piece of acting was rewarded.

The performance was looked upon as a great artistic triumph, and a deputation of these "rough diamonds" waited on the manager at the end, requesting him to repeat the play the following night.

This instance illustrates the paramount advantages of a good stage setting, and amateurs will do well to pay as much attention to this as possible, for it will cover a multitude of shortcomings.

A most important matter, and one which must not be overlooked, is the lighting of the stage. A few simple suggestions will suffice



FIG. 19.

Elderly Make-up, Middle Class, showing Join of Wig on Forehead.



FIG. 21.

Same as 20, but with Beard.



FIG. 20.

Same as 19, with Join marked out.



FIG. 22.

Aristocratic Elderly Make-up.



Arrangement of Scenery

for general guidance. In every case footlights should be used, as all the light should be thrown upon the stage from the front, and if possible there should be side-lights and a float, the latter being a top row. By these means an equal light is maintained all over the scene, and a much more natural illusion created.

If the performance takes place in a hall, the hallkeeper will probably understand and take the management of the lights, as he will have gained some experience of this from attending to the wants in this direction of touring professional companies, who from time to time have visited the hall.

If the performance is in a private house the matter of lighting had better be left to the discretion of the engaged stage manager, for only an experienced man can gauge the lighting possibilities and disabilities of a room for acting purposes.

It is to be regretted that the stock of this commodity at most of the halls available for amateur dramatic representations is lamentably deficient, and it has often been noticed that a very good performance has been marred by ineffective or defective scenery. This, like

Amateur Theatricals

most other troubles, can be easily overcome at a small cost, as Messrs. Bull & Son can supply all and every kind of scenes from simple cottage to elaborate transformation. A visit to their paint rooms and warehouse at 134 New Kent Road, S.E., will surprise the uninitiated. There you will find stack on stack of scenery, but arranged in such an orderly manner that a hand can be placed on any particular piece without the slightest difficulty. No matter what the size or height of your stage or room may be, Messrs. Bull & Son can fit it with just the size you want. For our readers in the country, to whom a visit to the studios would be inconvenient, a letter containing the necessary measurements as to width, depth, and height of the stage will immediately call forth a reply as to the cost of hire for the entire scenery of any play required. In the event of there being no stage in any room or hall selected for the performance, Messrs. Bull and Son can erect a temporary one with proscenium, act drop, footlights, sidelights, and everything complete.

CHAPTER XI
THE PROMPTER'S DUTIES

CHAPTER XI

THE PROMPTER'S DUTIES

A PROMPTER is absolutely essential to the company. The stage manager sometimes combines both offices, and when he does not act, but devotes himself entirely to the stage arrangements, a separate prompter can be dispensed with. Yet there are so many things to be attended to that it is far better to depute some one to assist in the minor details, for a prompter's duties are not confined to giving the word when necessary.

He should attend the rehearsals, and will thus know where the actors are likely to fail in their parts, and be ready to give them the word at the right moment.

There is generally some particular part where the actor is shaky, and this knowledge is apt to make him nervous as he approaches it. The fact of some one being at hand to help

Amateur Theatricals

him will inspire confidence, and the merest hint will carry him over the difficulty.

The prompter will watch for this, and sometimes a gesture alone will be enough to get the actor through. If the word is given it must be given distinctly, loud enough for the actor but not for the audience to hear.

Even if the exact words are not spoken, if the sense of the speech is not to be lost, and the other actor follows on with his part, the prompter may leave them alone.

If he has attended the rehearsals he will be prepared for any hitch that is likely to arise ; but he must be careful to know where business occurs, for a pause for effect is frequently necessary, and an actor will often be thrown off his guard if the word is given too quickly.

There should be a tacit understanding between actor and prompter, and a slight movement of the fingers or a quick glance at the prompt corner will warn him when his assistance is required. But these signs or glances should not be apparent to the audience, or the effect will be marred.

The prompter should have his book well marked, so that the weak spot will be readily

The Prompter's Duties

noted, and the action of the play can proceed without any apparent hitch.

Perhaps no office is more onerous or more thankless than that of the prompter, for he has nothing to gain, and is the only member of the company who receives no recognition from the audience.

The successful prompter, perhaps in a lesser degree than the stage manager, should enter into the spirit of every individual part; should acquire a thorough acquaintance with the words and business of the play; should possess sufficient imitative power to enable him to pitch the word in the key the actor is speaking in, and on occasion to assume any part in the piece should an emergency arise. It will thus be seen that the prompter is by no means an ornamental figure in the entertainment, but it must not be supposed that his duties end here.

Indeed the actual prompting is the smallest part of his duties. To him will be deputed the changing of scenes, the arrangement of lights, the superintendence of all properties, the writing out of stage letters, should any have to be read, the supervision of all effects on and off the stage, ringing up the curtain,

Amateur Theatricals

and, what is more important, lowering it at the right moment, and many other duties.

In fact he is the general factotum of the occasion, and may, without flattering himself, assume that he is all-important, and indispensable to an absolutely successful performance.

In short, a good prompter is a perfect treasure, and may do more to inspire confidence among the actors than any one else; for if they know that everything will be right at night, much doubt and nervousness will be averted.

How often do we hear a knock at the door or a ring of the bell after the allusion has been made to it. "Ha! that voice!" and no voice has spoken; "She comes this way," and instead of entering immediately the actress may be coolly sipping her coffee, or renewing her rouge, and then you hear a scuffle and a shout, "Miss Chumley, the stage is waiting," and up rushes Miss Chumley, perhaps tearing her dress, and enters flushed, breathless, excited, and more or less dishevelled, when she should be "pining in melancholy."

With an astute and vigilant prompter such things as these can never occur. He will

The Prompter's Duties

always see that every character connected with the scene is in place at the rising of the curtain, and will have his book marked accordingly. He will always anticipate, and leave nothing to chance.

We once saw a ludicrous incident in which the prompter was the chief delinquent. It was during the old provincial stock days, and a tragedian of the first rank had come down to "star," supported by the company.

At a most important cue a pistol had to be fired, and as usual the prompter had taken the precaution to have a "double," *i.e.* a loaded pistol in the prompt corner, in case the actor's weapon missed fire, a mishap that, by a strange fatality, is by no means infrequent. It had been arranged that the actor should level his empty pistol, but the shot should be fired by the prompter. But alas! the prompter became so absorbed in the acting of the scene that he quite forgot his shot, and not until the actor shouted at him "fire," did he realise that his pistol was not there, and all he could do was to pop his head on the stage and shout "Bang!" at which the villain fell down dead. *Curtain.*

Amateur Theatricals

The relative positions of stage manager and prompter are those of captain and sergeant. The stage manager organises and drills his company, makes an accurate list of all that is wanted in the way of scenery, properties, and stage effects, and having clearly explained to the different characters all they will require for use at night, he leaves it to the prompter to see his directions carried out.

It can readily be imagined that in a busy play the prompter's duties are by no means light, and the responsibility of the position is proportionately serious.

In his case "Virtue is its own reward," for it is a matter of common knowledge that if the performance passes off well the stage manager gets the praise, and if there is a failure or hitch of any kind the prompter gets all the blame.

CHAPTER XII

HOW TO MAKE-UP

CHAPTER XII

HOW TO MAKE-UP

ONE must *look* the part as well as act it. A King Henry VIII. with a twenty-eight inch waist would be an absurdity, and an obviously old man acting Romeo would excite only ridicule.

The present generation of great actors devote much time to studying the art of make-up. Much has been and will be written about this art, but observation, study and practice will do more to give the amateur true knowledge than volumes of advice on the subject.

A few general hints, however, may be useful in setting him on the right road.

Be sure to remember at the outset that too much colour is worse than none. Have a strong light on either side of your mirror, and remember that your make-up must be perfectly even and not patchy.

If you are going to show in a small theatre,

Amateur Theatricals

your make-up will be entirely different from the one you will adopt if the theatre is large, and the stage of corresponding size.

Where you are a goodly distance from your audience, the lines on the face may be dark and heavy, but if you are on a drawing-room stage all such emphasis must be avoided. The smaller the theatre, and the nearer you are to the audience, the more difficult it is to accomplish an artistic make-up.

Carefully consider the nature of the character you are impersonating before you attempt to make-up for it. Suppose now you have a fair amount of smiling to do in your part. Don't draw a couple of deep lines between your eyebrows or the effect will be disastrous. Instead of representing yourself as smiling pleasantly you will be frowning horribly, and you will probably resemble Mephistopheles in a dress suit or flannels.

In order to determine how your face should look during certain passages, a good plan is to seat yourself in a comfortable arm-chair, and go through your part before a mirror. In this manner you will note the mould of your face at certain periods, and will be able to judge



FIG. 23.

Altering Shape of Nose.



FIG. 25.

Blackening out Teeth.



FIG. 24.

Altering Chin.



FIG. 26.

**Apparently a Bad Set of Teeth.
After the process shown in Fig. 25.**

How to Make-Up

whether any particular feature needs accentuating or subduing.

There are many kinds of special paints used by professionals according to their desires, fads, or tastes. The grease paints in universal use are the best for the amateur to learn with, inasmuch as they are the easiest to blend.

This is a list of articles that will suffice any actor to make-up for nearly any character effectively :—

Light and dark flesh colours.

White, brown, black, grey, “J” and
“O.M” rouge lining colours.

Spirit gum.

Nose putty.

Water cosmetique.

Black teeth enamel.

Prepared burnt cork.

Several powder puffs and hare's feet.

A box of good face powder.

A brush, towel, comb, a pair of scissors, and some clean rags should complete the contents of a make-up box that for all ordinary purposes will amply suffice.

Of course there are times when something extra may be needed, but it will be found that

Amateur Theatricals

this list will scarcely ever be used in its entirety at any one time.

An explanation of the various uses to which the contents of the make-up box may be put will be found useful.

Light and dark flesh-tints are always used as the foundation for all other paints, and are applied first in the necessary tones. Thus the sunburned sailor will use a very much heavier shade than the faultlessly dressed aristocrat and town-bred villain, and the society belle quite a different variety from that used by the flower girl.

The lining colours are used for drawing wrinkles and shading the features generally.

There are a dozen different kinds of rouge. Some are used to manufacture the rosy bloom of youth, others a country bumpkin's sunburn, and others the hectic flush of old age.

Water cosmetique is useful to render eyebrows temporarily the same colour as wig or moustache.

Spirit gum fastens on false eyebrows, moustache, and beards.

Black enamel is used to make the teeth invisible. On application it turns the teeth

How to Make-Up

perfectly black, but has the advantage of being easily brushed off, and is absolutely harmless.

Nose putty is, of course, used in the construction of a false bridge to the nose, or similar requirements.

Burnt cork is more used by the minstrel troupes than actors as a rule, but the latter will find it useful on occasions. Before applying it the face should be well coated with vaseline. By this means the colour spreads evenly, and when it is no longer required is easily removed.

The make-up of the face must be attended to in sections.

First come the eyelids. A very fine and distinct line drawn beneath the lower eyelashes will bring out the eyes to the utmost possible advantage. At the same time the skin above the upper lid should be lightly touched with rouge. For an invalid, or old age character, both upper and lower lids must be heavily shaded to acquire the necessary hollow look. Great care must be taken in this case that the shading is not sufficiently heavy to create the impression of possessing "two lovely black eyes."

Amateur Theatricals

The eyebrows require careful treatment too. The shape and colour for the character needs careful thinking out. Where shaggy, bushy eyebrows are required, and the actor possesses scarcely any of his own, *crêpe* hair must be fastened on with spirit gum. On the other hand where it is desired to obliterate them, the actor will paste down his own eyebrows with soap, and then paint them over with the required tint of grease paint. For a benevolent character the eyebrows should be arched, for a villain the outer half should be entirely painted out, and for a stern military face they should be made to meet.

Types of noses are so numerous that it is difficult to lay down any hard and fast rule for a make-up. To simulate a Roman nose on a perfectly straight one, draw a narrow line of white, from the bridge to the tip, down the centre of the nose. A Jewish nose can be obtained by enlarging the nostrils with brown lining, and then darkening the part just above the bridge with the same colour. If such a thing as a pug nose is ever required, draw a line of black across the top half an inch from the tip.

How to Make-Up

When you want to lengthen the nose by means of nose putty, the powder should be mixed into a very thick paste. The false tip, when moulded the desired shape, is fastened on with spirit gum. Then it must be made up with grease paints to match the face shading. The whole work should then be lightly powdered.

The mouth is another section of the face that requires very careful treatment. If a small mouth is desired the lips must be carefully tinted with lip rouge, care being taken not to overstep the natural red line. Then the natural flesh tint must be brought up quite close to the rouge, in this way covering as much of the natural red tint of the lips as you determine to dispense with.

For a firm mouth paint out with flesh tint as much as you wish of the lips, and use a light-brown lining pencil to mark the separation of the lips from the outer surface. From the corners of the mouth hard, dark lines must then be drawn, and the actor should remember to compress the lips as much as possible.

For a low comedy character a large mouth

Amateur Theatricals

is usually wanted. In this case the lips are painted beyond the natural boundaries with lip rouge or carmine, till the desired length and thickness is attained. A narrow lining of light brown just beyond the rouge is required to shade the painted surface.

Good-nature is indicated by painting the lines of the lips upwards at the corners a trifle, whilst ill-nature is expressed by painting the lips full, and carrying the lines downwards from the corners.

Wrinkles are important factors in the success of some facial representations. "Crow's feet" should be painted in the natural lines of the face. The wrinkle must be dark in the centre and grow faint at either extremity. If the audience is to be some distance away, a dark brown lining pencil may be used; if the people are near to the stage, and the theatre is small, a grey lining pencil only should be employed. Never more than four wrinkles should be drawn, or the thing will be overdone.

Both hands and neck should be the same tint as the face. A country yokel with lily-white hands, and with flashing rings on his fingers, would be a monstrosity.



FIG. 7.

Applying Powder after Face is made up with Grease Paint.

[To face p. 164.

How to Make-Up

A "hungry face" (*i.e.* a thin one) is obtained by first covering the face with drab grease paint. The cheek bones are touched up with a light flesh tint. The eyelids, temples, cheeks, and nostrils are then carefully shaded with brown lining pencil.

To make a thin face fat use the lightest of flesh tints and thickly cover with rouge.

No hard and fast rules can be laid down for the make-up of different characters. The actor must study his part, and settle in his mind what the character he is called upon to impersonate should look like, and then make-up accordingly.

For young-man parts all that need be done, except where some especial characteristic is called for, is to cover the face with the lightest of flesh tints. Then work the "J" rouge high in on the cheek bones, being careful that it blends gradually and evenly into the flesh colour. The eyebrows, if not fairly heavy, should be made so with lining pencil. Carefully and lightly powder the entire make-up.

Middle and old age shows the face more or less wrinkled, and the make-up should be varied, as already indicated.

Amateur Theatricals

And now a word as to wigs. These should always be of the best quality, and made to order. Stock wigs are sure to be failures, as they were made to fit everybody, and consequently seldom fit any one.

There are certain unwritten laws regarding wigs which have to be observed, why, nobody knows. Yet to attempt an innovation is to court disaster. For instance, an Irishman must always have a red curly wig, a countryman a blonde one, and an eccentric, elderly, or negro character a half-bald wig of varying shades.

When a false beard or moustache has to be mounted, those fixed on with spirit gum are by far the best. The wire atrocities are the cheapest, but they never look real, and sometimes they fall off in full view of the audience. Always remember that when false hair of any description has to be attached, the face must be entirely free of grease paint. A rough unshaven appearance is obtained by blue and grey lining pencils.

CHAPTER XIII

STAGE BUSINESS

CHAPTER XIII

STAGE BUSINESS

A GREAT many amateurs run away with the idea that it is not necessary to bother about rehearsing by-play, or "business," as it is more commonly termed.

One and all should at once understand that by-play is just as important as the dialogue.

As in life, so in a play, the "unconsidered trifles" go far to make or mar it.

The mere acts of sitting down on a chair, a threatened blow, a menacing look, or a contemptuous glance, must be carefully studied and rehearsed to ensure success.

Suppose there are half-a-dozen characters on the stage. Two of them perhaps hold the conversation for five minutes. Unless the four others comport themselves properly the entire scene would be spoiled. They don't say anything perhaps, but they are acting, or should be, all the time.

Amateur Theatricals

“Business” includes all stage work other than actually speaking the lines, and it is in “business” that the ability of the real actor is conspicuous. The art of speaking lines effectively is merely elocution.

Possibly the hardest task of the amateur is to learn to keep still upon the stage. By keeping still it is not meant that the actor is required to be as impassive as a block of wood, or a statue of marble. What is meant is that, when another actor is speaking, an easy attentive attitude should be assumed, and no aimless walking about, or sitting down, or extravagant gestures indulged in.

If you are handed a sum of money when on the stage, count it, it is only a perfectly natural proceeding. You would do so if you were in a shop, so make that act lifelike.

When writing a letter, don't dash it off at a speed that would stagger the champion stenographer of the world. Take nearly the same time that you would if you were writing a letter in private life. Read it aloud as you write it. Should the action of the piece take place earlier than the forties, do not use an envelope but write on large letter paper, and fold it, first



FIG. 15.
Fixing Wig.



FIG. 17.
Working in Join on Forehead.



FIG. 16.
Pressing Side of Wig to insure
its adhering firmly.



FIG. 18.
Making Crows' Feet.

Stage Business

at each side lengthways and then across the other way, so that one end can be tucked into the other and sealed with wax. Remember, too, that sand was used in place of blotting-paper in the seventeenth and early in the eighteenth century, therefore, in opening a letter of that period, give the paper one or two sharp touches with the fingers so as to knock off any sand that may remain on its surface.

A fight with fists, or a death struggle, must of course receive special attention, and be thoroughly well rehearsed to be realistic.

Never speak a line away from the audience. Keep to the front as much as possible, and in making an exit with another actor, the appearance of conversation must be sustained until you are thoroughly clear of the stage.

If you would become an accomplished and finished actor, the business as well as the lines of your part must be thoroughly studied. No shirking of either ought to be tolerated by a stage manager in any member of his company. Avoid constantly using the same gesture. A shrug of the shoulders, a raising of the eyebrows, a movement of one or both hands may each in their turn serve to emphasise a speech,

Amateur Theatricals

but if often repeated they lose their significance and degenerate into mere tricks and mannerisms.

As we do not live in a snuff-taking generation, it may perhaps be as well to give a few hints as to the proper handling of a snuff-box. It should be held lengthways between the fingers and the thumb of the left hand, with the opening to the left ; it must be tapped once or twice with the right hand to make the contents level, so that nothing may be spilt when the box is opened. Then placing the fingers of the right hand under the box and passing the thumb over the lid, gently raise it, take out a pinch, and before using it offer the open box to the gentleman with whom you happen to be conversing. He may either take a pinch from the box, or bow his excuses. Having taken the snuff in the usual way, close the box and replace it in your pocket ; then with a handkerchief, or even with your hand, go through the motion flicking off any of the snuff that may have dropped on your vest or lace tie. Remember always to adapt your manners to the period in which the action takes place. The half inclination of the body

Stage Business

which stands for a bow in the present time would be as much out of place at the Court of Louis Quatorze as would be the deep obeisance common to that period in a modern drawing-room. Above all, throw yourself thoroughly into your part, forget yourself for the time being; try to be the character you represent, and to think, act, and feel accordingly, for then you cannot fail to make a fair or even perhaps a real success.

CHAPTER XIV
ABOUT COSTUMES

CHAPTER XIV

ABOUT COSTUMES¹

JUST as it is important to dress the stage properly and appropriately, so it is essential that harmonious dressing of the actors themselves should be strictly attended to.

What could be in more execrable taste than to see a young man in a lounge suit wearing a silk hat? Then again, what is more ridiculous than for a servant to be better dressed than his master?

Amateurs are invariably careless in this respect, and some laughable effects are seen, only because attention to details has been omitted.

In a street scene sometimes a character forgets to put on his hat, and again, in entering a drawing-room, omits to remove his head-gear. This is merely want of thought. For a rural scene, silk hats and frock-coats of course will be avoided, even by the villain ;

¹ The author is indebted to Messrs. Simmonds, the costumiers of King Street, W.C., for their courtesy in lending all the costumes, wigs, and properties necessary for the photographs illustrating this work.

Amateur Theatricals

nor will that individual wear a dress suit (his favourite attire) at midday.

If the July sun is supposed to be shining brightly on the lawn of the old ivy-clad vicarage, you won't put on your overcoats or your sealskin jackets. I remember once seeing a professional actress guilty of appearing in the same court shoes in a mid-winter scene in the Crimea that she had worn in the previous act, representing a Belgravia drawing-room. A trifle perhaps in itself, but formidable when consequences came to be considered. The absurdity of the thing was apparent to every one in the tiers of the house, and did much to mar the effect of a splendid piece of acting.

Low comedians are the most privileged members of the company as regards the lengths they are allowed to go in extravagance of costume. But even with horsy characters, dudes, country yokels, and the like, it is as well not to overdo the thing.

Remember that the average farmer of to-day is not a clown. He may have a broad dialect, but he has generally a level head, and can behave himself as well as the best of us. He wears a smock no longer, a suit of grey

About Costumes

homespun or one of black cloth being his particular fancy in these matter-of-fact days. It may not be cut in the latest mode, and his collar and tie will perhaps be awry, but except for little things of this kind, he is not the dolt some amateurs would have us believe.

As with the farmer, so with other types. The actor must use his discriminating powers to the utmost when choosing his costume.

It might naturally be supposed that in modern dress there is no need of special directions, that any dress or suit of clothes which looks well in an ordinary room will look well on the stage. This is by no means the case; in an ordinary room the wearer of the dress or suit stands on the same level as the persons around, and the size of the room will prevent any one from seeing how the dress looks from a distance. On the stage the eyes of many members of the audience are on a level with the feet of the performers, and they look up, as if to a picture hung just above the line.

It must be remembered, too, that a stage is generally "raked," *i.e.* raised at the back. For this reason ladies should be careful that their dresses should absolutely touch the

Amateur Theatricals

ground in front, or when they face the audience the skirt will appear too short, and will look awkward. If the dress is made with a train skirt some one should be at the wing with the wearer, and arrange it in absolutely proper form for the entrance. An actress engrossed in her part is apt to forget that on her way from the dressing-room her train may become twisted out of shape, and if the stage is small and the scenery crowded, it will be almost impossible for her to put it right herself.

If a short dress has to be worn, the greatest care must be taken that the skirt is of perfectly even length all round; the slightest "dip" would entirely spoil the effect. There should be at least three underskirts to a short dress, and they ought to be not more than one inch shorter than the dress itself. They may be of bright-coloured silk, frilled, or of muslin and lace.

The back and front of the skirt which is first put on should be stitched together from just above the frill for a few inches upwards, so as to form a kind of pantalets or a modification of the dual skirt. These underskirts need not be expensive; they can be made of the



FIG. 27.

Before commencing.



FIG. 29.

Applying Grease Paint to Hollows
of Cheek.



FIG. 28.

Same Face as Fig. 27, but
made up.



FIG. 30.

A "Character" Make-up.

About Costumes

cheapest silk, or even of sateen, and common lace will look quite as well as real. In stage dressing it is general effect that is aimed at, the quality of the material used is of infinitely less consequence than a good fit and graceful style.

Whether a short or long dress is worn, the greatest attention should be paid to the appearance of the feet. Shoes must suit the style of the dress, and at the same time be pretty and comfortable; no one can act or in fact do anything well in tight shoes.

As to gentlemen's modern dress not so many hints are required; still there are a few which may be found useful. In the first place, it is as well to know that a shabby suit that fits perfectly, and is made by a good tailor, will look much better on the stage than a brand new one from a third-class firm. Trousers should have the crease well defined and should nearly touch the ground, for short trousers look much more awkward on the stage than in real life. Boots should be neat and well fitting; if new, the soles should be blackened, as they are quite visible from the stalls. Linen of course must be spotlessly clean.

Amateur Theatricals

These rules apply only to the characters of some social rank. A man of the lower orders would wear ill-cut clothes. A rich, vulgar man might not be particular as to the colour of his shirt-front, though he very likely would adorn it with an aggressively large diamond.

Due regard must be given to the actions of the character represented. Do not, for instance, when supposed to have come off a long journey, appear in clothes without a speck of dust, and patent leather or highly-polished boots.

As to dresses required for costume plays. To ladies there is no more to be said, because the hints given to them about modern dress will apply equally to any style of fancy dress, but for the gentlemen it is quite a different matter, the change is so much greater. A man who all his life has worn broadcloth and starched linen must needs feel somewhat strange in satin and lace ruffles, to say nothing of the sword which gets terribly in his way, and the snuff-box which he does not know how to use.

I should strongly advise any one who has to wear a sword on the stage first to wear it at home as much as possible, so that he may be

About Costumes

quite used to moving it out of the way before he sits down, and can walk about without allowing it to knock against things in the room, or to get into such positions as will cause himself or others to come to grief.

The snuff-box has been spoken of in the chapter on "Business," but spurs, which are indispensable for certain costumes, require some care. To a cavalry officer or a hunting man they will present no difficulty, but to a man who has never before worn them the trouble will be much greater than with the sword. I can only give him similar advice; wear them at home and nerve yourself for angry words and black looks from all the ladies of the establishment whose dresses you will tear. Expect to get entangled in the curtains and draperies, and possibly to have a narrow escape from an ugly fall downstairs if the spurs catch in the stair carpets.

If amateurs should select a play which involves the wearing of tights, these should be made to carry out their name; that is, they should be braced up to such an extent that not a wrinkle can be seen. Buttons are of no use for this purpose, they would only tear away the

Amateur Theatricals

silk. The usual expedient is to tie halfpennies or farthings into the material and use them as buttons wherever they may be thought necessary. Those who wear tights should not bend the knee at too sharp an angle. Nothing in the way of ordinary underwear can be worn below the tights. I once witnessed a performance where the outline of a gentleman's half-hose was distinctly apparent, and the effect was ludicrous in the extreme. If more warmth is required two pairs of tights can be worn, a thick woollen or cotton pair underneath the silk ones. Those who do not possess shapely limbs can have them improved by the use of "pads," but these cost a great deal as they have to be specially made for the person requiring them.

Next we come to the subject of wigs. Wigs are a great trial to the average amateur who cannot afford to have them specially made for him. Sometimes they won't fit, and sometimes their intended wearer does not know how to put them on. They may be too large or too small; if too small no attempt should be made to use them, they are utterly impossible; the natural hair would be in evidence at some

About Costumes

point, and would entirely destroy the effect. If too large they might be judiciously taken in with the aid of a few fine hairpins. Wigs should be carefully rehearsed so as to look as if they were actually growing on the head.

In wearing a white wig it is a good way to brush forward a little fringe of your own hair on the forehead and temples, then put on the wig, brush the fringe of real hair back over it and whiten it with powder; this will give a perfectly natural effect. It is not wise for an amateur to attempt to wear a bald wig, entailing a join on the forehead, without the aid of a professional perruquier, or some one well versed in the art of "make-up."

And now, having well considered the details of dress, we pass on to another most important point, namely, how to dress quickly. Any one who is in the habit of attending amateur performances will tell you how often the representation is marred by long waits between the acts. At times this is because the scene is not smartly changed, but it is much more often because some one is not quite ready to come on—"She won't be a minute," "he will be ready in two-twos"; but the minute stretches to a

Amateur Theatricals

quarter of an hour, the "two-twos" multiply indefinitely, and the curtain has to remain down. The audience try to be patient, but the interest flags, and a performance that might have been a great success if briskly played becomes tedious.

It must not be forgotten that dressing for a part at a theatre is an entirely different affair from dressing for ordinary life at home, which is a matter of routine, whereas this is exceptional, and requires special care and preparation. Everything must be placed in absolute readiness before a start is made; delay caused by the search for a hairpin or a collar stud may hinder the action of the play, put all the other performers out of temper, and render the audience impatient.

Make-up should be practised before the actual night. If new gloves are to be worn they should be tried on, and the buttons seen to, before arriving at the theatre, and it is always as well to be provided with an extra pair in case of an unlucky split. This hint applies to many small articles and accessories—collars, ties, collar studs, handkerchiefs, &c.

Ladies are advised to have their dresses

About Costumes

hooked or buttoned, not laced. Lacing up a dress takes much longer than hooking, and lacing often has to be done twice over, for haste or nervousness may cause a hole to be missed, in which case the process must be gone through afresh, or the fastening will be crooked.

Where a quick change is required, it should be prepared for, if possible. One pair of stockings can be worn over another, so that when the upper pair is drawn off the under ones are ready for the next dress. Skirt and petticoats may be fastened together, so that they can all be put on at once, and flowers and ornaments should be affixed to the bodice before it is put on. With the men it is not so easy a matter; still I have on the stage seen black trousers worn with morning dress, so as to be ready for a quick change to evening dress, and it is quite obvious that a close waistcoat could easily be worn over a dress one.

One parting hint to the ladies. Let them consult together as to the colours of their respective dresses, otherwise they may clash. Just imagine two pink dresses (one shrimp pink and the other rose pink) on the stage at

Amateur Theatricals

the same time! The effect of both would be spoilt, they would simply kill one another. Besides this it is advisable to have as much variety as possible. Do not give the audience a chance of saying: "What, another blue dress! How fond they all are of blue."

The consultation should take place as early as possible, so as to give time for arrangements to be made. It is to be hoped in this that the ladies as well as the colours will be in harmony, and that no one will insist on wearing any dress which would destroy the effect of the others.

CHAPTER XV

ACTORS—GOOD AND BAD

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ACTORS—GOOD AND BAD

A TREASURE—"when found to be made a note of"—is the actor who accepts his allotted part without grumbling. Alas, he is as rare as a jewel, and he is distinctly as precious. Such a man is nearly always a good actor, studies his part with the utmost care, is letter perfect at the first rehearsal, always obeys the stage manager's orders, and—minds his own business. He is always at rehearsal on time, never "skylarks," and is invariably polite, courteous, and obliging.

But for one actor of this class there are a dozen different and objectionable varieties.

For instance there is *the patronising actor*.

His inclination is to appear superior to every one else. As a rule he merely stamps himself as a cad. He tells you he has had dozens of offers from Irving and Tree and Wyndham, but on account of the paltry

Amateur Theatricals

salaries offered he refused to join them. In fact he does not want to be a professional. There are "a few" decent actors in the world, he admits, but the vast majority are——. The summing up is lost in a dramatic sigh and elevation of the shoulders. This type of actor is always and deservedly unpopular.

The grumbling actor is another disagreeable fellow. His part is not the right one, or the play is the wrong one. The house is too full and hot, or it is too empty and cold to please him. It is a "horrible din" if people applaud any one else, and if they fail to applaud him they are "drivelling idiots."

The officious actor is anxious for notoriety, and generally succeeds in getting it. As a rule he is good-natured and well-meaning, but he gets into a good deal of warm water through his interfering ways. Get rid of such a man—he is seldom a good actor.

The lazy actor is always late. On the other hand he is generally a clever fellow, and although right up to the opening night he may not be line perfect he surprises every one at the show by his splendid acting.

The ladies have their foibles too, and in



FIG. 31.

Police Inspector.



FIG. 33.

Same as 32, with slightly
Different Make-up.



FIG. 32.

Typical Frenchman.



FIG. 34.

A "Character" Make-up.

Actors—Good and Bad

many cases make themselves even more objectionable than the obnoxious men.

The true actress is one who combines womanly tact, grace, and wit, in all her dealings with the other members of the company, as well as in the heroine's part she may be called upon to enact. Always to time at rehearsal, she is kindly disposed to every one, from a super upwards. She works not only for the success of the part allotted to her, but also for the triumph of the piece. Always a favourite, she deserves her success.

In direct contrast to this lady is *the vain actress*. Possibly such a woman is the worst worry a company can have. Her affectation is annoying. She takes a part with the utmost condescension, and tells tall stories of how she was selected from a hundred others to fill the rôle. She is invariably late at rehearsals; the rest of the company have assembled when she arrives, and by this means she always secures a full meed of notice from every one. Her whims at rehearsal are endless. She will never have her costumes made from the directions of the

Amateur Theatricals

“book,” and her pride and vanity effectively bar her from becoming a good actress.

The talkative actress is a terrible person. She chatters at the wings, in front, anywhere and everywhere in fact. She forgets her own lines, and often prevents others from remembering theirs. She irritates the stage manager, and drives the prompter to distraction. When ultimately the manager takes her gently aside and speaks to her on the subject there is nearly always a scene. She is a dear, delightful little chatterbox, but can never be an actress.

The giggling actress gets on every one's nerves. She giggles at a tragedy, and if entrusted with anything but a soubrette rôle will be sure to spoil the scene. Nothing can be done with her. She *will* giggle, and she *will* eat chocolates. She is hopeless.

The tragic actress is another vain person. She usually considers herself quite as good as Ellen Terry, and usually longs for a professional career. If she ever gets on the stage of a regular theatre she is always “let down” very heavily. There is no royal road to acting there.

Actors—Good and Bad

These are a few of the types nearly always to be met with in the amateur theatrical world, and if their portrayal in these pages only acts as a warning to others to be careful not to fall into similar errors, a useful purpose will have been served.

CHAPTER XVI

THINGS TO REMEMBER

CHAPTER XVI

THINGS TO REMEMBER

NEVER attempt to represent an outside scene in an ordinary drawing-room.

Don't have a drawing-room carpet laid down outside a Village-Inn scene, and see that the chairs used are of a rustic pattern, and not those belonging to a choice Chippendale suite.

Don't lean up against a canvas mountain. It may wobble, and then unkind people in the audience will laugh.

Don't flounder with your cues. These must be correctly rendered, or you may ruin the whole scene. It is of great assistance in learning a part if you repeat the cue to yourself every time you repeat the sentence you have to give.

If your part is a small one that is all the more reason you should be absolutely letter perfect. Besides, it gives you your chance of showing that you are capable of better things.

Amateur Theatricals

Always speak well of your brother and sister artists, and of your club.

Never argue—argument leads to bickering, then to quarrelling, and creates bad feeling among the members of the company, who are bound to take sides.

For a company to be successful not only is universal good acting required, but every one must be in earnest, work hard, be thoroughly unselfish, and ready to sacrifice personal ambition for the weal of the whole.

Don't be nervous, don't gabble your part, don't skylark at the sides, or indeed at all, don't overact, don't be inappropriately dressed, don't be late at rehearsals, and don't go in for amateur theatricals in a half-hearted way.

CHAPTER XVII

LEGAL ASPECTS

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LEGAL ASPECTS

A BARRISTER-AT-LAW, writing in a contemporary periodical, says: "If the strict letter of the law with regard to dramatic representations was always enforced, private theatricals for charitable purposes would soon become a thing of the past, and the comedietta or cantata in the village schoolroom would never again be heard."

In this he makes a very great mistake, which he can only have fallen into through having no practical knowledge of the subject. The law is *always* enforced, and those who try to evade it may find themselves in the disagreeable predicament of having to pay heavy penalties amounting to considerably more than the fee, and possibly law expenses in addition. So far from charitable performances being stopped by the knowledge that a fee must be paid, they have never been so

Amateur Theatricals

numerous as they are now ; when it is quite the exception for an amateur performance not to be for a charity.

In the first place, then, according to strict law, no stage play must be performed for payment in any unlicensed place—that is to say, in any hall or building that is not licensed as a theatre for the public performance of stage plays ; and it makes no difference whether the money is taken at the doors or whether the tickets are sold beforehand, or whether they are presented gratuitously to members of a society paying a subscription for membership, or whether no charge is made for the seats, but only for the programmes, refreshments, or use of cloak-room, or whether the purchase of an article is made the sole condition of admission ; or the admission is free, and a collection made for the object of the performance.

Meaning of the term "Stage Play."—What is a stage play ? It includes not only every tragedy, comedy, farce, opera, burlesque, and so forth, but any part of one, so that it would include a song and dance from a popular musical comedy or comic opera, a duologue,

Legal Aspects

and practically everything in costume, except tableaux vivants.

The so-called sketches which are now so constantly being performed at our variety theatres are undoubtedly stage plays.

Acting for Hire.—Any person who takes part in any such representation as is described above is deemed to be acting for hire, whether he is paid for his services or is giving them gratuitously, and every one who is responsible for the performance renders himself liable to a penalty to the extent of not less than £2 a performance. From this it follows that to act stage plays for hire anywhere where there is no licence is an offence and punishable, even though the performance takes place in the open air, in private grounds, or in a private house. It must be conceded that the law on this subject is in a thoroughly unsatisfactory condition, for, as it now stands, it is by no means clear whether actors and actresses, who receive payment for performing at private houses for the entertainment of the guests, do not render themselves liable to a penalty every time they fulfil an engagement.

In the article already mentioned the follow-

Amateur Theatricals

ing paragraph appears: "Charity covers a multitude of sins, legal or otherwise, and the performances of plays in schoolrooms and other unlicensed places is seldom taken exception to, except by the proprietor of some licensed building in the neighbourhood. So that it really comes to a question of degree."

This is quite a mistaken notion. It is only necessary to read the extract from the Act of Parliament, Clause II., page 210 in this book, to see that a fee has to be paid whether the performance be for a charity or otherwise.

It has been held by the Court of Appeal that when a person gratuitously lets his house for a public charitable performance, he renders himself liable to the penalty of the statute.

Supposing, however, that our gifted amateurs include in their number a dramatic author and a composer, and are producing an original musical play of their own which they wish to copyright by a public performance, it matters not whether such performance is for charity or not, they must carefully follow these instructions:—

Permission and Fees.—They must hire a licensed hall.



FIG. 44.
A Drunkard.



FIG. 46.
A Tramp.



FIG. 45.
A Costermonger.



FIG. 47.
A Burglar.

Legal Aspects

Send a copy of the play to the Examiner of Plays, Lord Chamberlain's Office, Stable Yard, St. James', at least seven days before the intended presentation, with the name of the hall or the theatre where it is to be produced, and the name of the manager of the hall or of the person who is producing it, together with the date of the production.

And a fee of one guinea if it is in one act, or of two guineas if it is in two or more acts.

The first public performance secures the dramatic rights of the author, and the book and the music may be further protected upon publication, by registration at Stationers' Hall.

The production of an unlicensed play not only involves the loss of the play to the author, but renders the performers liable to a penalty of £50.

On all modern plays there are fees which must be paid to the authors or their agents on every public production in a licensed building; such fees are not, however, payable for strictly private performances in the theatre-royal back drawing-room, hospitals, public schools, and similar institutions where the spectators are invited as guests.

Amateur Theatricals

But the MSS. of plays recently produced or being still played in London, are not obtainable except upon payment of the acting fees.

Infringement of Copyright.—It is a distinct infringement of copyright to multiply copies of a copyright play by typing it or by typing out the parts; it is equally an infringement of copyright to make a copy of a song or a piece of music without permission, or to sing or play these in public without the permission of the composer or his publishers.

Ladies, I regret to say, are notorious offenders in the infringement of musical copyright, many of them having acquired the art of copying music, and putting it to an illegal use, for the benefit of their friends.

NOTICE.

The attention of those who take part in or organise dramatic representations should be called to the law on copyright. All representations of copyright dramatic works are liable to fees where money or consideration be taken for admission, tickets or programmes sold, a collection made, or where any theatre, hall, or other place be hired for such purpose.

Legal Aspects

It is absolutely necessary that the fees for plays should be paid in advance, and an authorised permission obtained, otherwise each person taking part, or causing such play to be represented is severally liable to a penalty or damages. By means of the telegraph, injunctions can be obtained to restrain unauthorised performances, which, if ignored, would lead to the imprisonment of the offenders. Agents are appointed in all parts of the kingdom, and are empowered to collect fees on behalf of the various authors or proprietors, and to exact full penalties where fees have not been paid in advance. Any information on this subject can be obtained by sending a stamped directed envelope to one of the agencies. Appended will be found a few of the many cases which have been disposed of in court.

1. Every person who, without authority, takes part in any play, or causes any play, or any part of a play to be represented, is liable to a penalty or damages. Penalties will always be stringently enforced in all cases where the title and names of the characters of a play have been changed or disguised.

Amateur Theatricals

By the 3rd and 4th Will. IV. c. 15, sec. 2.—
“If any person shall . . . represent, or cause to be represented, without the consent, in writing, of the author or other proprietor first had and obtained, at any place of dramatic entertainment within the British dominions, any such production as aforesaid, or any part thereof, every such offender shall be liable for each and every such representation to the payment of an amount not less than forty shillings, or to the full amount of a benefit or advantage arising from such representation, of the injury and loss sustained by the plaintiff therefrom.”

2. It is no defence that the performance was in aid of a charity or by amateurs.

In the case of *Byron v. Finch*, tried before Theobald Purcell, Esq., County Court Judge at Limerick, in January 1880, Mr. Connolly for the defence said: “Was not the performance in aid of Barrington’s Hospital? Mr. Byron wants to prevent us from being charitable here.” The judge said: “There is no use in these observations, Mr. Connolly. If the Histrionic Society wants to be charitable, they cannot be so at Mr. Byron’s expense.”

Legal Aspects

3. It is immaterial where the performance takes place.

“What is said by all the judges just comes to this, that the very first time you use a place for the performance of a dramatic piece, that constitutes the place then for the first time a ‘place of dramatic entertainment’ (*Palmer v. Brassington*. Judgment of Thomas Ellison, Esq., Judge of the County Court of Yorkshire, holden at Sheffield: “The use for the time in question, and not for a former time, is the essential fact” (*Russell v. Smith*, 12 Q.B., N.S., 217).

4. It is no defence that money was not taken.

“Although in the case of *Russell v. Smith* reference was made to the fact that no charge was made at the door, that was no element at all in considering the question whether a place is a place of dramatic entertainment” (*Palmer v. Brassington*).

5. Performances by Private Clubs.

In the action *French v. Theobalds and others*, judgment was given in the Queen’s Bench Division for separate penalties and for costs against the president and secretary

Amateur Theatricals

respectively of a club when a dramatic piece was performed to an audience composed of members, and although no charge was made for admission, the subscription of membership was held to be the consideration for admission.

6. The fee must be paid prior to the performance.

In the case of *French v. Dye*, held at the Camberwell County Court, the defendant contended that he had tendered the fee after the performance, but that the plaintiff had refused to accept it. The judge said that the law clearly stated that consent in writing of the author or proprietor must be first had and obtained, and gave judgment for the plaintiff for the full penalty and costs.

The title of a play must not be changed. In the case of *Douglas Cox versus Wisher*, "Checkmate" was played under another name to try and evade the fee. The performers had to pay full penalties and costs.

It is not required by law to have a notice printed on a play to the effect that it is copyright, and a play must not be considered free because it does not contain such notice.

CHAPTER XVIII

AMATEUR CLUBS

CHAPTER XVIII

AMATEUR CLUBS

AMATEUR societies may be worked successfully on the lines suggested in this chapter. There are usually three responsible members, the business manager, the stage manager, and the honorary secretary, who also acts as treasurer.

The business manager will attend to the hiring of the theatre or hall, the arrangement of seats, the appointment of stewards, money-takers, and attendants, and he will also superintend the printing of bills and advertisements.

The stage manager selects the play (subject to the approval of the members) and casts the characters. He must then see that the scenery is suitable and in proper working order. He will act as prompter unless a special member is told off for that office, and he will take care that all "properties" are correct and ready to hand. It is his duty to be present at every rehearsal, and to arrange the position and stage business of each character.

Amateur Theatricals

The honorary secretary and treasurer attends to the correspondence, receives the money, and keeps the accounts.

The rules of the club are drawn up by the committee. The following is a rough draft of a set of rules such as is likely to form the basis of most amateur societies. It is usual to name the club after some popular actor, unless it is localised by being called by the name of the town to which it belongs, or distinguished by the special qualifications which are required for membership.

A committee is chosen, and a president and chairman elected. The president's duties are merely nominal. Generally some well-known actor or local magnate is asked to give his name as president, while the duties are performed by the chairman. The prospectus would be something of this kind.

THE AMATEUR DRAMATIC CLUB.

President.—Sir

Chairman.—HENRY MARSTON, Esq.

Committee.

J. BROWN, Esq.	E. SMITH, Esq.
J. JONES, Esq.	R. BLACK, Esq.
A. ROBINSON, Esq.	D. WHITE, Esq., &c.

Business Manager.—JOSEPH GREEN, Esq.

Honorary Secretary.—WILLIAM JOHNSON, Esq.



FIG. 40.

Section showing Eye before
making up.



FIG. 42.

The Curate.



FIG. 41.

Same as 40, with Eyebrows
made of Crepe Hair.



FIG. 43.

Yankee from "out West."



Amateur Clubs

It is agreed that the club shall consist of one hundred members. Those applying after that number is completed must wait their turn for election.

Rule 1. Each member to pay an entrance fee of one guinea.

Rule 2. The annual subscription to be two guineas, payable January 1st of each year.

Rule 3. Any member not paying his subscription within one month of that date ceases to be a member of the club.

Rule 4. Rehearsals take place on Tuesday and Friday evenings.

Rule 5. If any member who is taking part in a play fails to attend rehearsals, the stage manager shall report this non-attendance to the committee, who decide whether the part shall be given to another member.

Rule 6. The stage manager shall have power to call extra rehearsals should he consider them necessary.

Rule 7. All disputes must be referred to the committee through the stage manager.

Rule 8. The decision of the committee in every case is final.

Amateur Theatricals

Rule 9. There shall be four performances each season, one at least to be given in London.

(Signed) WILLIAM JOHNSON,

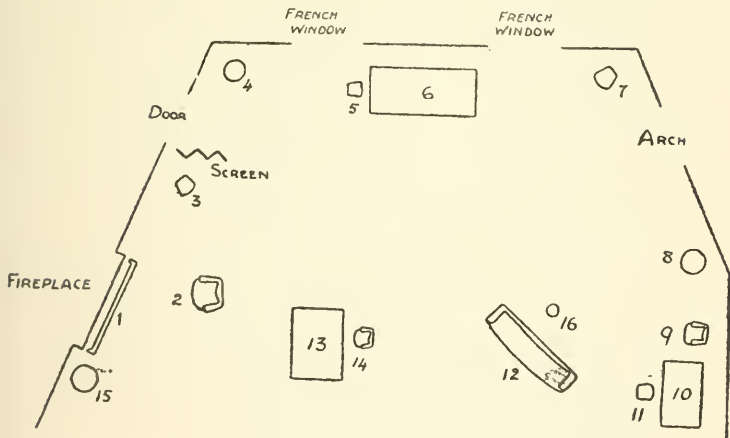
Hon. Sec.

Amateurs will find it a great advantage to belong to a good club, for this will give them much valuable experience. Several of our leading actors and actresses started in their profession as members of amateur dramatic societies. Information as to the best amateur clubs can be gained by purchasing "Douglass's Directory," price 1s., to be obtained at all booksellers or theatrical agencies. This is a most admirable little work. It contains an exhaustive list of the clubs of the United Kingdom, as well as other matters which will be found extremely useful, and it is brought up to date every year.

APPENDICES

APPENDIX A

SPECIMEN SCENE PLOT OF ACT III., "BROTHER OFFICERS"—A ROOM AT ROYDON LACEY



SCENE : OAK CHAMBER.

- | | |
|---------------------|------------------------|
| 1. Club Fender. | 9. Arm-Chair. |
| 2. Large Arm-Chair. | 10. Writing-Table. |
| 3. Small Chair. | 11. Chair. |
| 4. Small Table. | 12. Chesterfield Sofa. |
| 5. Small Chair. | 13. Card Table. |
| 6. Oak Table. | 14. Small Arm-Chair. |
| 7. Chair. | 15. Small Table. |
| 8. Small Table. | 16. Standard Lamp. |

Overmantel over fireplace, *Vanity Fair* pictures and prints on walls.
Large carpet to cover stage.

Appendices

SPECIMEN PROPERTY PLOT OF ACT III., "BROTHER OFFICERS"

Whisky decanter.	Writing materials.
Ten tumblers.	Clock and photos.
Jug of barley water.	Pipe and tin of tobacco (Hinds').
Two lemons.	Fire irons on stand in fen- der.
Bowl of roses.	Dressing bag.
Papers (<i>Truth, World, Peli- can</i>).	I.O.U.'s.
Two packs of cards, one all kings.	Two syphons of soda water.
Spirit cigar lighter.	Bird warbler.

SPECIMEN LIGHTING PLOT FOR ACT III., "BROTHER OFFICERS"

Floats $\frac{3}{4}$ up, white.
Battens $\frac{3}{4}$ up, white. (Back batten right down.)
White length at door, R.U.E.
White lengths at opening, L.U.E.
Blue limes on backing from R. and L.
Standard lamps on stage lighted.
Red lime in fire throughout act.
At cue—Hutton's last exit—Back batten up gradu-
ally to full on.
Keep blue limes on.

APPENDIX B

THE ILLUSTRATIONS

A STUDY of the series of photographs of "make-up" in its various stages will probably prove of value to the amateur, and certainly be helpful to the novice.

Fig. 1. Juvenile part.—Use 2 or $2\frac{1}{2}$ groundwork, a little carmine vermilion for reddening the cheeks and under the eyes and eyelids. Shade off the colouring with fingers so as to avoid a patchy appearance, and with a puff gently cover the face with rose-leaf powder. Then with a stick of black lining pencil mark the eyebrows and draw a line under the eyelashes, and lastly shape the lips with coloured lip salve.

Fig. 2. First procure a good, well-fitting wig suitable to the age required, and make up the face accordingly. From thirty to forty a dark wig should be used, with the same make-up as in Fig. 1, but with less colour on the cheeks and lips. From forty to fifty or sixty a more or less grizzled wig, with the face lined to correspond. If the character to be represented is supposed to be very old, a white wig would be advisable, with the face fully lined. The eyebrows should be whitened with powder to match the wig.

Fig. 3 shows the act of applying the colour; Fig. 4 the process of rubbing and shading with the fingers; Fig. 5 marking the eyebrows; Fig. 6 shaping the lips; and Fig. 7 applying powder after the face is made up.

Appendices

Fig. 8 gives a different style of wig for an elderly make-up, and shows the process of lining the face.

Figs. 9, 10, 11, and 12 are illustrations of special characters—9, Portia; 10, a dancing girl; 11, Brunhilda; and 12, chambermaid.

Fig. 13. A gipsy; black wig; No. 3 foundation, high colour on cheek bones and under eyebrows; lips very red; eyebrows well defined with black, and a strong black line drawn under the lower eyelash; hands should be darkened to match complexion.

Fig. 14 is taken from an old print of Miss Helen Faucit in the first dress of Rosalind in "As You Like It."

Figs. 15 and 16 show the act of pressing down the sides of the wig to make it adhere firmly; a little spirit gum should be used for this purpose, but care must be taken to remove all grease from the spot where the gum is to be applied, or it will fail in its effect.

Fig. 17. Working in the join. This is a rather difficult process, requiring great care; of course the face, that part of the wig representing a portion of the forehead and the wig-paste used to join the two, must be exactly of the same colour.

Fig. 18. Making crow's feet. This should be done with a lake lining pencil, following the natural lines made by screwing up the eyes.

Figs. 19 and 20 have each the same wig, but the former shows the join, whilst the latter has it carefully marked out.

Fig. 21 is the same, with the addition of beard and whiskers; these are formed of crêpe hair, fixed on with spirit gum.

Fig. 22. An elderly aristocratic face, white wig, and heavy white moustache. For a civilian or ordinary gentleman, No. 3 or 3½ would be the proper foundation, but for a soldier or traveller No. 4 should be used, so as to give the face a sunburnt appearance.

Appendices

Fig. 23 illustrates the process of applying nose-paste for altering shape.

Fig. 24. The same for chin.

Fig. 25. The act of marking out the teeth. This is done by blacking the fronts of some of the teeth, so as to give the effect of their being missing.

Fig. 26. Appearance of mouth when teeth are marked out.

Figs. 27 and 28. Fig. 27 is the actual face, and 28 the same with wig and make-up, the last touch (*i.e.* the line between under-lip and chin) being applied.

Fig. 29. Applying grease paint to hollows of cheek, so as to give a thin, haggard appearance.

Fig. 30. Character wig, half bald, hair rumped and disordered; expression of face, combined with peculiar make-up, giving the appearance of drunken imbecility.

Figs. 31, 32, 33, and 34 show how the entire character of the countenance can be changed by wig, moustache, and headgear. Fig. 31 is an ordinary make-up with moustache worn in the natural manner. In Fig. 32 the moustache is turned up at the ends; the peaked cap is taken off, showing a French wig and a few lines on the forehead, thus giving a fair representation of the typical Frenchman. In Fig. 33 the moustache is removed and a small imperial or "flick" on the chin is added, illustrating another typical French face. In Fig. 34 the wig is changed for a plain rough one, and the face bereft of any hirsute appendage. This entirely changes the character of the face, which might now belong to any nationality.

Fig. 35 gives the entire face, with a single line from side of nose to corner of mouth.

Fig. 36. A section of the face with double.

Fig. 37. The same with line on chin.

Fig. 38. The line across nose. The end of the nose is reddened, and the mark across made with a lake lining

Appendices

pencil. This style is much affected by low comedians; it gives the nose a bulbous appearance.

Fig. 39. Lines on forehead.

Fig. 40. Section of the face showing the eye before make-up.

Fig. 41. The same after the eyebrow is made up with crêpe hair.

Fig. 42 speaks for itself; it is the well-known character of Mr. Spalding in the "Private Secretary."

Fig. 43. American character part. This may be made up either dark or fair, but in either case a little chrome should be mixed with the foundation, so as to give a sallow appearance, and only a small amount of colour should be used on cheeks and lips.

Fig. 44. A drunkard. Almost any make-up will do for this part, as the character depends more on the expression of the face than on accessories.

Fig. 45. A Coster—short rough wig, face slightly lined and darkened, not much colour on cheeks or lips.

Fig. 46. A tramp—dark foundation, with smears of dirt on face. These can be made with black grease paint, or perhaps a better way is to hold a piece of cardboard over the flame of a candle until it is well blackened and apply the carbon thus produced with the fingers; scraps of crêpe hair should be fixed on the chin to give the effect of a ragged untended beard.

Fig. 47. A burglar—dark foundation, heavy overhanging eyebrows, lines from nose to corner of mouth, rough untidy beard, or smooth face with signs of beard marked in with blue pencil.

For all kinds of make-up be sure to procure Leichner's grease paints; no other kinds can be safely relied on. They (as well as all other requisites) can be purchased at Thomas's, the chemist in St. Martin's Lane, London, which is the leading professional make-up supply store.

Appendices

APPENDIX C.

A LIST OF PRINCIPAL PLAYS, THEIR FEES, CHARACTERS, &c.

As no notice appears on any Books or Plays of a fee being payable for the right of representation, full inquiries should be made before giving any performance to avoid *penalties* being incurred.

For Professional or Amateur Performances apply for Terms to DOUGLAS COX, 22 Tavistock Street, Covent Garden, London, W.C.

Title of Piece.	Author or Proprietor.	No. of Characters.		No. of Acts.	Amateur Fees.		
		M.	F.		s.	d.	
A. B. C. Poste Restante, 1/-	Princess Karadjia			3		105	0
Absent Man	G. Roberts	5	3	1		10	6
A COMMISSION, MS.	Weedon Grossmith	3	2	1		42	0
1 Adamless Eden	H. S. Clarke	0	17	2		21	0
2 ADRIENNE LECOUVREUR, 1/-	H. Herman	8	8	5		105	0
Agent (The), MS.	V. C. Rolfe	1	1	1		10	6
3 ALONE	Simpson and Merivale	4	2	3		42	0
A Love Trust, MS.	Lloyd Williams	1	1	1		10	6
Among the Relics, MS.	T. A. Palmer	6	5	3		21	0
Ample Apology	G. Roberts	3	1	1		10	6
Amy Robsart, MS.	A. Halliday	15	5	4		105	0
AN AMERICAN CITIZEN, MS.	Mrs. Lucette Ryley	10	5	4		63	0

1 Musical. Published at 2/6.

2 Costume Play.

3 One Scene: Exterior of Villa, near Torquay.

Appendices

Title of Piece.	Author or Proprietor.		No. of Characters.		No. of Acts.	Amateur Fees.
	M.	F.	M.	F.		
Anne Boleyn					5	s. d. 105 0
1 Angelica			15	10	4	...
An Appeal to the Feelings			8	4	1	10 6
Appearances			6	4	2	21 0
April Fool, An			5	4	1	10 6
Archie Lovell, MS.			4	2	4	63 0
AREA BELLE			6	4	1	15 0
Arkwright's Wife, 1 1/2			3	2	3	42 0
Art and Love, MS.			10	2	1	21 0
Artful Cards, MS.			2	2	3	63 0
AS IN A LOOKING GLASS, MS.			5	3	4	105 0
Atrocious Criminal, An			8	5	1	10 6
AUNT JACK, MS.			3	3	3	105 0
Awakening, The, MS.			9	3	4	105 0
Awaking			4	6	1	21 0
Bachelor's Romance, A, MS.			4	2	4	105 0
Back in Five Minutes, MS.			7	4	2	10 6
Barwise's Book; or Reclaimed MS.			3	2	1	21 0
Basil's Faith			5	3	3	42 0
BAUBLE SHOP, MS.			3	3	4	105 0
B.B. (<i>country only</i>)			12	4	1	21 0
Beau Pringle, MS.			4	2	3	63 0
Behind a Mask			7	4	3	21 0
Behind the Curtain			10	5	3	42 0
Behind Time			15	7	1	10 6
Belle of the Barlow Mow			4	2	1	21 0
Belling the Cat, MS.			3	1	1	15 0
	Tom Taylor					
	A. W. Dubourg					
	T. A. Palmer					
	P. Simpson					
	W. Brough with A. Halliday					
	F. C. Burnand					
	W. Brough with A. Halliday					
	Tom Taylor					
	A. W. Dubourg					
	F. C. Burnand					
	F. C. Phillips and F. C. Groves					
	Palgrave Simpson					
	R. Lumley					
	C. Haddon Chambers					
	Campbell Clarke					
	Martha Morton					
	H. T. Johnson					
	H. T. Craven					
	A. W. Dubourg					
	Hy. Arthur Jones					
	F. C. Burnand and M. Williams					
	Herman Merivale					
	A. Wood					
	G. Roberts					
	B. Webster, jun.					
	H. T. Arden					
	Martin Becher					

Appendices

Beiter Late than Never, MS.	F. C. Burnand	8	2	2	30
Bilious Attack	A. Wood	2	2	1	10
Birthplace of Podgers (<i>country only</i>)	J. Hollingshead	7	3	1	10
Bitter Fruit	A. W. Dubourg	4	4	3	42
Black Sheep	P. Simpson and Edward Yates	6	5	3	42
Bletchington House	H. T. Craven	11	2	3	21
BLIND MARRIAGE, MS.	F. Francis	6	3	4	105
Board and Residence	Conway Edwards	3	3	1	10
Bonnie Jack Wildfire, MS.	Hendrie and Woods	6	2	1	21
Boulogne	F. C. Burnand	12	4	3	42
Bought	F. Harvey	3	3	3	42
Bowled Out	H. T. Craven	4	3	1	10
BRACE OF PARTRIDGES, 1/6	Robert Ganthony	7	3	3	105
Broken Ties	Palgrave Simpson with Beatrice	7	4	3	42
BROTHER OFFICERS, MS.	Leo, Trevor	9	4	3	105
Brought to Light, MS.	T. A. Palmer	12	4	4	21
Bugle Call, MS.	Parker and Bright	3	3	1	21
BUNCH OF VIOLETS, 1/-	S. Grundy	6	3	4	105
Bungalow, The, MS.	Fred. Horner	4	6	3	63
Buried Talent, MS.	Louis N. Parker	4	1	3	63
Bush King, MS.	W. J. Lincoln	4	1	3	105
BUTLER, THE, MS.	Mr. and Mrs. H. Merivale	...	...	5	105
Bygones, MS.	A. W. Pinero	6	4	3	63
By the Light of a Candle, 1/-	O. N. Rose	3	2	1	42
CALLED BACK, MS.	J. Comyns Carr	2	3	1	10
Captain Smith	Miss E. Berrie	4	4	4	105
CAPTAIN SWIFT, 1/6	C. Haddon Chambers	3	4	1	10
Carte de Visite	F. C. Burnand and M. Williams	7	4	4	105
CASE OF REBELLIOUS SUSAN, 2/6	Hy. Arthur Jones	3	3	1	21
		9	5	3	105

1 By Special Arrangement.

Appendices

Title of Piece.	Author or Proprietor.	No. of Characters.	No. of Acts.	Amateur Fees.
Census (<i>country only</i>)	W. Brough and A. Halliday	M. 5	1	5 s. d.
Chaperone, The, MS.	Margaret Young	F. 3	1	10 6
CHECKMATE	A. Halliday	1	1	10 6
Chimney Corner (<i>country only</i>)	H. T. Craven	7	2	21 0
Christmas Boxes	A. Mayhew	5	2	21 0
Christmas Pantomime	W. A. Vickers	2	1	10 6
CHURCHWARDEN, THE, MS.	Ed. Terry	4	1	10 6
Clancarty, 1/-	Tom Taylor	5	3	63 0
CLAUDE DU VAL, MS.	A. Morris	16	4	105 0
Cleft Stick.	Oxenford.	3	1	10 6
Cloven Foot, MS.	Janette Steer	5	3	21 0
Coals of Fire	H. T. Craven	9	4	105 0
COLONEL, THE, MS.	F. C. Burnand	8	3	21 0
Coming Members, The, MS.	F. Sylvester	8	3	63 0
COMMISSION, A, MS.	Weedon Grossmith	3	1	21 0
Constancy, MS.	Cyril Halward.	3	1	42 0
COUNTY COUNCILLOR, MS.	Yorke Stephens	1	1	15 0
Counsel's Opinion, MS.	T. A. Palmer	7	3	63 0
Cousin Tom	G. Roberts	3	1	15 0
CREMORNE, MS.	T. A. Palmer	3	1	10 6
Crimeless Criminal	M. Becher	6	3	42 0
CRUSADERS, THE, 2/6	Henry Arthur Jones	4	1	10 6
Cupid in Waiting	B. Jerrold	8	3	105 0
Cup of Tea	Beatrice	5	3	21 0
Cut off with a Shilling	T. Smith.	4	1	10 6
Cycling, MS.	Albert Chevalier	2	1	10 6
Daddy Gray	A. Halliday	7	3	21 0

Appendices

DADDY HARDACRE	Palgrave Simpson	4	2	2	21
DANISCHEFFS, THE, MS.	Viscount Newry	11	7	4	105
Dancing Girl, MS.	Hy. Arthur Jones . . . . .	...	...	...	...
Dark Cloud	G. Rose	5	4	2	21
DARK DAYS, MS.	J. Comyns Carr	11	3	5	105
Davenport Brothers	T. E. Pemberton	5	2	1	10
Day after the Fair, MS.	M. Young	2	1	1	10
Deadman's Point; or, The Light- house on the Carn Ruth	F. C. Burnand	10	4	2	63
Dead Witness; or, Sin and its Shadow	W. Reeve	5	3	3	21
Deal Boatman (<i>country only</i>)	F. C. Burnand	6	2	2	30
DEAN'S DAUGHTER, MS.	F. C. Phillips and Sydney Grundy	11	5	4	63
Dinner for Two, MS.	R. C. Carton	3	0	1	21
Deerfoot	F. C. Burnand and M. Williams	5	1	1	15
DR. BILL, MS.	G. Alexander	5	6	3	105
² DR. PRIMROSE, MS.	Charles Hannan	9	5	3	63
Dodge for a Dinner (<i>country only</i>)	T. A. Palmer	7	2	1	10
Doing Banting	W. Brough with A. Halliday	6	2	1	10
Dolly's Delusion	R. Reece	6	3	3	42
Domestic Hercules	M. Becher	3	2	1	10
DON, THE, MS.	Mr. and Mrs. H. Merivale	9	4	3	63
Donc Brown	H. T. Craven	5	1	1	10
Dora's Device	R. Reece	5	5	2	21
DOUBLE AND QUILTS	T. E. Pemberton	4	4	3	42
DOVECOT, THE, MS.	C. Brookfield	7	7	3	105
Dreadfully Alarming	C. Edwards	4	2	1	10
Duchess or Nothing	W. Gordon	6	2	1	10
East Lynne	T. A. Palmer	9	7	5	21
Easy Shaving	F. C. Burnand and M. Williams	5	2	1	21
EIDERDOWN QUILT, MS.	T. Wotton	6	4	3	105

1 For Professionals only.

2 A version of "Vicar of Wakefield."

Appendices

Title of Piece.	Author or Proprietor.		No. of Characters.		No. of Acts.	Amateur Fees.	
			M.	F.		s.	d.
Eileen Oge	E. Falconer	.	14	5	4	42	0
Experience Teaches, MS.	Mrs. H. Merivale	.	1	3	1	10	6
Extremes Meet	Miss K. Field	.	6	3	3	21	0
Faces in the Fire	L. Buckingham	.	4	3	1	21	0
Fair Exchange (<i>country only</i>)	F. C. Burnand and M. Williams	.	7	4	2	42	0
Fair Pretender	Palgrave Simpson	.	7	4	4	42	0
False Glitter, MS.	F. Harvey	.	6	4	3	63	0
Family Ties, MS.	F. C. Burnand	.	3	3	1	10	6
Fast Coach	R. Soutar and J. G. Taylor	.	11	7	3	21	0
Fast Family, The	B. Webster, jun.	.	7	3	1	10	6
Fellow Servants	H. T. Craven	.	3	2	1	10	6
Fickle Fortune, MS.	C. D. Steele	.	.....	.....	1	10	6
Fifth of November	A. Mayhew with S. Edwards	.	2	1	1	15	0
Fireside Hamlet, MS.	Comyns Carr	.	2	2	2	10	6
Fly and Web (<i>country only</i>)	A. C. Troughton	.	1	3	1	10	6
Follow my Leader	Beatrice	.	.....	.....	3	105	0
Fool's Paradise	S. Grundy	.	7	5	3	42	0
Fool's Revenge, 1/-	Tom Taylor	.	4	3	1	10	6
Forebodings, MS.	T. A. Palmer	.	3	4	3	105	0
FORGET-ME-NOT, MS.	H. Merivale and F. C. Groves	.	8	4	4	105	0
FORGIVENESS, MS.	Comyns Carr	.	5	6	3	42	0
For Love or Money, MS.	A. Halliday	.	5	3	3	42	0
Fortune Hunters, MS.	T. A. Palmer	.	5	1	1	10	6
Forty Winks	G. Roberts	.	4	3	3	21	0
Found among the Relics, MS.	T. A. Palmer	.	7	2	2	10	6
Four Cousins	A. Mayhew	.	3	2	1	21	0
FREEZING A MOTHER-IN-LAW	T. E. Pemberton	.	.....	.....	1	21	0

Appendices

Friends or Foes.	H. Wigan	10	4	3	42
Frou Frou; or, Fashion and Passion, } MS.	Beatrice	7	5	4	42
Gay Dogs, MS.	F. C. Burnand	3	4	2	42
Gertrude's Money-box	H. Lemon	4	2	1	10
¹ Gentle Gertrude	T. E. Pemberton and Anderton	2	2	1	21
Glitter	G. A'Beckett	7	3	2	0
Godpapa, MS.	Phillips and Brookfield	5	4	3	105
Going to the Dogs	W. Brough with A. Halliday	4	3	1	10
Goose with the Golden Eggs	S. Edwards and A. Mayhew	5	3	1	10
Go to Putney	H. Lemon	3	4	1	6
Grateful Father	T. E. Pemberton	3	4	1	10
Green Cloth; a Story of Monte Carlo, } MS.	A. W. Dubourg	7	5	3	105
Grey Parrot, MS.	Jacobs and Rock	4	2	1	21
GUDGEONS, MS.	Louis N. Parker	6	3	3	105
HALVES, MS.	A. Conan Doyle	7	5	4	105
² HAL, THE HIGHWAYMAN, MS.	Weedon Grossmith	4	2	1	42
HAPPY LIFE, THE, MS.	Louis N. Parker	9	6	4	105
Happy Medium	T. E. Pemberton	4	2	1	10
Happy-go-Lucky	T. E. Pemberton	6	5	3	42
He Never Told His Love, MS.	Laurence Olde	1	1	1	10
HENRY DUNBAR	Tom Taylor	10	3	4	63
HEROES	C. Edwards	6	3	3	42
He's a Lunatic	H. Merivale	3	2	1	10
Hidden Hand	Tom Taylor	5	5	4	42
HIGHWAYMAN, THE, MS.	J. H. McCarthy	1	1	1	42
HIS EXCELLENCY THE GOVERNOR, 1/6	R. Marshall	11	3	3	105
HIS LITTLE DODGE, MS.	Justin McCarthy	4	2	3	105
Hit Him, He has no Friends	N. H. Harrington with E. Yates	7	3	1	10

¹ Music can be had on hire.

² Costume play.

Appendices

Title of Piece.	Author or Proprietor.	No. of Characters.		No. of Acis.	Amateur Fees.	
		M.	F.		s.	d.
Home for a Holiday	W. Gordon	4	1	1	10	6
HOME SECRETARY, MS.	R. C. Carton	8	4	4	105	0
Homeward Bound	Capt. E. Murray	4	3	1	10	6
HONESTY, A COTTAGE FLOWER, } MS.	Margaret Young	2	2	1	21	0
HONOURABLE HERBERT, MS.	Haddon Chambers	9	5	4	105	0
HONOUR AMONG THIEVES, MS.	Chas. Hannan	8	4	4	105	0
House of Lies, MS.	Chas. Hannan	6	3	4	105	0
How will they get out of it?	Arthur Sketchley	4	4	3	30	0
Hugger Mugger	H. S. Clarke	2	0	1	10	6
Humbug	F. C. Burnand	12	3	2	42	0
HUSBAND IN CLOVER	H. Merivale	1	1	1	10	6
Hydrophatics, MS.	Tom Wotton	1	1	1	10	6
Idalia	G. Roberts	14	7	3	30	0
IDLER, THE, 1/6	Haddon Chambers	5	4	4	105	0
I Love You	W. Reeve	2	1	1	10	6
IMPORTANCE OF BEING EARNEST, } THE, MS.	Oscar Wilde	5	4	3	105	0
In for a Holiday	F. C. Burnand	2	3	1	10	6
In Possession	M. Becher	4	1	1	10	6
Insured at Lloyd's	T. A. Palmer	12	4	4	42	0
Interrupted Honeymoon, MS.	Kinsey Peile	6	7	3	105	0
In Three Volumes	W. A. Vicars	4	2	1	10	6
Isle of St. Tropez	F. C. Burnand and M. Williams	6	3	4	63	0
It all depends on Mary, MS.	E. Kingsley	1	2	1	15	0
Jack in a Box	Palgrave Simpson	3	2	1	10	6
Jeames, MS.	F. C. Burnand	10	5	4	63	0

Appendices

Title of Piece.	Author or Proprietor.	No. of Characters.	No. of Acts.	Amateur Fees.
Lost or Found	C. Wilson	M. 8	F. 5	s. d. 21 0
Love and Art; or, The Artist's Ghost	A. Wilmot	2	3	10 6
Love and Honour	Beatrice	4	3	63 0
LOVE IN IDLENESS, MS.	L. N. Parker and Ed. J. Goodman	5	5	63 0
Love's Martyr	L. Buckingham	7	6	21 0
Love Trust, A, MS.	Lloyd Williams	1	1	10 6
Love Wins	H. S. Clarke	5	3	42 0
¹ Loyal, MS.	Weedon Grossmith	5	2	21 0
Madame Berliot's Ball; or, The } Chalet in the Valley	F. C. Burnand	8	8	30 0
Manœuvres of Jane, MS.	Hy. Arthur Jones	9	11	105 0
Manchester Handicap, MS.	C. Douglas Cox	2	1	10 6
² Man and Wife, MS.	Wilkie Collins	7	4	...
MAN OF FORTY, MS.	Walter Frith	6	5	105 0
Margate Sands	W. Hancock	2	3	10 6
Mariner's Compass	H. Leslie	10	5	42 0
Marriage of Convenience, 1/-	S. Grundy	7	2	105 0
³ MASKS AND FACES, MS.	Chas. Reade and Tom Taylor.	13	6	63 0
MASQUERADES, 2/6	Hy. Arthur Jones	16	5	105 0
Match for a Mother-in-Law	W. Reeve	3	2	10 6
Matrimonial Prospectives	Palgrave Simpson	2	3	10 6
May; or, Dolly's Delusion	R. Reece	6	3	42 0
MEG'S DIVERSIONS	H. T. Craven	5	3	21 0
Melting Moments	T. E. Pemberton	3	1	10 6
Merry Widow	L. Buckingham	5	5	21 0
MIDDLEMAN, THE, MS.	Hy. Arthur Jones	9	6	105 0
MILKY WHITE	H. T. Craven	4	2	21 0

Appendices

MILLIONAIRE, MS.	G. W. Godfrey	9	5	4	84
MIRIAM'S CRIME	H. T. Craven	5	2	3	21
MIRIAM'S CRIME (revised edition), } MS.	H. T. Craven	5	2	3	21
Misogynist, MS.	G. W. Godfrey	3	1	1	10
Miss Tibbett's Back Hair	N. Robinson	3	2	1	10
Misunderstood, MS.	R. Welsbourne	1	1	1	15
MODERN WIVES, MS.	Ernest Warren	6	6	3	84
Mrs. Dane's Defence, MS.	Hy. Arthur Jones	8	4	4	105
Mrs. Willoughby's Kiss, MS.	Frank Stayton	5	4	4	105
Mudborough Election	W. Brough, with A. Halliday	5	3	1	10
Much too Clever	J. Hatton	4	5	1	10
Musical Box	F. C. Burnand	3	2	1	30
MY ARTFUL VALET, MS.	J. Mortimer	7	3	3	63
MY AWFUL DAD	C. J. Matthews	8	5	2	42
MY DAUGHTER-IN-LAW, MS.	C. Frohman	6	5	3	105
MY FRIEND THE PRINCE, MS.	J. Huntly McCarthy	7	5	3	105
My Heart's in the Highlands	W. Brough and A. Halliday	5	2	1	10
My Lady Barbara, MS.	G. W. Boyle	4	1	1	21
MY MILLINER'S BILL, MS.	G. W. Godfrey	1	1	1	31
My Preserver	H. T. Craven	5	5	1	10
My Pretty Maid, MS.	Basil Hood	7	3	3	63
My Very Last Proposal	A. J. Phipps	3	2	1	10
My Wife's Father's Sister	T. E. Pemberton	3	3	1	10
My Wife's Relations	W. Gordon	4	6	1	10
NANCY & Co., MS.	Daly	6	5	4	63
Neighbours (<i>country only</i>)	Oxenford	5	3	2	21
Never reckon your Chickens	W. Reeve	3	4	1	10
NEW MEN AND OLD ACRES, 1/-	Tom Taylor with A. Dubourg	11	5	3	105
New Woman, MS.	S. Grundy	6	6	4	105

¹ Costume Play.

² By special arrangement.

³ Special version written for the Bancrofts.

Appendices

Title of Piece.	Author or Proprietor.	No. of Characters.	No. of Acts.	Amateur Fees.
NIGHT OFF, MS.	Daly	M. 6	F. 5	5. 0
Night of the Party, MS.	Weedon Grossmith			63 0
Niobe, MS.	H. Paulton	13	5	105 0
Nobody, MS.	Annie Hughes	5	7	63 0
Noble Lord, MS.	R. Marshall	1	2	10 6
Noblesse Oblige	K. C. Bright	6	10	105 0
No. 6 Duke Street	M. Becher	5	3	21 0
Not False, but Fickle	K. C. Bright	4	2	10 6
Not so Bad after all	K. C. Bright	1	3	10 6
Not to be Done	W. Reeve	6	5	21 0
Obliging a Friend	H. T. Craven	4	5	10 6
Off Duty	W. Reeve	2	3	10 6
Of Gloucester Place, MS.	T. E. Pemberton	4	2	21 0
Old Leap Year	Mrs. Dering White	6	2	10 6
One in Hand	H. T. Craven	0	2	42 0
ONE SUMMER'S DAY, 1/6	G. March	1	1	10 6
One Tree Hill	H. V. Esmond	7	5	105 0
On the Bench	H. T. Craven	6	2	10 6
On the Rink	T. E. Pemberton	6	3	42 0
OPAL KING, MS.	F. C. Burnand	7	4	21 0
Orange Girl	G. W. Godfrey	3	3	21 0
Our Club, MS.	H. Leslie	18	4	21 0
OUR FLAT, MS.	F. C. Burnand	11	5	63 0
Our Friends	Mrs. Musgrave	5	6	105 0
Our Joan, MS.	Beatrice	9	5	21 0
Our Pet	H. Merivale	6	3	63 0
Our Pleasant Sins, MS.	C. Edwardes	6	3	21 0
	Wilson Barrett and Charles Hannan	8	5	105 0

Appendices

Painless Dentistry	M. Becher . . . . .	. . . . .	4	1	1	10	6
Pair of Boots	G. Neville . . . . .	. . . . .	3	1	1	10	6
PANTOMIME REHEARSAL, MS.	H. Freeman . . . . .	. . . . .	5	6	1	105	0
¹ PAPA'S WIFE, I/-	Ellaline Terriss and Seymour Hicks	. . . . .	2	1	1	21	0
PARTED	W. Reeve . . . . .	. . . . .	6	3	4	42	0
PARVENUE, THE, MS.	G. W. Godfrey . . . . .	. . . . .	4	3	3	105	0
PASSPORT, MS.	W. Yardley and B. C. Stephenson .	. . . . .	9	5	3	63	0
Paul Zegars ; or, the Polish Jew	F. C. Burnand . . . . .	. . . . .	7	4	3	25	0
Peacock's Holiday	H. Merivale . . . . .	. . . . .	6	2	2	30	0
PEPPER'S DIARY	A. Morris . . . . .	. . . . .	3	2	1	10	6
Perfect Love	R. Reeve . . . . .	. . . . .	7	4	1	10	6
PHYSICIAN, THE, 2/6	Hy. Arthur Jones . . . . .	. . . . .	8	8	4	105	0
Pike O'Callaghan	W. Reeve . . . . .	. . . . .	7	3	2	21	0
PINK LETTERS, MS.	Mrs. Douglas Cox . . . . .	. . . . .	2	2	1	10	6
Pirates of Putney	C. Selby . . . . .	. . . . .	8	6	1	10	6
Poetical Proposal	M. Becher . . . . .	. . . . .	3	2	1	10	6
POISONED CUP, THE, MS.	Lord Kilmarnock . . . . .	. . . . .	1	1	1	10	6
POOR MR. POTTON, MS.	Weedon Grossmith . . . . .	. . . . .	7	6	3	63	0
Poor Tragedian, MS.	Mrs. Merivale . . . . .	. . . . .	2	3	1	10	6
Post Boy	H. T. Craven . . . . .	. . . . .	5	3	2	10	6
Pretty Horse-Breaker	W. Brough and A. Halliday . . . . .	. . . . .	3	10	1	10	6
Pretty Predicament, A	A. J. Phipps . . . . .	. . . . .	3	3	1	10	6
Private Enquiry, MS.	F. C. Burnand . . . . .	. . . . .	4	5	3	63	0
PROFESSOR'S LOVE STORY, MS.	J. M. Barrie . . . . .	. . . . .	6	6	3	105	0
PUNCTURED, MS.	T. G. Warren . . . . .	. . . . .	1	1	1	21	0
P. U. P.	Hugh Moss . . . . .	. . . . .	2	0	1	10	6
Quarrel, A, MS.	Tom Wotton . . . . .	. . . . .	0	2	1	10	6
Queen's House, The, MS.	Mrs. Sims . . . . .	. . . . .	6	4	1	10	6
Ready Money	Besant and Rice . . . . .	. . . . .	6	4	3	21	0
Reclaimed ; or, Barwise's Book, MS.	H. T. Craven . . . . .	. . . . .	5	3	2	21	0

¹ Little Musical Play. Score can be had, 1/-.

Appendices

Title of Piece.	Author or Proprietor.		No. of Characters.		No. of Acts.	Amateur Fees.
	M.	F.	M.	F.		
RED LAMP, THE, MS.						<i>s. d.</i>
Richard's Play			12	5	4	105 0
ROBIN GOODFELLOW, MS.			3	2	1	10 6
Rogues and Vagabonds			5	5	3	105 0
ROGUES' COMEDY, 2/6			13	7	4	42 0
Romance Under Difficulties			3	1	1	105 0
Romantic Attachment			3	3	1	10 6
ROYAL FAMILY, A, MS.			10	4	3	105 0
Rule, Britannia			3	2	1	10 6
SAINTS AND SINNERS, 3/6			12	4	5	63 0
School for Wives			6	6	3	21 0
¹ SCRAP OF PAPER, MS.			9	3	3	63 0
Serf			9	6	3	21 0
Serpent on the Hearth			9	5	3	42 0
Settling Day			9	3	2	21 0
Shadows of the Past			4	3	2	21 0
Shelter, MS.			1	1	1	10 0
Ship Ahoy			14	3	3	21 0
Shilling Day at the Exhibition			6	2	1	10 6
Shop Walker, The, MS.			9	5	3	63 0
Short and Sweet			3	3	1	10 6
Shower of Husbands, MS.			7	4	2	21 0
Silent Battle, MS.			7	4	3	105 0
Silken Fetters			6	3	3	21 0
Silver Lining			4	5	3	21 0
Sin and the Sorrow, The			11	6	4	21 0
Sister's Penance, A			6	3	5	42 0
Beerbohm Tree						
Rowell and Dilley						
R. C. Carton						
Herbert Eldridge						
Hy. Arthur Jones						
F. C. Burnand						
A. Wood						
Marshall						
M. Becher						
Hy. Arthur Jones						
A. Dubourg						
Palgrave Simpson						
Tom Taylor						
Palgrave Simpson						
Tom Taylor						
P. Simpson and Mdile, Beatrice						
W. Goldsmith						
G. Roberts						
W. Brough and A. Halliday						
R. Buchanan and C. Marlowe						
A. C. Troughton						
A. Morris						
Isaac Henderson						
L. Buckingham						
L. Buckingham						
H. Leslie						
Tom Taylor and A. Dubourg						

Appendices

Sixes . . . . .	.	.	.	.	.	.	.	.	.	1	10	6
Six Months Ago . . . . .	.	.	.	.	.	.	.	.	.	2	1	6
Smoke . . . . .	.	.	.	.	.	.	.	.	.	3	2	6
Sold Again . . . . .	.	.	.	.	.	.	.	.	.	6	1	6
Soldier's Daughter, A, MS.	.	.	.	.	.	.	.	.	.	...	2	6
Sonnambulist, The, MS.	.	.	.	.	.	.	.	.	.	2	1	6
Son of the Soil . . . . .	.	.	.	.	.	.	.	.	.	9	3	0
Southerner Just Arrived . . . . .	.	.	.	.	.	.	.	.	.	5	3	6
Sovereign Remedy . . . . .	.	.	.	.	.	.	.	.	.	3	2	6
Sowing the Storm, MS.	.	.	.	.	.	.	.	.	.	7	7	0
Sowing the Wind, 1/- . . . . .	.	.	.	.	.	.	.	.	.	8	4	0
Special Performances . . . . .	.	.	.	.	.	.	.	.	.	8	3	6
Spinster's Club, MS.	.	.	.	.	.	.	.	.	.	0	11	6
Stage Coach, MS.	.	.	.	.	.	.	.	.	.	2	3	6
Steeple Jack . . . . .	.	.	.	.	.	.	.	.	.	9	3	0
Stolen : £20 Reward . . . . .	.	.	.	.	.	.	.	.	.	5	1	6
Storm and Sunshine, MS.	.	.	.	.	.	.	.	.	.	6	5	6
STRANGE ADVENTURES OF MISS BROWN, MS.	.	.	.	.	.	.	.	.	.	6	8	0
Substitutes, MS.	.	.	.	.	.	.	.	.	.	0	2	6
Sunbeam, MS.	.	.	.	.	.	.	.	.	.	6	3	6
SUNLIGHT AND SHADOW, 1/6 . . . . .	.	.	.	.	.	.	.	.	.	5	3	0
Supper Dance, MS.	.	.	.	.	.	.	.	.	.	1	1	6
Supper Gratis . . . . .	.	.	.	.	.	.	.	.	.	3	0	6
Sybilla ; or, Step by Step . . . . .	.	.	.	.	.	.	.	.	.	7	1	6
Sympathy . . . . .	.	.	.	.	.	.	.	.	.	1	1	0
Taken from the French . . . . .	.	.	.	.	.	.	.	.	.	3	2	6
Taming a Truant (<i>country only</i>) . . . . .	.	.	.	.	.	.	.	.	.	4	3	6
Tarradiddles, MS.	.	.	.	.	.	.	.	.	.	3	3	0
Teacher Taught, MS.	.	.	.	.	.	.	.	.	.	1	1	6
A. Lindsay . . . . .	.	.	.	.	.	.	.	.	.	.	.	6
H. Merivale . . . . .	.	.	.	.	.	.	.	.	.	.	.	6
B. Webster, jun. . . . .	.	.	.	.	.	.	.	.	.	.	.	6
R. Soutar . . . . .	.	.	.	.	.	.	.	.	.	.	.	6
Mrs. Sims . . . . .	.	.	.	.	.	.	.	.	.	.	.	6
Lord Kilmarnock . . . . .	.	.	.	.	.	.	.	.	.	.	.	6
H. Merivale . . . . .	.	.	.	.	.	.	.	.	.	.	.	6
H. Wigan . . . . .	.	.	.	.	.	.	.	.	.	.	.	6
Miss Woodruffe . . . . .	.	.	.	.	.	.	.	.	.	.	.	6
T. A. Palmer . . . . .	.	.	.	.	.	.	.	.	.	.	.	6
S. Grundy . . . . .	.	.	.	.	.	.	.	.	.	.	.	6
W. Hancock . . . . .	.	.	.	.	.	.	.	.	.	.	.	6
A. Barker . . . . .	.	.	.	.	.	.	.	.	.	.	.	6
Frederic de Lara . . . . .	.	.	.	.	.	.	.	.	.	.	.	6
T. E. Pemberton . . . . .	.	.	.	.	.	.	.	.	.	.	.	6
W. Hancock . . . . .	.	.	.	.	.	.	.	.	.	.	.	6
Newton Phillips . . . . .	.	.	.	.	.	.	.	.	.	.	.	6
F. Kerr . . . . .	.	.	.	.	.	.	.	.	.	.	.	6
E. Kingsley . . . . .	.	.	.	.	.	.	.	.	.	.	.	6
Chas. Hannan . . . . .	.	.	.	.	.	.	.	.	.	.	.	6
R. C. Carton . . . . .	.	.	.	.	.	.	.	.	.	.	.	6
Laurence Olde . . . . .	.	.	.	.	.	.	.	.	.	.	.	6
W. Reeve . . . . .	.	.	.	.	.	.	.	.	.	.	.	6
Palgrave Simpson . . . . .	.	.	.	.	.	.	.	.	.	.	.	6
A. W. Dubourg . . . . .	.	.	.	.	.	.	.	.	.	.	.	6
W. A. Vicars . . . . .	.	.	.	.	.	.	.	.	.	.	.	6
H. Wigan . . . . .	.	.	.	.	.	.	.	.	.	.	.	6
Stones Davidson . . . . .	.	.	.	.	.	.	.	.	.	.	.	6
Laurence Olde . . . . .	.	.	.	.	.	.	.	.	.	.	.	6

1 Anglicised Version as played by Mr. and Mrs. Kendal.

Appendices

Title of Piece.	Author or Proprietor.	No. of Characters.		No. of Acts.	Amateur Fees.
		M.	F.		
Telephone	A. C. Baker	2	1	1	5. 21 0
Tempting Bait	F. C. Burnand	6	4	3	15 0 0
TENTER HOOKS, MS.	H. M. Paull	6	4	3	63 0 0
That Beautiful Biceps	H. S. Clarke	3	2	1	10 6 0
THAT RING	V. C. Rolfe	3	2	1	10 6 0
THOROUGHbred, MS.	Ralph R. Lumley and J. L. Toole	8	4	3	105 0 0
Three Furies	G. Roberts	2	3	1	10 6 0
Through Fire and Water	W. Gordon	4	2	2	21 0 0
Tic Doloureux	H. T. Craven	9	3	1	10 6 0
Ticket of Leave Man (<i>country only</i>), 1/-	Tom Taylor	20	4	3	105 0 0
Tide and Time	H. Leslie	7	3	3	60 0 0
Time and the Hour	Palgrave Simpson and H. Merivale	5	3	3	42 0 0
Title	T. E. Pemberton	11	5	3	42 0 0
Tom Smart	H. T. Craven	3	1	1	21 0 0
Too Happy by Half, MS.	G. Alexander	9	3	3	21 0 0
Too True	H. T. Craven	6	3	3	21 0 0
Trapped at Last	G. Neville	7	4	5	105 0 0
Tree of Knowledge, MS.	R. C. Carton	12	4	3	105 0 0
TRIUMPH OF THE PHILISTINES, 2/6	Hy. Arthur Jones	8	3	3	42 0 0
True as Steel	W. Reeve	5	3	3	63 0 0
TRUTHFUL JAMES, MS.	J. Mortimer	13	7	4	63 0 0
Turkish Bath (<i>country only</i>)	F. C. Burnand and M. Williams	1	1	1	15 0 0
Turn of the Tide	F. C. Burnand	12	4	5	105 0 0
Twenty Minutes under an Umbrella	A. W. Dubourg	14	10	6	105 0 0
'Twixt Axe and Crown, 1/-	Tom Taylor	8	3	3	21 0 0
TWO ORPHANS, THE, 1/-	H. Neville	8	3	3	21 0 0
Two Samples	H. T. Craven	8	3	3	21 0 0

Appendices

Title of Piece.	Author or Proprietor.	No. of Characters.		No. of Acts.	Amateur Fees.
		M.	F.		s. d.
WOODEN SPOON MAKER	W. Brough and A. Halliday	4	2	1	10 6
World of Fashion (<i>country only</i>)	J. Oxenford	4	7	3	21 0
World and Stage	Palgrave Simpson	6	7	3	42 0
Wronged Righted, The	Winwood Jones	6	2	2	21 0
Yellow Passport, MS.	H. Neville	17	4	4	42 0
Yeoman's Service	T. E. Pemberton	4	2	1	15 0
Young Lad from the Country	J. Oxenford	3	2	1	10 6
Yule Log	B. Webster, jun.	3	2	1	10 6

MUSICAL PIECES.

Appendices

Title of Piece.	Author or Proprietor.	No. of Characters.	No. of Acts.	Amateur Fees.
Adamless Eden, MS.	H. S. Clarke	M. 0	F. 17	s. <i>d.</i> 21 0
Billee Taylor	Solomon and Stephens . . . . .	...	...	42 0
Bishop and the Burglar, MS.	Sir J. Coghill, Bart., and Wellesley } Batson	5	2	21 0
Capital Joke, MS.	Fred de Lara and B. Brigata	1	1	21 0
Chiltern Hundreds	T. E. Pemberton	3	5	42 0
Domestic Economy	F. C. Burnand and Ed. Solomon	2	2	21 0
Gentle Gertrude	T. E. Pemberton	3	3	10 6
Girls of the Period	F. C. Burnand . . . . .	...	...	15 0
Nailing Notion	George Dance and Ed. Solomon	2	1	126 0
Nautch Girl (Opera)	George Day and Ed. Jones	2	1	42 0
Near Shave, A.	Hervé	2	1	105 0
Nitouche (Opera)	Elaine Terriss and Seymour Hicks } Brough, Halliday, Hawtrey, and } Solomon	3	2	42 0
Penelope	F. C. Burnand and Ed. Solomon . . . . .	...	...	42 0
Pickwick	George Dance . . . . .	...	...	...
¹ The Gay Parisienne	George Dance . . . . .	...	...	...
¹ The Lady Slavey	C. Douglas Cox	2	1	21 0
The Manchester Handicap, MS.	F. C. Burnand and Ed. Solomon	2	1	42 0
The Tiger	T. E. Pemberton	2	0	42 0
Thorough Base	A. C. Baker	2	1	15 0
Two Blinds	Sidney Dark	2	1	10 0
Two to One Bar One, MS.	F. Silvester	8	7	21 0
Who Stole the Tarts?				

¹ By special arrangement.

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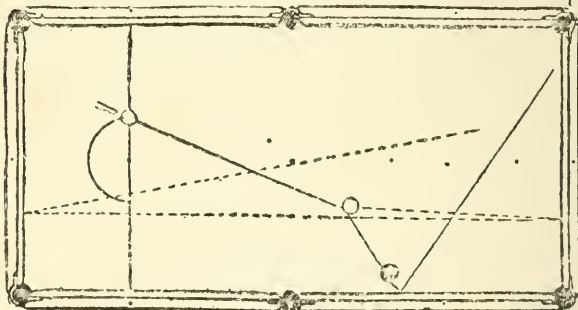
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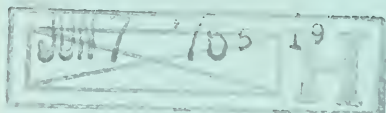
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