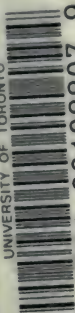


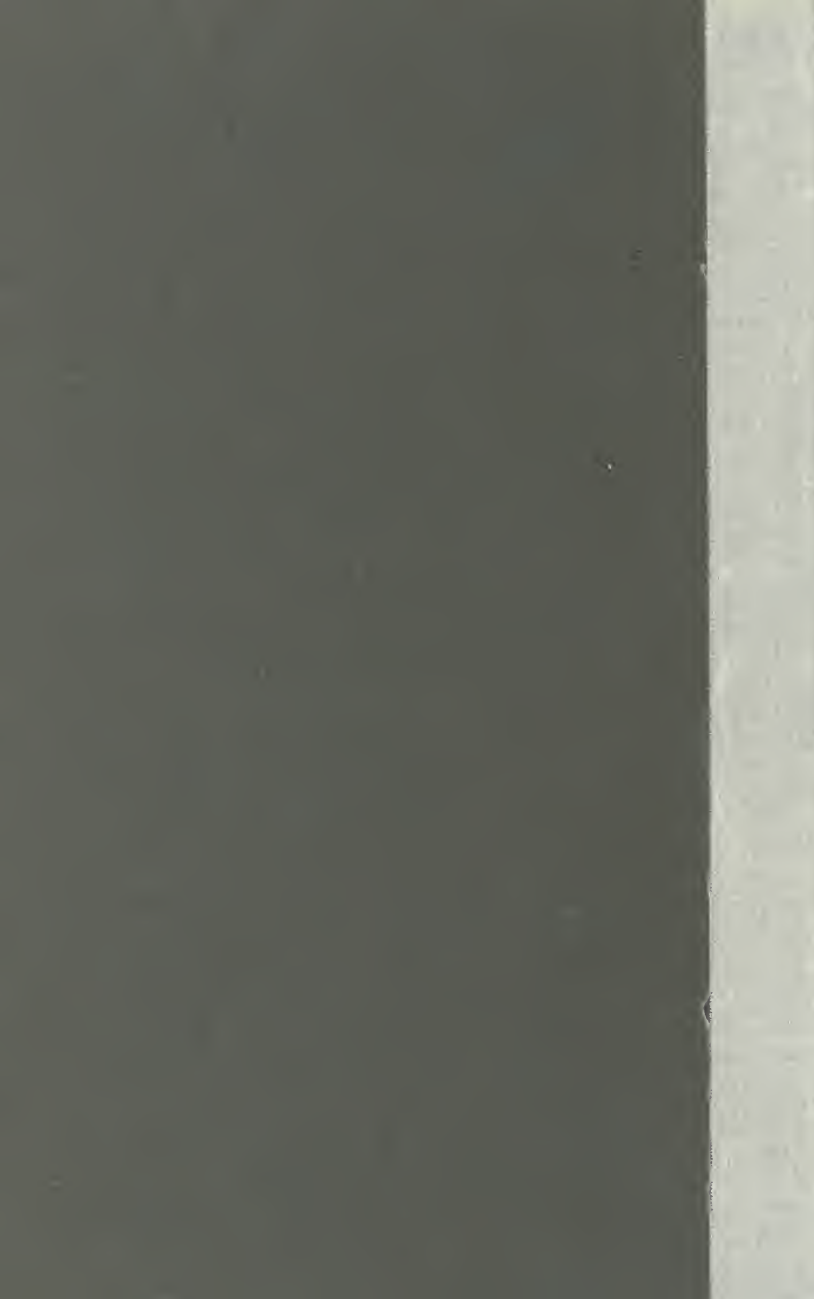
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GUIDE TO HOME OR DRAWING ROOM  
THEATRICALS.

HOW TO GET THEM UP AND HOW TO ACT IN THEM.

TO WHICH IS ADDED

## HOW TO "GET UP" THEATRICALS IN A COUNTRY HOUSE.

AND A

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## P R E F A C E.

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IN presenting this little Work to the Public, there is no fear of trenching on vested interests or occupied ground. It is entirely new in object and treatment, and I am quite sure will be thankfully received by those for whose instruction and interest it is intended.

The development of the movement in favour of Home Acting has been the anxious study and deliberate purpose of the Editor; from a conscientious conviction that, properly carried out, it would most importantly add to the general happiness of society; while it is not easy to overrate the benefit in general demeanour and correctness of speech which it ensures, or the opportunity it yields for a meeting of the sexes upon a neutral platform in which both appear to compete on equal terms, for the gratification of their friends, and the development of their own talents and accomplishments. Gaming and intoxication have disappeared from rational society—Home Acting can supply the interest of the one and the exhilaration of the other, without their concomitant evils. The variety of pieces I have published offer a satisfactory choice for the most scrupulous parent or pastor. Many or few, we have provided for all reasonable tastes, and how to dispose the banquet to the best advantage, these pages will, I trust, make sufficiently plain.

The two works of which this book is mainly composed are the productions of an experienced amateur and dramatist; and of an officer in Her Majesty's Indian Army. It will be instructive to study each well, as it will be perceived that they are both able and earnest in their remarks. The additions by the Editor (who, from eighteen to forty, was, as actor and manager continually on the stage) are, it is hoped, of a nature to render the Work more complete and desirable; with this idea and belief he begs to subscribe himself the grateful servant of that Public who have so warmly welcomed, and generously responded to his labours.

T. H. L.

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# DRAWING ROOM THEATRICALS.

BY

W. J. SORRELL,

PART AUTHOR OF

Like and Unlike, The Great Gun Trick, A Border Marriage, A Friend in Need,  
A Return Ticket, &c., &c.



## CHAPTER I.

"The stage not only refines the manners, but it is the best teacher of morals, for it is the truest and most intelligible picture of life."—*Hazlitt*.

### INTRODUCTION.

THE extraordinary success of the public amateur performances that have taken place within the past few years, must doubtless have led many families and coteries to turn their attention to Private Theatricals, as an excellent medium either for the amusement of friends or for the realization of a sum of money for charitable purposes. It may be equally true that many others would gladly seek amusement from this same source, did they not think that difficulties stand in their path which require a greater expenditure of time, trouble, and money than they are willing to bestow in order to surmount them.

To clear away those difficulties, or rather to prove that the majority of them exist only in idea, and to give advice, based on experience, in matters relating to Private Theatricals, is the object of this present work. It must, however, be distinctly understood that the aim is, to guide and instruct those amateurs who are content to metamorphose their drawing rooms into Thespian courts, rather than to aid those ambitious aspirants who are satisfied with nothing less than a "real theatre," with all its mysteries of flies, flats, borders, sets, and wings.

A little reflection will suffice to convince those not opposed to dramatic representations, that amateur acting



is calculated to either amuse or "bemuse" an audience of rational well-informed people, according to the amount of ability displayed by the actors, and the wisdom shewn in selecting the pieces to be acted.

I know of no pleasanter evening's amusement than is afforded by either witnessing, or assisting in, the performance of a sparkling one-act comedy, played by some six or seven intelligent *ladies and gentlemen*, who, if they have not professional experience, certainly understand and can appreciate the dialogue, and are utterly free from all those absurd professional conventionalities, redolent of anything but actual life, which unhappily are but too often met with on the public stage.

On the other hand, I can conceive nothing more hopelessly dull and tiresome than to witness a number of amateurs enacting a long five-act play, more especially a tragedy. We find, in such cases, that they have set themselves a task which taxes their physical and mental powers beyond the just limits of endurance; as from the number of characters, and the necessity of sustaining them with dramatic continuity, it is almost impossible to find in a circle of private friends an adequate amount of proper talent. It will hence arise that one, two, or even three parts may be well sustained, whilst the rest are either so painfully bad, or so intensely ludicrous, that the interest of the audience in the play is destroyed, and they veil their weariness in solemn silence, or vent it in derisive laughter.

If amateurs will fold their Pegasian wings, and deign to give amusement by selecting those lighter pieces, which require neither intense study nor the highest dramatic art to develop them, they will succeed in their efforts; but if they *will* plunge into the fathomless depths of "the legitimate drama," which demands the best talent and the most laborious study to make it even presentable, they will most surely fail.

It is not my intention to raise in these pages the oft mooted and much vexed question as to what is, or is not, the legitimate drama; all I seek to establish is that Private Theatricals may be made, either by judgment or a want of it, most amusing, or most wearisome; and to



prove that the representation of plays by amateurs forms a resource for many an hour, which cannot perhaps be more pleasurably spent. I propose to place before my readers a plan for their assistance and guidance, showing them how to proceed in their task, regularly taking them into every department, and proving that their amusement is not ruinous to the pocket, while it must be owned that it is in some degree enriching to the mind.

---

## CHAPTER II.

---

“ All will be fair actors, no need of rare actors,  
Settle your characters, bustle away—”

---

*James Smith.*

### THE COMPANY.

The art of acting is the holding the mirror up to nature ; to reflect character, to delineate by means of voice, manner, facial expression, and gesture certain creations drawn by the dramatist from his knowledge of human nature and clothed either in the garb of to-day, or in that of a past age. The highest aim of the actor is to identify himself with the character he is personating, to abstract himself from the real into the ideal. The more thoroughly he effects this, the more complete is the illusion : and if it be perfectly carried out the audience will forget the actor in the impersonation. Of course it is not to be supposed that many can be found in any circle of private life who have sufficient genius to reach this point. Every person has however a certain amount of individuality, or strongly defined mark of character which causes him to differ from others, or in fact makes him what he is. And even in a number of apparently extremely common-place people a large amount of individuality will be discovered, which is capable of being applied to dramatic purposes.

On thinking over the specialties in the characters of your friends and acquaintances it will be found that one is possessed of some kind of wit, another of humour, a third of shrewdness, a fourth is restless and irritable, a fifth is a good mimic, a sixth is phlegmatic, a seventh has a strong perception of character, and so on. Here then is your company, for as the drama delineates types of humanity, so can these friends and acquaintances be cast in parts which are analogous to their natural disposition.

In proposing to get up Private Theatricals, it will be found that many friends will willingly enter into the amusement; others however, and perhaps those whom you most desire, may be difficult to obtain; but patience, and humouring their foibles may enable you at last to gain their consent, and so will your company be formed—resembling, probably, a fine stud of unbroken blood colts, needing training and discipline, to make them in the least degree useful or efficient. Here, at the very threshold of the undertaking, I must enforce upon all concerned in Private Theatricals, that “Earnestness,” must be their motto—they must enter into the spirit of the amusement, abandon themselves, in short, to its fascinations, and endeavour to do their best, otherwise the most disastrous results will follow: some will grow discontented with their parts, others will not attend rehearsals, and others again will not even take the trouble to learn their speeches, in short, if the actors shew a want of interest, so surely will a failure follow. It can be no great hardship to any person to enter *con amore* into a pleasant amusement, and if he do not intend to do so, nothing can possibly justify his undertaking a part the ill acting of which may ruin a play, and spoil the amusement of eighty, or a hundred people.

Difficulties will doubtless, arise when the piece to be acted has been selected, in distributing the parts, for in my experience of Private Theatricals, I have noticed in amateurs, and especially in those who have never acted before, a strong desire to play “something with nothing but kings,” or to use a common expression, every one is anxious to play first fiddle. Nearly all amateurs labour under the delusion that they can act

“Hamlet,” or “Richard the Third,” whereas many of them are scarcely fitted to embody the smallest part in the lightest comedies. The manager then, who must be selected at the very outset—and of whose duties I shall speak in the next chapter—must allot the parts. To aid him in this task let me distinctly state to one and all, that every character in a well-constructed drama is important and necessary, and must be well played to render the piece complete. The smallest part may be made a character of, and earn its meed of applause; and every one of intelligence will see that in casting a piece, the manager is often called upon to sacrifice personal feelings, in order that he may secure, for the best parts, actors who have the ability necessary to adequately sustain them. If the selections be made on that just principle there should be no discontent evidenced by those who are put into parts which claim a smaller share of the interest of the audience.

Care must be taken in distributing the parts of a play to amateurs, to give them characters which typify their own peculiarities, unless they have sufficient talent to cast them off for the time being. Thus a rattling vivacious part should be given to those who possess those qualities in private life. The phlegmatic man or woman will do admirably in dull heavy parts, and so on through your list of characters. It must be borne in mind that the mere imitator, who seems at first sight to be one of the most useful acquisitions to a company, is the one to be most cautious of, as his mimicry is not real acting. A person who gives an excellent imitation of a well-known actor, if cast for one of that actor's parts, will play it as an imitation, which must, except in burlesques, give rise to comparisons anything but flattering to the amateur.

The company having been formed, let me, in concluding this chapter, again impress upon all that it is essential to the success of their play that they enter earnestly into the task. I may go so far as to say that they should even regard it, for the time being as *work* rather than as *amusement*; that they have duties to discharge, which in justice to the audience, and to each other, should be performed to the best of their abilities.

## CHAPTER III.

---

“THESEUS. Where is our usual manager of mirth?  
What revels are in hand? Is there no play  
To ease the anguish of a torturing hour?”

*Midsummer Night's Dream, Act V. Sc. 1.*

---

## THE MANAGER.

Most important of all the personages in Private Theatricals, is, or should be, the manager. The qualifications necessary to fit any one for the part, are a tolerably good knowledge of technical stage work, a sound idea of acting, great firmness, and decision. The last named qualities are indispensable, for it must be remembered, that subordination to the dictates of the manager is most essential; to enforce which, promptness and inflexibility are required on the part of that functionary. Every member of the company must bow to his judgment in respect to all matters of stage business; all difficulties concerning exits, entrances, and positions on the stage, are to be settled by his authority; he is the dramatic autocrat, whose nod and voice are laws.

The manager must instruct all; teach the actors to seize, and bring out the strong points of their parts; check any undue restlessness, shew them how to add appropriate gestures and expression, to the words they are uttering, and to arrange tableaux and groups. It will be seen then that the qualities required in him are those of a good actor, to enable him to teach others; and also a feeling and knowledge of art, as in character pieces, harmonies of lines and contrasts of colour are to be arranged, so that the eye of the audience is not vexed, and a picture spoiled by the juxtaposition of attitudes and colours, which are mutually destructive of each other.

Groupings are effective, if properly arranged; and a manager must be careful that a tableau should be so disposed as to lead to the principal characters as the



chief point for the eye to rest on. If there are no two separate points of real attraction to be displayed on the stage, all the members of a group should be connected to form one general whole, so that one figure could not be taken away without creating a void which requires to be filled up to complete the picture. In this case colour plays an important part; and if possible, the centre of the group should be bright in tints, and gradually fade off into well-assorted dark blues, browns, and deep reds.

The manager in a small company must also be the super-master, or the manager who allots and arranges the smaller parts, such as lords, ladies, peasants, servants, soldiers, &c., to fill which, many persons will willingly lend their assistance. This duty requires some expenditure of time and trouble, but with a company of ladies and gentlemen, who have made up their minds to do their best, it may be accomplished, and it should be the task of the manager, in the first instance, to induce his supernumeraries to enter into the spirit of their parts—to make them, as far as possible, identify themselves with their characters, and, whether peasants or nobles, to appear in their action and gait to be either peasants or nobles.

It is requisite for the manager to impress on supernumeraries that they are not to interfere with the main action of the play, but to regard themselves as the background of a living picture, which, while it aids and is necessary to the action in the foreground, is never to obtrude itself to the detriment of the chief features of the piece. When supernumeraries are called upon to express, by characteristic action, any emotion, such as surprise, fear, or exultation, care must be taken that no dull clockwork action is the result; nothing can be more ludicrous than to see ten people, who are under the impress of surprise, simultaneously fling up their right arms, and strike an attitude with their left legs a little advanced; that is merely mechanical and conventional, whereas, if under the tuition of the manager, each individual expresses surprise by action in the manner which his nature dictates, the result will, with some management of the lines of the bodies, be life-like, startling, and picturesque.

I cannot too strongly impress on the mind of amateurs the necessity that exists for the manager being an absolute monarch of the stage; everything should be under his control; he should arrange rehearsals, and enforce punctuality on the parts of the actors in attending them; and he should be careful to see that all properties and stage furniture are forthcoming and properly arranged, so as to assist the actor, and leave him nothing to do but to study and give effect to his part. He will require to exercise a great amount of tact in managing the company; one gentleman will probably have a strong objection to standing still, one will thrust himself into undue prominence, another will persist in making himself resemble a tea pot, with one hand on his hip, and the other pointing heavenwards; some will whisper, others will gabble, and others will drone like school boys over a task; in short, it is probable he will find an apparent mountain of difficulties in his path; but patience and perseverance will in the end remove it. A great secret to success in a manager is never to confess himself beaten, whatever the difficulty, always let him make up his mind to overcome it, and never allow his company to want faith in his abilities. He will probably find himself worried to death by every one, all will consider that their wants or grievances are of the greatest importance; let him listen to all, and advise all, and the interest and energy he evinces in the theatre will animate the rest and make everything go well.

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## CHAPTER IV.

---

"Hang a curtain across the back drawing room;  
 Block that staring mahogany door;  
 Make the book room a carpenter's sawing room,  
*Never mind, cut a hole in the floor.*" *James Smith.*

---

### THE THEATRE.

Do not be in the least alarmed, my dear madam, about your charming new carpet, or your lovely satin wall paper;



far be it from my wish to inflict a stain on either. My dear sir, pray do not button up your pockets, or lock up your cheque book in fear; I assure you I will drain neither. I am no destroyer of your household goods. I am no thief who would rob you of untold gold; so do not grumble, good parents, when your charming daughters tell you that Private Theatricals are "such fun."

If the house in which the performance is to take place possess two drawing rooms, a complete theatre is at once formed, if on the other hand only one room is available, a line of division must be made by means of a long piece of deal about one inch in thickness, three inches broad, and the length of the width of the room. This piece must have a hole bored in it at each end, and then when the depth of the stage has been settled, a hook must be affixed to opposite sides of the room at about two inches from the ceiling on which the piece of wood is to be suspended.

Next, have two upright supports made about the same thickness and breadth as the first named piece, and long enough to reach from the floor to the top piece, the underpart of which must rest on them to make the framework firm and steady; and according to the width of the room the uprights are to be placed four or five feet from the wall on either side to form wings, for the concealment of the actors when off the stage. The cost of this framework when fixed will be about six or seven shillings.

The next article to be procured is several yards of calico, or some thicker material, of a rich morone colour: this is to be cut and fitted to fill up the vacant spaces between each upright and the wall, and is to be fastened to the top piece of wood with small tacks. If the material is made full to hang in folds it will present a more graceful appearance. The curtain is now to be provided, and it may be made of green baize or dark green glazed calico doubled, up the back of which, along a strong tape, are to be sewn rows of small brass curtain rings, each row being about two feet from the edge or side of the curtain and from each other, and the rings in each row are to be placed about six inches apart; the bottom of the curtain is to be made with a hem, the same as in common window

blinds, and in this is to be placed a round pole of deal to cause the curtain to hang well and not sway about with the wind. Through the rings at the back of the curtains cords are to run, which being fastened to the pole at the bottom pass through the rings to the top and then over two pulleys or moveable wheels inserted in the top piece of wood, and then run on the top of that piece to the left hand support (from the stage) down the stage side of which they descend, and when the curtain is up are fastened to a hook in the support about three feet from the floor. The curtain can be fixed to the top piece of wood by means of tacks.

With respect to lighting the front part or supplying foot lights, procure six, eight or ten tin sconces, the backs of which being highly polished will reflect a strong light on the stage when placed in front of the curtain at regular distances apart, and over the candles which are burnt may be placed common round gas lamp glasses.

Next procure some cheap wall paper-bordering about six or seven inches in width and containing plenty of bright colour, tack this in front of the two uprights and along the centre length of the top piece of wood so as to decorate the front of the stage, and for this object any species of decoration which taste and fancy dictate may be employed. When completed the entire cost of the whole portable theatre will not exceed twenty-five shillings and can all be put up and taken down in less than a quarter of an hour.

Of course if the house possesses two drawing rooms one can be made the stage and the doors themselves will answer the purpose of a curtain, or a curtain may be made as before mentioned, and a piece of wood with two pulleys in it for the cords to run through may be *screwed* on the top of the moulding of the framework above the doors, which projecting from the wall presents a ledge to receive it.

Whether the portable theatre be fixed in one room, or one of two rooms be made the stage, care should be taken that the part allotted for the latter have at least one door leading into it, and in the left hand corner from the stage should be placed a chair, and, if there be sufficient space,

a small table for the use of the prompter—a most important personage, of whose functions and duties I shall treat hereafter. Care should also be taken, if the rooms be not very lofty, that the actors are prevented from standing beneath the framework of the folding doors, or the proscenium of the portable stage, as, if this be permitted, their height being greater in proportion to that of the stage, they will appear ludicrously gigantic, If the whole space available for the stage be very small, a piece must be selected containing only two or three characters, as if more are on the scene at the same time it will appear crowded and confused, while the action and interest of the piece will materially suffer.

The foregoing is the author's mode of providing the proscenium and curtain; but a more simple course is open for adoption, and I insert it. The frame-work cannot be more easily constructed, only the two uprights should be secured firmly to the floor; an iron peg or common door-bolt should be affixed to the foot of each upright, and a corresponding socket made in the floor; this will give a stability to the frame of the proscenium, which is indispensable. The cross-piece may be secured to the two uprights by a cord, or better still, by two pins, such as are used to secure the bars of shop shutters. I should recommend also a proscenium of gracefully shaped moreen; the winter curtains of a drawing room would do admirably—they can be tied in the proper positions; nails are not at all required. The readiest and generally the most preferable course as to the curtain, would be to have an iron rod fixed along the cross-piece of wood, along which, on rings, the curtain may be drawn on or off, meeting of course in the centre. Should an ascending curtain be preferred, a common baize or merino of the width and length required must be provided, and secured to a light upper batten, to hook to or screw on the cross piece of the proscenium; the lower part must be fastened to a roller a few inches wider than the curtain, and about three inches in diameter, to either end of which a sash line must be nailed, this must run through a small pulley fastened at each end of the batten, and descend on the left side of the stage, where the two lines must be tied

together and fastened to a hook, very low in the left upright, to hold the curtain securely when raised.

Gas is so universal that it may be made available with little expense in the majority of cases. An iron pipe with a number of jets may be ordered of any gas fitter, and connected by means of an India rubber tube, running by the prompter's side, and under his control. Glass chimnies should be an indispensable adjunct to this arrangement.

Where gas cannot be introduced, I should recommend the purchase of a sufficient number of cheap lamps, with glass chimneys, which can be placed across the front of the stage, and will make a capital and safe float-light, also one or two at each wing will be necessary or the shadows of the performers will be constantly visible on the latter. I have had a proper lamp constructed at a cost of 3s. 6d. each, they are furnished with reflectors, and will in every way answer the purpose desired. As many as may be required can be arranged on a smooth board, and if a dark scene is requisite a thin board on hinges can be easily constructed to rise or fall by a cord over which the prompter could have command.—  
T. H. L.]

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## CHAPTER V.

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PUFF.—“Then up curtain, and let us see what our painters have done for us.”—*Sheridan's Critic.*

---

### SCENERY.

When I mention Scenery, I hear the sneers and derisive laughter which are excited by the bare idea of such a thing in a drawing room; but if you have an amateur artist in the circle of your acquaintance, a man with an eye for colour and effect, a good fellow who delights in large canvasses, and, like poor Haydon, loves “to dash in the figures of my foreground,” then we will have scenery; for, notwithstanding all that can be said



about playing in an ordinary apartment pieces the scenes of which are laid in drawing rooms, scenery is necessary—it is a part of the dramatic illusion, and scene painting is an art in itself. In addition, it frequently happens that the play selected demands certain arrangements of the stage, which the scene painter can alone furnish.

The first thing required is a painting room, and any loft, shed, or outhouse will answer the purpose. Once in the studio all that is wanted is a tolerably large quantity of unbleached calico or light canvas, the colours, a good supply of size, and plenty of whitening. Having procured our implements, it is necessary to get the height and width of the stage, and then measure the calico for the "cloths" or back scenes, taking care to have them two feet wider than the stage; let them be cut to the proper size, sewn together, and stretched tightly on to the wall of the painting room by means of tin tacks.

Next mix together whitening and size to a tolerably good consistence, but so that it will work freely, then with a white-wash brush, coat the calico so as to form a priming or foundation for the colours to be worked on. As soon as it is dry, design the scene with charcoal, and then fall to work, painting in distemper, or mixing your pigments with size and water, and also with flake white to make them body colours, and enable you to pass one colour over another. The side wings should be from one foot and a half to two feet and a half in width, and of course the length of the height of the room, and the borders or pieces to run across the top of the stage, from wing to wing, must not be more than a foot in depth, or they will dwarf the stage more than is convenient.

The designing and execution of the scenery must rest in a great degree upon the invention and fancy of the artist, but in the former he must be careful to follow the stage directions given in the book of the play, and in the latter he must endeavour to harmonize the scenes with the dresses of the actors. As a guide to him in colouring his scenes, let me give the following extract from Eckermann's conversations with Goethe; the great master says, "Generally the scenes should have a tone favourable to every colour of the dress, like Benthler's scenery which

has more or less of a brownish tinge, and brings out the colour of the dresses with perfect freshness. If, however, the scene painter is obliged to depart from so favourable an undecided tone, and to represent a red or yellow chamber, a white tent, or a green garden, the actors should be clever enough to avoid similar colours in their dresses. If an actor in a red uniform enters a red room, the upper part of his body vanishes, and only his legs are seen; if with the same dress he enters a green garden, his legs vanish, and the upper part of his body is conspicuous. Thus I saw an actor in a white uniform and dark breeches, the upper part of whose body completely vanished in a white tent, while the legs disappeared against a dark background. Even when the scene painter is obliged to have a red or yellow chamber, or a green garden or wood, these colours should be somewhat faint and hazy, that every dress in the foreground may be relieved, and produce the proper effect."\*

The following extract from *The Penny Cyclopædia*, will be found to convey an excellent general view of the subject:—

“SCENE PAINTING.

“Beginning with what is technically called the *drop-scene*, as being the simplest of all, we have merely to remark that it is no more than a picture or single painted surface, let down by way of blind or curtain between the acts, so as to close up the opening of the proscenium. As it generally continues to be used for an indefinite time—the one at Covent Garden has been there ever since the theatre was rebuilt (1809)—the drop is more carefully executed than back scenes, which, showy as they may be in effect, are required only for a season, and are at a much greater distance from the spectators. As far too as pictorial effect and truth of perspective are concerned, a drop shows itself to far greater advantage than other scenery, which is composed of different pieces constituting what is called a set of scenes. These consist of the narrow upright

\* *Eckermann's Conversations with Gæthe*, translated by John Oxenford, Vol. ii. p. 237.



pieces called *side-scenes* or *wings*, of the narrow horizontal ones (*hanging-scenes* or *soffits*, painted to imitate a sky or ceiling, but chiefly intended to screen the space over the stage), and of the *back scene*. Backs again are of two kinds, *viz.*, *rolling scenes*, which are let down from above, and *flats*, which are formed of two sliding scenes strained upon framing, like the wings, and meeting each other and uniting in the centre. These are employed when what are termed *practicable* scenes are required, that is, with doors, windows, &c., which admit of being used as real doors, &c.; or else when there is occasion that the 'flat' should suddenly open and discover another scene behind it. In addition to these, there are what are termed *open flats*, which are scenes cut out in places so that both the background is seen and the actors can pass through them. They are commonly used for the representation of groves or forests, but sometimes for interiors with open arches. There are besides what are technically known as *pieces*, narrow scenes placed obliquely on one side of the stage when it is wanted to show a cottage or corner of a house with a *practicable* door in it. Lastly, there is *set scenery*, as it is termed, a species of stage decoration very recently introduced, where, instead of the usual wings ranged one behind the other, there is a single scene on each side extending from front to back, so that the stage is completely enclosed. By this means a more perfect representation of a room can be obtained than where wings are employed.

"In fact side-scenes or wings can be regarded as little better than so many detached screens absolutely necessary to shut out from view the space on each side of the stage, since in themselves they rather detract from than at all aid illusion and effect; more especially in interiors, where what should represent a continuous wall or surface on either side is broken into several pieces, which are besides placed parallel to the back scene or flat, instead of being at right angles to it. If the scenery be viewed exactly from the centre and from the true perspective distance, the defect thus occasioned is not very striking or offensive; but if the spectator be near to the stage or placed on one side of the house, the whole becomes more or less distorted, and the wings only so

many disjointed fragments, so that all scenic illusion is destroyed, and should the back scene be at a considerable distance, no part of it will be visible to those in the boxes next the proscenium, but merely the range of wings on one side and the gaps between them.

“Scene-painting is executed in *distemper*, that is, with colours mixed up with size, the design being first made in a sketch, which is accurately laid down to scale, and from which the perspective outlines are transferred to the larger surface. Instead of beginning with dead colouring and then gradually working up his picture, the artist puts in all his effects at once (as in fresco painting)—the full tone of the lights and shadows, finishing as he proceeds, and merely retouching those parts afterwards which require additional depth or brilliancy. In this kind of painting, *bravura* of execution and strikingness of effect are indispensable, and nature must be rather exaggerated than the contrary; at the same time care must be taken lest mere gaudiness be substituted for brilliancy and richness. Further, as much of the costume of the piece depends upon him, it is important that the scene-painter should not only be well skilled in architectural delineation, but also well informed as to the styles of different countries and periods, so as to avoid those errors and anachronisms which are frequently committed, and which are sometimes so glaring that no beauty of execution can atone for them.

“Much of the effect of scenery depends upon a skilful mode of lighting it; in which respect considerable improvements have taken place of late years, and the light is now occasionally thrown from above, as well as from the sides and the footlights. A variety of mechanical contrivances have also been brought to great perfection, so as to imitate particular effects in the most deceptive manner, such as those of moonlight, where the moon breaks through the clouds and gleams upon the water, &c., changes of the sky from clear to stormy, or the contrary, the sudden glare of fire, &c.”

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The artist should be careful to avoid, if the stage be small, attempting to paint back scenes with much per-

spective in them as the actors will frequently be in immediate contact with the scenes which necessarily falsifies the perspective and presents an absurd picture to the audience. He should also avoid painting sky borders, as it would be most ridiculous to fix a strip of blue sky across a small stage at certainly not more than two to four feet above the heads of the actors; hence let his out door borders, which are connected with the wings, represent lattice work with creeping plants or vines growing over it, or the branches of small trees, or arches, &c. In his landscape flats paint well wooded scenes with plenty of bushes, ferns, &c. If apartments are to be represented, a painted window may be introduced, with a richly coloured curtain stretching half across it, but be careful not to paint articles of furniture. Of course if the painter be a true artist he will understand how to make all he does effective, and much must necessarily be left to his taste and judgment; he must however be cautious to paint broadly, neither throwing away his time nor his effect by being too minute in his details. At the same time he must not mistake vacuity for breadth, nor paint too roughly, let him use good masses of colour, and always remember that his works are to be seen by candle light, and through the medium of a very intense yellow ray. To enable him to judge of the effect of his work he should repeatedly remove himself to the distance at which the audience will be placed from his scene which will at once shew whether he is painting too roughly or on too small a scale. With respect to fixing the scenes I shall speak in the next chapter, and in quitting the subject of scene painting let me impress upon the artist the necessity of his superintending the arrangement of the lights in the theatre.

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## CHAPTER VI.

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"THE. The best in this kind are but shadows; and the worst are no worse if imagination amend them."—*Midsummer Night's Dream*,

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**STAGE ILLUSIONS AND EFFECTS.**

I propose in this Chapter to instruct my readers in the art of contriving those mechanical illusions and effects, which, at different periods of our lives, have excited our wonder and delight; to tell them, in fact, how to terrify the audience by the vivid flash of mimic lightning, and the hoarse rumbling of the most artificial thunder.

I commence, however, with the machinery to be employed for fixing the scenery. The "cloths" or back scenes are, when painted, to be rolled up and small round poles fastened to the bottom of them; the scenes are then to be taken down to the stage, and those which are required at the back are to be hung on hooks, driven into the cross battens which connect the scaffold of the stage and support the wings on each side, close to the ceiling. The cloths must next be unrolled and hung one over the other in the order they will be required.

To change the scenes care must be taken that each succeeding scene is not in the same groove as the one preceding, that is to say, they must be at different distances from the audience. Thus supposing the cloth of the first scene is at the back of the stage, the second should be placed on the connecting rods between the second or third entrance. When the scene is to be changed two persons get on steps at either side of the stage, untie the strings that fasten it up at either end and unroll it, the wings and borders are managed in the same manner; of course practice will enable the work of scene shifting to be performed with facility, and many little contrivances will be thought of to render it as complete as possible.

Before leaving the subject of scenery I may mention that if the space behind is not very large, pieces with changes of scene should not be selected, but if plenty of room is



to be had, then all kinds of scenic effects may be indulged in, even to trick changes of scene such as are found in the "*Romantic Idea*," when the scene suddenly change from a ruin to a Gothic castle, and then back again to ruins; this can be effected on a small stage by means of a flap or flaps painted on both sides worked and arranged precisely on the same principle, as the little character pantomime tricks which are the delight of boys, and are sold in sheets price "one halfpenny plain, and one penny coloured."

With respect to practicable doors, a good size clothes horse makes a very good substitute, having one of the flaps placed between two wings, and covered with painted calico. The space between the top of the door and the ceiling must, of course, be also filled up.

I have next to treat of lighting and its effects. In addition to the foot lamps it is also necessary to have lights near the wings, taking care to have them all protected with glasses. Sometimes it will be found necessary to produce the effect of moonlight, sun-light, sunset and a greater or lesser amount of darkness; and nothing can be easier to accomplish. To all the lights behind the scenes, have in addition to the common white lamp glasses, for moonlight blue glasses, for sunlight yellow, for sunset and for fairy land scenes rose colour. With respect to applying these mediums to the foot lamps, all that is necessary is to have long strips of these different coloured glasses fitted in framework and stretching across the stage at the proscenium, and when not used lying flat on the ground; when wanted let the one required be raised up so that the light shines through it on to the stage and the desired effect is at once produced. To produce darkness a thick piece of crape doubled may be fixed in a frame and interposed between the foot lights and the stage, and lamp blacked glasses should be fitted on to the lights behind.

Thunder is simulated by shaking a thin sheet of iron.

Lightning is imitated with a powder called Lycopædium flashed through a naked light on to the stage, which may be managed by blowing a small quantity of it through a tube on to the flame of a lamp; or by means of a machine

called in stage phraseology a Lycopodium flash box, which can be purchased for a small sum of money; powdered resin if thrown through the flame of a candle will produce the same effect.

The noise of rain is produced by means of a long narrow box, crossed with irregular partitions, in which about half a pint of peas are confined; by reversing the ends of this box rapidly or otherwise the due effect is obtained. A crash or the noise of breaking open a door is produced by means of a large watchman's rattle swung round briskly once or twice. The noise of breaking windows, or the smash of crockery which is often required in a farce may be produced by means of several pieces of tin placed in a basket which is fastened down, and when the noise is wanted the basket is dashed down or shaken.

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## CHAPTER VII.

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"Best of dramaticals, private Theatricals,  
All we want is to settle the play."—*James Smith.*

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### THE PIECES SUITABLE FOR PRIVATE REPRESENTATION.

I have before expressed my entire disapproval of five-act plays for private performance, and have given reasons to justify my condemnation of them, but there may be amongst my readers some few legitimate sceptics, who still cling to "five long acts, and all to make us wiser;" therefore, I now propose to reiterate and enlarge upon the reasons I have adduced, and, I trust, make them so forcible that the question will be set at rest.

*Imprimis.*—Most great dramatic works and long plays contain characters which display the passions at their highest and most striking points of development, requiring in the actors powers of delineating intelligibly and *passionately*, rage, fear, love, hatred, and revenge, in their utmost



intensity; hence it is apparent that a deep study of the parts is demanded. For this is needed not only a memory to retain the words, but the power to conceive and carry out a consistent and truthful delineation of a character. Every word uttered must be weighed and delivered consistently with the human being the actor is personating, every expression of the face, every tone, every gesture, is, in fact, to be in consonance with the part. In short, to fill the characters in the highest range of dramatic art requires not only a long course of study to attain the necessary stage proficiency, but natural talents, which but few possess, qualities which are rarely met with on or off the stage, and even when they exist require time, judgment, and experience, to develop and ripen them so that they may be properly used and not misapplied.

Granting that the qualifications necessary for forming a good actor exist in one member of an amateur company, the very want of them in the other actors would be more glaringly apparent by the strong contrast that must inevitably exist. Thus, then, an audience would centre its interest not on the drama, but on one particular member of the company, and they would be wearied to death when he was not on the stage, in short, they could only see a great actor instead of an entire play.

Again, the mere length of the parts in five-act plays is too much for the memories and physical powers of endurance of amateurs. How few persons do we find who can read blank verse as it should be read, how very few can master a soliloquy, so as to deliver it without falling into a monotonous drone; how few are there who essay long parts in a play who are not forced to have recourse to the prompter's friendly voice; in short, if you wish to weary your friends and utterly disgust them with Private Theatricals, collect your troupe, select Othello, distribute your parts, and mark how your gallant band will mangle, disfigure, bedaub, and utterly deface the noble tragedy.

I advise for an evening's entertainment that either one, two, or three-act plays should be selected, or two short pieces, such as a *petite comedie* and a one-act farce, or a burlesque cut down. Pieces of the foregoing description

are to be regarded almost in the light of dramatic sketches, in which no attempt is made to reflect human nature in its deepest workings, but the author is content to seize sometimes its eccentricities and at others its common-places. If your company be large enough, select two short pieces, with a different set of persons in each.

A list of pieces suitable for private representation is appended to this volume, which will be found to contain a number of small dramas, farces, and burlesques, that are not difficult to act. Some, it will be seen, rely more upon intricacy of plot than upon the development of character; others again are deficient in the former and rich in the latter; while a third class is sparkling and witty in the dialogue. According to the nature of the ability possessed by the company must one of these three classes be selected, always, however, bearing in mind that the deeper the interest of the plot, and the more involved are its workings, or the better the dialogue, the less uncertain will be the success; for if the plot be interesting, the audience will devote much attention to unravelling its mystery, or if dialogue be racy and sparkling, its goodness will prevent the audience from judging the acting too critically.

In most of the plays I have noted will be found characters which require an actor with humour, a quality very common in Englishmen. A rattling vivacious actor is also required; one who can speak fast without *gabbling*, and who is easy and natural in his style of acting. A testy old gentleman is also needed, which gives a good opportunity for a clever impersonation of old age by a young man. Sentimental lovers are likewise wanted, and the gentlemen who undertake these parts must be careful not to fall into sentimentality; impassioned swains are also needed, who must not mistake rant for force. Young ladies are required of all orders and classes, sentimental, heroic, arch, vivacious, dashing, pensive, fast, slow, all in charming attires, and there are also hosts of little *round-capped*, cherry-ribboned, apron-pocketed, waiting women, who are desperately in love with Sam, and favour the loves of Emily and Frederick, the plotters against gouty Sir Harry, and his horrible fox-hunting

friend, Sir Blazeaway Reynard. All these parts can be easily filled by the young ladies of the company, but when I come to the staid mammas, and the elderly backbiting spinsters, in truth, my pen fails me, and I leave the settlement of the cast to the good nature of the clever ladies who are willing to make themselves old and disagreeable "for this night only."

I strongly advise "cutting" plays, or shortening them, by taking out parts of the dialogue; this is rather a delicate operation, and must be entrusted to the manager. In performing this part of his duties, he must be careful not take away any dialogue which is necessary for the proper development of the plot, but all long speeches may generally be compressed with safety, although, it must be understood that cutting does not mean slashing recklessly at the author's work, but gently removing a line or a few words here and there, so as to close up the dialogue, and make the piece go sharply. Any underplots, that do not affect the main story of a play, may however be safely reduced, or even omitted altogether; as I conceive no more fatal error can be committed, than to call the attention of an audience away from the principal action to pay attention to a minor one, which runs throughout the piece, without being in any way connected with its chief interest. Most of the burlesques named require curtailing, and the pruning knife may be exercised to the extent of reducing the majority of them by at least one third. By this means very many pieces, which at first sight seem impracticable, will become easy and desirable in their new form.

If any member of the company, or friend can concoct tolerably good verse, I strongly advise a prologue to be written and delivered, which should be pertinent, and contain some strongly pointed allusions to the entertainment, company, host and hostess, &c., and if some one can translate and dress up some little trifle from the French, so much the better, as the company will then be very complete, containing not only actors and scene painter, but an author and a poet.



## CHAPTER VIII.

HAM. Be not too tame neither; but let your own discretion be your tutor; suit the action to the word, the word to the action; with the special observance that you o'erstep not the modesty of nature.—*Hamlet*.

## OF ACTING.

It is not my intention to devote this chapter to an essay on the art of acting. I simply wish to offer a few words of advice on the subject for the guidance of amateurs.

When the parts are distributed, the actor should sit down with the book of the play, and read the whole of the drama through two or three times so as to master the idea of the author, and become thoroughly acquainted with the piece. By so doing he will discover the relationship that exists between his part and the other characters and be enabled to assign to it the degree of prominence it is to occupy. Then let him study the conception of his part, and settle in what manner it is to be delineated so that a character may be presented to the audience consistent throughout.

The next step is to learn the words, and to do this it will be well to copy them out, together with the *cues*, or the last few words uttered by the actor who speaks immediately before you, as it is not only necessary to learn the words to be spoken, but also the cues, so as to be certain when to commence your own speeches. It is also a great assistance to mark your part in the printed copy of the play, and not only the words but also the business, as the books will be referred to rather frequently at the first two or three rehearsals.

As the actor is mastering the text let him pause and consider the actions and expression that should accompany its delivery, and for both these purposes a looking glass will be of much service; it will prevent grimacings and correct any tendency to stiff awkward motions and half action with the arms, which are great faults



with amateurs, who are fond of moving their limbs with marionette convulsiveness. In acting, the action should rather come after or follow the words than accompany them, which enables the audience to see and appreciate its meaning. Action should never appear forced, but the amateur must endeavour to render it easily and naturally, and, while action it should be at once bold, decided, and not wavering, it must not become too *prononcé*, as if that be the case the actor will be constantly striking attitudes which if indulged in, except in tableaux, will give him a style of acting that is commonly associated with over-the-water melo-dramatic ruffians.

The actor is always to remember that he is playing before an audience, but not at it. His business is with the stage; he is, for the time being, not himself, but a different individual, whose interests, objects, friends, and enemies, are only on the stage—he has nothing in common with the rest of the world, and the more he ignores the existence of the audience, the more natural will be his acting; in short, he is to regard himself as a figure in a picture, and to recollect that the proscenium is the frame which is his limit. At rehearsals, however, when the actor is creating his part, it is necessary to remember he will have to act to amuse; he must, therefore, be careful to arrange that all he says and does are intelligible to the spectator, and by frequently rehearsing, and deeply studying his part in connection with the whole play, whatever he does will become easy and natural to him.

That which is most imperatively demanded in amateur actors is earnestness of purpose; let but the actor enter into the spirit of the play with all the enthusiasm he is capable of—let him but endeavour to do his best, and if he has any dramatic talent whatever, the effect he produces must give rise to pleasurable emotions. I cannot impress too strongly upon my readers the necessity of regarding the drama they are to act as a work of art, which is to be looked at by the entire company as a whole. If this view be not taken, the play instead of being represented as an entire work will appear broken up into parts, which, like an unfitted puzzle map, is simply a mass of

unconnected pieces, neither pleasant nor profitable to regard.

Every play contains certain characters which are of greater or lesser importance and must be rendered by the actor so that each maintains the place it is intended to occupy by the dramatist, and thus represent the lights and shades without which the work cannot be ranked as an art production. Such being the case I again say let all study their characters so as to make them form a part of a whole, each being complete in itself so far as regards its rendering by the actor, but still as only a portion of an entire drama; thus every amateur taking a character in a piece must not expect to enact a part in which is centred the chief interest; he must however bear in mind that, no matter how trifling the character allotted to him, he is still a portion of a whole, and by subduing or heightening his acting according to the demands of the story, he adds to the general effect.

It is very needful that amateurs be taught to stand still on the stage, nothing is more wearying than to see an actor who has a perpetual restlessness in his legs; the gait and bearing should be that of the assumed character: if an old man, let the walk be that of an old man; if an irritable person, short quick strides should be taken; and so on. Amateurs must never, unless they are very sharp, gag an audience, or in other words, play at it by introducing some absurdities of their own, as by doing so they to all intents and purposes destroy the stage illusion and the interest of the drama. Of course in burlesque if your poet can put in a few lines or a song bearing indirectly or directly upon the audience or some members of the "set" to which you belong great fun is produced. The mention of burlesques leads me to consider their acting, and I agree with Charles Lamb in considering that in pieces of this class the actor may depart from the rule of regarding the play without reference to the audience, and establish a sort of tacit understanding with it, taking those before the curtain partly into his confidence, and regarding them as privileged individuals who are worthy of trust. This, however, must be carefully done, and never get beyond a kind of divided fellowship. In

burlesques, I think the acting should be all highly coloured, and earnestly exaggerated, thus kings should be terribly magnificent, overpoweringly cruel; young princes and princesses should be most deeply in love, most romantically passionate—in short, burlesque acting ought to be like other acting seen through a microscope, equally true, but magnified into a grotesque kind of grandeur.

Let me, before concluding this chapter, say a few words to those "kind friends" who volunteer for the very small or even supernumerary parts. Never be dissatisfied with your characters, if you are, throw them up at once; if, however, you undertake them, enter *con amore* into everything, make yourself useful, never be above your work, and you will then earn and receive your share of applause, with those who have played the principal parts. I have frequently heard great praise awarded to actors who have played the most trifling parts when the acting has been careful and finished. If an actor has only three words to utter, or if he is only to be on the stage ten minutes throughout the entire piece, it surely behoves him all the more in the one case to deliver the words to the best of his ability, and in the other to shew himself an artist by his action, gestures, and postures, although his mouth be irrevocably closed by the will of the dramatist.

To all I say, remember that when on the stage they are there to act, hence—even when not speaking it is still necessary to act, and with good meaning bye-play, fill up the parts, always bearing in mind, however, when up the stage, not to let that bye-play interfere with the business which is going on in the foreground. At the same time, let hands, face, and body act, not himself but the character he presents, thus will the actor well embody the dramatist's idea, and amuse the audience, which it is his business to send away well satisfied with the performance.

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## CHAPTER IX.

**BOTTOM.** I will discharge it in either your straw-coloured beard, your orange-tawney beard, your purple-in-grain beard, or your French crown-colour beard, your perfect yellow. *Midsommer Night's Dream.*

**QUINCE.** In the mean time, I will draw a bill of properties such as our play wants. *Idem.*

**DRESSING, MAKING UP, PROPERTIES, &c.**

One of the multifarious duties to be performed by amateurs is the selection of their dresses; and here again I must insist upon each actor and actress regarding himself or herself not egotistically but simply as a part of a whole, for in theatrical costumes colour is the most important object demanding attention, and it can either be made grateful or distasteful to the eye in proportion to the presence or absence of harmony in its blendings and juxtapositions. To secure a pleasing effect, each actor is not to settle for himself in what dress he shall appear, but a committee of taste should be appointed to decide upon the colours of the costumes to be worn by the whole corps. As an instance of the result of a want of care in the selection of colours on the stage. I may cite the two Cardinals in Henry VIII. at the Princess's, under Mr. Kean's management. Wolsey wore a scarlet *moire-antique* robe, and Campeius a scarlet woollen robe of much greater intensity and depth of colour, so that when the two were side by side on the stage, the robe of the former appeared pink, while that of the latter was a more intense scarlet. Thus Wolsey's dress by not presenting the distinctive colour of Cardinals—scarlet, became unmeaning and false.

Let then a council of taste be held, the artist being elected as the president, so that the prevailing tones of the scenery and the dresses may harmonize.—As I believe that my readers will find warnings of service to them, let me give them another example of how an effect may be de-



stroyed by a want of care. Supposing the dress of the principal character of a play be scarlet, it follows that if green is not on the stage, in the dresses of others of the performers, the eye upon being withdrawn from the scarlet will see every other colour more or less tinged with green and consequently impaired, hence it is necessary to juxtapose the latter with the former in order to keep the visual organ in its natural state.

The character of this work will not permit of my treating at any length upon the laws of contrast of colour, so that I cannot give my reasons for selecting the following as producing agreeable results, but my readers may rest assured that the combinations will prove pleasing to the eye. Thus I recommend red and green—blue and orange—yellow and violet—green blue and red orange—yellow green and violet red—blue violet and orange yellow. These are the most brilliant colours which can be used on the stage, and these blendings of them will be found the best, as neither colour loses any of its tone or brilliancy. Care must, however, be taken that the colours are of equal intensity, so that neither shall be weakened by the juxtaposition. In arranging colours on the stage, in dress, it is necessary not to place too violent contrasts before the audience; but care should be taken that a similarity of shades or tints prevail in order to insure harmony, that is to say, if deep colours be employed in some of the dresses, such as deep reds, dark blues, or browns, the rest must not be very light greens or sky blues.

In wearing character dresses, consciousness of having on a strange costume is a great defect, as it gives to actors the appearance of people of the 19th century masquerading in clothes of another period; to avoid this inartistic result the actors should inure themselves to their fancy dresses, the gentlemen must learn to wear swords without endangering their legs, to let their cloaks hang gracefully over their shoulders, and to endeavour to walk as if their boots had been made for them, in fact the wearing of every dress should as far as possible indicate the character.

With respect to the dresses, the least troublesome plan of procuring them will be to obtain them at a theatrical

costumier's, but in giving the order it is necessary that the manager insist upon having the costumes of the proper colours and fashion, and as fresh looking as possible, also to stipulate that one estimate should cover the whole charge, extras included. The cost will depend much on the quality and description of dresses required, those which have seen better days can be hired at a surprisingly low figure. If on the other hand it is determined to give a series of representations, and it is thought desirable to establish an amateur wardrobe, coloured merinos, cheap silks, tin-foil, feathers, ribbons, old clothes cut down and altered, will be of immense service, and for the more decorative portions of dresses, theatrical trimming shops sell all kinds of sham silver and gold lace, stars, glittering buttons, and paste ornaments, at a very trifling cost, so that a wardrobe which is really useful and serviceable may be formed for a very small sum of money. For the style of fancy dresses, *Lacy's Series of Dramatic, National, and Historical Costumes* will enable any one to select them with sufficient precision as to fashion and date.

Making up the face and head is a great point, and for this purpose are required wigs, beards, and moustaches, rouge, pearl powder, and sepia or Indian ink, together with a hare's foot or two, for the proper application of the rouge.

Character wigs can either be purchased or hired of a theatrical perruquier, who will attend on the evening of the performance, and not only fit on the wigs, but make up the faces of the actors. A list of wigs, beards, &c., must be given to him a week or ten days before the performance, and he will be careful to bring those of the period, and of the colours required.

If, however, wigs are not needed for the piece, excepting for one or two of the actors who must find their own, amateurs will have to make up their own faces, I therefore give the following hints for their guidance. Rouge is a most important article in the faces of actors, and in applying it for young parts, it must be carefully laid on the skin with a hare's foot, and not be made to look too obvious; it should be placed well under the eyes, as it

imparts to them a brilliant sparkling appearance; pearl powder may be judiciously applied to the forehead, neck, arms, and hands to whiten them. If a comic face be wanted, the rouge should be placed on the tip of the nose, or down it in a streak, also laid on the cheekbones, or across the forehead. This, however, must not be over done. In removing paint from the skin, it should not be washed off, but cold cream rubbed on the face, and then the whole wiped off with a dry towel.

In making up the face of an old man, in a bald wig, the natural skin should be coloured to match the artificial skin of the wig, as nearly as possible. To represent the traces of age, that is to say, to give to a young person the appearance of an old one, use sepia or Indian ink, which must be applied with a camel's hair brush. It is necessary to deepen, with the brush and sepia, the lines running down from the nose, the furrows across the forehead, the crow's feet about the eyes, and the lines in the chin, in fact, to deepen all the lines in the face. This is a most delicate operation, and requires much care in its execution, more especially on a small stage, because if the lines are too strongly marked, they will look like what they really are—paint. The best plan to pursue, is, for an actor, when making up before a glass, to have a very strong light about the glass, and in the room, and then retire from the glass to the distance at which he will be placed on the stage from the nearest portion of the audience, which will enable him to judge whether he has produced the desired effect. In fact, in everything connected with private theatricals it is requisite to conceal the stage trickery, in order to convey as complete an idea of reality as is possible, to the audience; this is very desirable in the matter of wigs, so that they be made to suit the complexions of the wearers, or *vice versa*. If a sick or emaciated appearance is wanted, whiting and sepia are required; the natural colour of the face should be destroyed by means of the former, while the latter is to be painted under the eyes, to give them a sunken look, and also to deepen the lines of the face to add a wan appearance to the performer.

For artificial beards and moustaches made-up ones on

wires may be bought, to fasten on the ears, or they may be formed of crape hair, which is stuck on to the face with liquid glue. That admirable comedian, Mr. Charles, maintains that he can paint a far more effective moustache than any artist in hair can manufacture. There are many other minor points in connexion with dressing and making up, which, however, I must leave to the discretion or sagacity of amateurs, who will speedily acquire a knowledge of them, by experience and observation.

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## CHAPTER X.

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Hold! prompter, hold! a word before your nonsense;  
I'd speak a word or two, to ease my conscience.

*Goldsmith.*

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### THE PROMPTER.

Nothing can possibly be done in private theatricals without a prompter; he is the rock of confidence to the actors—the stage Mentor, whose friendly voice reassures the weak, and checks the impetuous stream of talk of the flighty; let me then warn my readers to be very careful in their selection of this officer—he should be a man ever attentive to his business, of much patience, and much endurance, especially at rehearsals.

The business of the prompter may be divided into four heads:—

PROMPTING.

ENTRANCES.

BUSINESS OR ACTION OF THE STAGE.

PROPERTIES AND SCENERY.

The above duties must be well performed, for much depends upon them, and the success of a piece may suffer considerably by a want of care on the part of the prompter; let us then commence with some hints for the pleasure and profit of this unseen official.

*Inprimis.* Mr. Prompter, take your place on the stage at the first rehearsal at the L. corner of the proscenium, leaving the first entrance clear (the L. side is usually the



P. S. or prompt side, but if the green room is on the right hand of the stage the R. becomes the P. S. of that theatre); have a small table before you, and furnish yourself with pens, ink, and paper; open your book of the play, which you have previously carefully perused, and at the same time marked with the proper calls, as thus: a length (or 42 lines) before an entrance, with a pen make a figure on the margin, surrounded with a circle, to

render it more conspicuous, say **2** (1, or the first

call, would be at the beginning of the piece) and so progress numerically until the end of the act.

The second and subsequent acts commencing each

with **1** as in the first act. Also prepares a

slip of paper, on which the figures are endorsed, with other particulars, thus (we will suppose *Little Toddlekins* to be the piece):—

1.

SUSAN to begin.

(broom)

BROWNSMITH, ready.

LITTLEPOP, ready to speak off, L.

2.

AMANTHIS.

SUSAN.

3.

BABICOMBE } Both with luggage.  
ANNIE }

4.

AMANTHIS.

SUSAN, with flowers.

And so on to the end of the piece.

This is the entrance plot, which is handed to the call-boy, who is the prompter's deputy, and stands near him

during the play; and on his calling to him "One," the boy proceeds to find Susan, Brownsmith, and Littlepop, whom he severally calls (usually by their proper names), and *waits an answer from each*, that he may be assured they have noticed him—he also takes each actor the properties marked in his call, and *returns rapidly to his post* at the prompter's side; upon the signal "Two," the same process is repeated, which is continued until the termination of the piece.

The prompter must also make a list of all the *properties* or articles needed, such as letters, wine, tea equipages, trays of provisions, pistols to be fired, hat-boxes, trunks, &c., &c., and he must note on the list whether the articles are to be placed on the stage or to be carried on by an actor, if the latter be the case, he must add the name of the performer, and when that person is to enter with the property the article must be delivered to the call-boy, who will place it in the actor's hands. A specimen of the regular Scene and Property Plot of *The Brigand* is annexed:—

## BRIGAND. PROPERTIES.

### ACT I.

SCENE 1.—Carbine, pistols, stiletto, dice and dice-box, purse and whistle for Massaroni; carbines and pistols for Brigands; flask with wine, and horn at rock, L., for Maria; practicable long staff, with gold pieces in it, for Nicoli.

SCENE 2.—Portfolios for Theodore and Albert; stiletto for Maria.

SCENE 3.—Whips to crack, R. U. E.; baskets of provisions for female peasantry; money and trinkets for Brigands.

### ACT II.

SCENE 1.—Large easy chair on c.; morocco case, with brilliants, for Prince B.

SCENE 3.—Portrait of female, concealed by red curtain, hanging over sliding panel, L.; card table, L., morocco case, with pair of rich bracelets, cards, candelabra with lighted candles, and a guitar on—four chairs around table; on R. a table—cards, candelabra with lighted candles on—chairs; paintings hung around chamber, three letters for Massaroni; refreshments—wine, &c., for servants to offer guests; rouleaus of money on tables; jewelled snuff-box for Count Carrafa; Theodore's sketch-book, with crayon sketch of Massaroni for Ottavia; miniature case for Massaroni; eight guns for soldiers, four sure fire; blood ready at 1 E. L. for Massaroni; crucifix for Maria.

**BRIGAND.**  
**SCENE PLOT.**

WINGS.	SCENES.	ACT I.	GROOVE.
WOOD.	1	Horizon ( <i>mist, which clears away after first chorus</i> ) Rocks, set R. and L., intermingled with trees and shrubs, in 3rd and 4th entrances. Large oak tree on brink of precipice, set C.; branches of tree stretching over an abyss, R.; fragments of rock under tree, C.; piece of slate sunk in bank, C. [NOTE.— <i>This scene should be a very effective one, if properly set, and is entirely dependent for its effect upon the taste of the Stage Manager and his assistants, combined with the size of the stage and the resources of the theatre as regards scenery, &amp;c., &amp;c. Managers are referred to No. 1 of Eastlake's series of pictures, viz., "The Italian Brigand Chief Reposing," &amp;c., for the situations of the characters at rising of curtain, and to No. 2 of the same series, "The Wife of a Brigand Chief watching the result of a Battle," &amp;c., for the close of scene.—ED.]</i>	5
WOOD.	2	Ruins of a Roman Temple and distant country	3
	3	Same as scene first	5
ACT II.			
GARDEN.	1	Terrace	2
HALL	2	Corridor	1
FANCY.	3	Handsome apartment; folding doors, C. F.; windows down to floor each side of folding doors; sliding panel, L.; further up L. a window a few feet from the ground with heavy bars; two doors, R.; all the doors and windows to fasten	4
		Backed by garden	5

It is necessary for the prompter also to make, or to see that the properties are exactly what they should be

in appearance and order: thus, if a letter is wanted, he should fold one up ready; if a pistol is to be fired, he should not only procure that weapon, but place a percussion cap on it (it will be found that the report caused by a cap will be quite loud enough for private theatricals,) and all similar duties he must perform.

He has likewise to distinguish himself by knocking at doors off the stage, ringing bells, firing pistols, attend to the thunder, lightning, and rain, tramp for crowds, shriek for horrified populace, murmur for discontented citizens, in short, see to all business *off* the stage; indeed, the prompter is a most responsible person in Private Theatricals—the great *star* of the side wings.

This official, in his province of prompter, proper, should carefully follow the text of the play, reading to himself, and whenever he sees that an actor is at a loss, let him read out, and lowly, but distinctly, give the needed words, and two or three following; and if the actors find at rehearsal that the prompter is always ready to assist them, they will act with greater confidence, and really stand in little need of his assistance. He must, however, not be too hurried in his prompting, but allow time for business and acting.

Let me in conclusion advise the prompter at rehearsals to study the characters of the actors as they study their parts, to do this, he will find it of the most essential service. It will enable him to see that some performers are quick and only require a single word, others are nervous and want almost constant prompting, whilst others again are slow and need perhaps half a sentence to enable them to proceed with their parts. If the prompter follow this advice, he will find his own work lightened, and at the same time he will be taking a weight off the shoulders of others.

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## CHAPTER XI.

QUINCE. Come, sit down every mother's son, and rehearse your parts.

*Shakespeare.*

PUFF. Well, pretty well—but not quite perfect. So, ladies and gentlemen, if you please, we'll rehearse this piece again to-morrow.

*Sheridan.*

## REHEARSALS.

The rehearsals are called as follows: a notice in the annexed form is affixed to the walls of your temporary green room, or sent to the different members of the company.

## CALL.

*Monday, 2nd Nov., 1863.*

*11 o'clock.*

"NOT A BAD JUDGE."

AT—89, *Strand.*

B. SHARP,

*Stage Manager.*

You read this notice, ladies and gentlemen, and let us hope that at the time appointed (ten minutes' grace is allowed for difference of clocks) we shall have the pleasure of seeing you; some very nervous; a great many asserting that they shall never be able to get through. and *all* declaring that they do not know a single word of their parts. The manager appears very important, and apparently highly charged with business for prompter, scene painter, scene shifters, and everybody concerned. The prompter settles into his place in the corner—it is a quarter to five, and the two principal actors have not made their appearance. Listen! a Hansom! welcome! welcome!—the missing ones arrive. Now "Clear, clear, ladies and gentlemen, if you please. *Do*

clear the stage. Thank you, sir, you have just placed yourself in the way. Now, Mr. Trelawny, we are quite ready," and off we go.

Certainly our progress is not rapid, : every entrance, every exit, has to be arranged—all the dialogue has to be gone over possibly two or three times. You find that the action you have prided yourself on, or the delivery you thought so good will not do : your arms are unmanageable, your legs are perverse, you run up against each other, you turn away from the audience, your speeches fall flat—in fact, at a first rehearsal, everything appears to go wrong. At last something like order is established, and the piece in the end begins to assume a definite form, while the manager understanding the deficiencies and excellencies of his company, will take care at future rehearsals to eradicate errors, and make the actors work well together.

For the pieces I have chosen I should recommend at least six or eight rehearsals, in addition to private ones between the principal actors, so that all may be perfect in their parts, and I particularly advise that the last rehearsal should be a dress one, as it not only accustoms the actors to their dresses, but also to each other in their strange costumes.

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## CHAPTER XII.

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PUFF. Now, you know there will be a cry of down, down!—Hats off!  
Silence! *Sheridan.*

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### THE AUDIENCE.

It is but a step from all the noise, bustle and confusion of behind the scenes, to the quiet of before the curtain, where I find the audience sitting in expectation of the

play; and before that commences, let me address a word or two to the well-dressed individuals around me. Remember, ladies and gentlemen composing the audience, you have your duties to perform, your parts to play. Be it your care to extinguish in your mind, all hypercriticism; do not expect too much of your friends—ever bear in mind they are amateurs who are about to hold the mirror up to nature; therefore, be careful not to sully the glass with the breath of ill-nature. Cheer the labourers on with well-timed applause, and as their intent is to amuse, contentedly accept what is offered, and neither condemn nor despise because you have heretofore received a richer gift at other hands.

Nothing can be more killing than a dull audience; therefore, oh, audience, wreath your faces in smiles when the intent is to raise pleasant laughter and make the house exceeding merry with the cheerful music of your applauding hands.

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## CONCLUSION.

THISBE. And farewell, friends;

Thus Thisbe ends—

Adieu, adieu, adieu!

*Shakespeare.*

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I have now arrived at the "beginning of the end," having performed my promise, and initiated the reader into all the mysteries of an amateur performance—taken him into all the departments, and given him, I believe, some useful hints for his guidance. Something, but, I hope, not much, I have left undone, and to much many of my brethren of the goose-quill could have done better justice; but such as the little book is, I give it the world trusting that its perusal may contribute to getting up an amusement, which, if properly performed, must give pleasure. My task—if I can call writing so small

a collection of gossiping hints a task—is accomplished, and all I have to do is to get my readers about me, and range them in a row for the tag of the piece—for the moral to adorn the play, and here it is: paint it in your brain in letters of gold, when you attempt Private Theatricals, it is the sure signal to success—nothing can be done well without it—it is all in all to the Amateur—it is EARNESTNESS. Again and again I say to one and all, be in earnest and you must succeed. “Ring, ding, ding.”

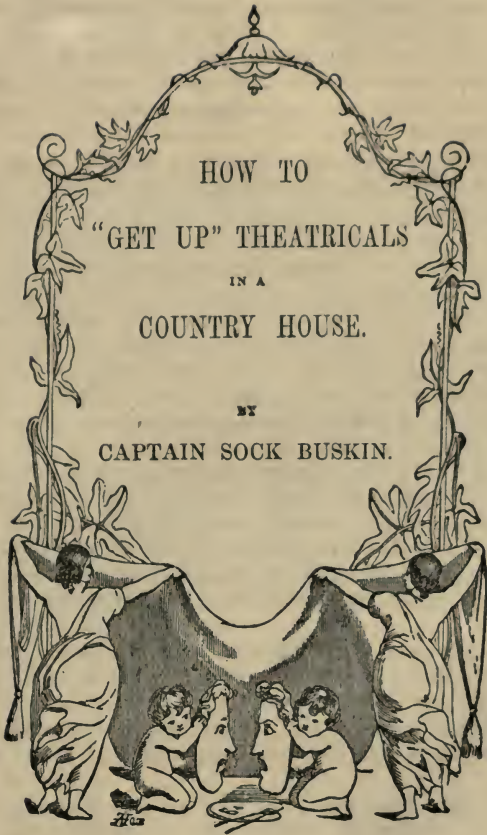
### CURTAIN FALLS.





HOW TO  
"GET UP" THEATRICALS  
IN A  
COUNTRY HOUSE.

BY  
CAPTAIN SOCK BUSKIN.





## HOW TO "GET UP" THEATRICALS IN A COUNTRY HOUSE.

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IF you will listen to me for half an hour, I will show you how you may turn a dull country house, where all are in a melancholy moping state of *ennui*, into a social little palace of amusement and fun. And surely, all will consider such a transformation worth making; for who has not at times been boxed up in the country, and attacked with that hypochondriac disease, nothing to do? What a dreadful state of mind occurs in such cases; unsatisfactory to all, excepting to the enemy of mankind, who is doubtless delighted at the growing feeling that is created, destructive of the order of peace and goodwill to all men.

I am not going to argue the case whether theatricals are hurtful to mankind, because such an idea has exploded long since, excepting amongst ignorant or superstitious people; I shall merely give a few instructions to English ladies and gentlemen how to amuse themselves in a dull country house, and if they abuse the instructions, all that can be said is, that they are not what I took them for—English ladies and gentlemen.

The first question: How can a theatrical company be formed? Now, nothing can be easier. Mind, I am not writing instructions for any extraordinary talent—for a juvenile Macready, or an incipient Mrs. Siddons; but for ordinary ladies and gentlemen, who live in, or visit at, country houses.

Why with one actor, or actress, a company may be formed. A company of one would be rather a bull, however—the one actor must act a monologue, as a speech from Shakespeare, the "Chapter on Noses," the lines on "Nothing to Wear," one of the "Ingoldsby Legends," a ballad of Bon Gaultier's, or a more finished affair, like the entertainments of Charles Mathews, the late Albert Smith, Arthur Sketchley, and others.

With two to assist, all will necessarily be better; especially, if one of the two be a lady. In such a case, scenes can not only be performed, but also complete plays; for instance, "A Morning Call," "Love and Rain," or "Personation." With three persons a selection of pieces becomes easier still. "A Silent Woman," "Which shall I Marry," and the dreadfully hackneyed "Box and Cox" always goes well in country houses.

The old-fashioned, easy, yet perpetually laughter-creating and successful "Bombastes Furioso" is a sample of plays for four characters.

As the number of the company increases, so, also, is it easier to find complete plays to suit them. Therefore, there is no difficulty in forming a company: "Where there is a will there is a way." Neither is there more trouble in making a stage. Many persons think that the room must be nearly pulled down, the walls pierced to receive wooden frames for the scenes, and devastation to a greater or less extent produced. Now, although a good planked stage is very comfortable for the actors, and raised seats better for the audience, these things are not really necessary. I would fit up a room for Theatricals, without any further damages than placing two large, handsome gilt-headed nails in the walls to support the curtain, and even these nails may be done without in many instances, by attaching the curtains to curtain-poles, &c.

So many plays contain but one scene, and that a drawing-room one, that ordinary furniture may be used; and in cases where more is necessary, the old-fashioned method in use in Shakespeare's time, of pinning a placard to the curtain, as "THIS IS A STREET IN VENICE," may be resorted to. I do not say, that I should advise doing without proper scenes when they can be arranged in any way, but am now merely showing how some obstacles are no obstacles at all.

The formation of dresses for Theatricals is only a pleasant occupation for the ladies, who, as a general rule, are not lazy when there is anything for them to do; and gentlemen, likewise, will have some excitement in thinking whether their calves are fit for exposure to the gaze



of the multitude, in pink stockings, or how they will look in iron-grey or white wigs. The opportunity of showing themselves off in fancy dresses will be a great inducement for ladies to get up Private Theatricals. Ladies, pray forgive me, the idea is not my own!—I borrowed it from a poet, who said,

“ When ladies are both young and fair,  
They have the gift to know it !”

And the manager of the Theatricals should act upon this idea, and choose what are called “dressy pieces.” A play, in the eye of an actor, is merely an animated picture, and picturesque dresses and correct grouping are essential to success.

Most “dressy plays” are those of the time of Louis XIV. and Charles II., when wigs and pink silk stockings were the order of the day. Ladies in patches look well. By-the-bye, this would be an anachronism, for I do not think patches were worn before the time of the Georges;\* and the dress of gentlemen of that period is pretty, but there is one drawback—gentlemen who wear powder or long wigs *must shave*. Fancy “old Rowley” with a beard ! But there are other dressy pieces: military plays, and pastoral comedies, farces, and burlesques. “Bombastes” is a dressy piece, and being a burlesque the beard might be worn; but all actors should have clean faces as a rule; expression is more visible to the audience when a man is shaved. The costume of *Distaffina* is pretty, and makes a young lady very fascinating. The music, too, in this play, is easy and jolly.

Too much pains cannot be taken in what is called “casting the pieces,” or making such an arrangement of the forces under your command that no power be lost; making the most of good actors and actresses, and giving bad ones little or nothing to do. In the same way that you play at whist, when you never throw away a trump, if a small card will answer the purpose. One of your first operations, therefore, will be to find out which are your trump cards—who have acted before and who have not.

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\* Oh yes, Captain, they were worn a century before the advent of those worthies.—T. H. L.

Amongst those who have acted, you must now discover what they are "strong" in: what kinds of character they are equal to. Amongst those who have not previously performed, you must find out if any are likely to turn out actors. Do not have too many ladies performing. A preponderance of fair beauties is an *embarass de riches*; like a bouquet all roses, which you know would be improved by a profuse addition of green leaves. Two or three gentlemen to one lady is a good division of the sexes on the stage.

In arranging your company it will be as well to have in your mind's eye the ordinary classification of professional actors, as by so doing, you will not only find it easier to cast plays, but it will, also, assist each person in discovering what they are fit for, and call attention to the philosopher's fundamental maxim: "Know thyself!"

### Classification of a Company.

#### NON-ACTORS.

Acting and Stage Manager, Treasurer,	Property-Man, Prompter, Leader of Orchestra.
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#### ACTORS.

##### *Men.*

Tragedians, Light Comedians, Low Comedians,	Walking Gentlemen, Old Men, Servants, Soldiers, &c.
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##### *Women.*

Tragedians, First or High Comedians, Walking Ladies,	Singing Chambermaids, Old Women, Servants, Peasants, &c.
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With professionals, the divisions of parts is sometimes greater than this; but I have named enough for amateurs. I will give a few remarks regarding each of these.

The *Manager* should have the entire arrangement of everything, on and off the stage. If possible, he should have a good knowledge of stage business, but should never act himself, because he will have but little time to

attend to both affairs; and to prevent favouritism in casting the pieces. If the master of the house, so much the better: his orders are sure to be obeyed.

*Treasurer.*—This gentleman should be a steady, old non-actor, who can see to all payments.

*Property-Man.*—It is best to employ a tradesman for this office—a handy carpenter for instance. It is the property-man's business to provide all the furniture of the stage, from tables to paper pies. He should look after the scenes, unless you can spare a gentleman as scene-painter.

*Prompter.*—This is a most ungracious part, and should be undertaken by a non-actor.

The *Tragedian* must be the Macready of the party, and ought to be an experienced actor. He will find but little to do if entire plays are performed, as but few will give him a suitable character, excepting long five-act tragedies, which are simply impossible with amateurs. If scenes only are played, Mr. Tragedian will have many opportunities. The choice should be from Bulwer's or Sheridan Knowles's plays, rather than from hackneyed Shakspeare. But there is a lower style of acting for the tragedian—melo-drama. This is much easier and more effective. Scenes of this kind will be found in plays of the "blood and thunder" school; such as "The Wreck Ashore," "The Rent Day," "Luke the Labourer," &c.

The *Light Comedian* is easily suited, either in entire plays or scenes. "Used Up," "A Wonderful Woman," "Intrigue," "Raising the Wind," "Morning Call," "Delicate Ground," "Trying It On," &c., &c., &c.

For the *Low Comedian*, there is a very wide range of parts; nearly all farces are written for a low comedian. So he may choose out of all those by Morton, Selby, Stirling Coyne, &c. The country ploughboys and eccentric parts in old comedies, such as *Dr. Pangloss* in "The Heir-at-Law," as well as Frenchmen, Dutchmen, &c., fall to the lot of the low comedian.

*Walking Gentlemen* are in great request in farces, being in general those parts which the light comedian refuses, as not being good enough for him.

*Old Men.*—Amateurs do not like playing old men. It

runs against their vanity to appear old before their time. However, some good-natured individuals must be persuaded to assist by performing elderly parts. There is nothing that "tells" better with an audience than the characters of "old men," if anything like respectably performed. But few plays are written for old men; but there are some. "Grandfather Whitehead" is one of the best.

A *Lady Tragedian* can rarely be suited in an entire piece, but in scenes from Sheridan Knowles's and Bulwer's plays she can have many opportunities. "A Curious Case," and "Time Tries All," will give her and the male tragedian a small opening for the display of their powers.

The *Lady Comedian* has a better chance. Nearly all comic dramas have a character of this sort. *Constance* in "The Love Chase," and *Lady Gay Spanker*, are specimens from five act plays of this kind. *Mrs. Chillington* in "A Morning Call," *Pauline* in "Delicate Ground," are examples from short comedies.

The *Soubrette* or *Chambermaid*.—Mrs. Keeley's parts are of this kind. They may be found *ad libitum* in farces, as *Betsy Baker*; *Chintz*, in "The Unfinished Gentleman;" *Margery*, in "The Rough Diamond;" *Fanny Fact*, in "Time Tries All," &c. Many admirable parts were written for Madame Vestris. *Gertrude*, in "The Loan of a Lover;" and *Lisette*, in "Swiss Cottage." *Ellen*, in "The Intrigue;" *Distaffina*, in "Bombastes Furioso;" and many of the modern burlesques contain parts of this kind.

*Old Women*. No plays are written expressly for old women; in fact they are treated with as little respect on the stage, as off; and yet they cannot be done without in either place. There is nothing to be said about them, excepting that they are wanted and must be found.

I will now give you a description of a few scenes for selection, with the style of the characters, so that it may at once be seen which will suit best. It is needless for me to say that all the plays I mention may be obtained from London, through any respectable bookseller.



## Selected Scenes for Amateurs.

### A WORD TOURNAMENT,

FROM

"A MORNING CALL."

*Dramatis Personæ.*

SIR EDWARD ARDENT (Light Comedian).

MRS. CHILLINGTON (Lady Comedian).

Commence page 4, from—"Mrs. C. So, my gentleman, I am to surrender in less than a week," to page 10—"Sir E. There will come a day of reckoning."

This scene is a quiet piece of "chaff" between *Sir Edward Ardent* and *Mrs. Chillington*, in consequence of *Sir Edward* having made a bet that he would woo and win the widow, *Mrs. C.*, within a week, and the knowledge of the bet having come to the lady's ears.

### TOM TACT AND FANNY FACT,

FROM

"TIME TRIES ALL."

*Dramatis Personæ.*

TOM TACT (Low Comedian).

FANNY FACT (Chambermaid).

Commencing Act 1, Scene 1, page 9, from—"Enter TOM TACT D. L. C.," to page 10—"The other in the savings' bank."

This is an amusing little conversation which takes place between the couple at their first interview. *Tom* has doubts about the expense of a sweetheart.

### THE RIVALS' STRUGGLE.

A TABLEAU FROM

"THE WRECK ASHORE."

*Dramatis Personæ.*

WALTER BARNARD, (A Tragedian—virtuous.)

MILES BERTRAM, (A Tragedian—villainous.)

JEMMY STARLING, (Low Comedian—Ploughboy.)

Commence in Scene 1, Act I., page 12, from—"a gun is fired at L. U. E.," to page 14—"darting a look of fury at WALTER"

This is a sensation scene, and requires some little practice. When well managed it is very effective. It is the meeting of the two rivals, when the villainous one forces the virtuous one into a quarrel, and taking an unfair advantage, is about to murder young Virtuous with a hatchet, when he is rescued by the opportune arrival of *Jemmy Starling*.

### A YOUNG LADY WITHOUT ACCOMPLISHMENTS,

FROM

#### "PERFECTION."

*Dramatis Personæ.*

CHARLES PARAGON (Light Comedian).

KATE O'BRIEN (Lady Comedian).

SUSAN. (Chambermaid)

Commence from Scene IV., page 17—"SERVANT shows in CHARLES and exit R." to page 21—"to a fraction of a woman."

*Charles Paragon*, who has insisted that his wife shall have every perfection, falls in love with his father's ward, who says she is without accomplishments; he proposes, nevertheless, and then discovers she has—a cork leg!

### THE DREGS OF POVERTY,

FROM

#### "THE RENT DAY."

*Dramatis Personæ.*

MARTIN HEYWOOD (Tragedian).

RACHEL HEYWOOD (Lady Tragedian).

Commence from the opening of Third Scene, First Act, to—"and leave this place for ever."

This is a severe, little bit of melo-drama for actor and actress. *Martin* is on the eve of being turned out of the home of his fathers on "Rent Day." He is nearly mad with despair, and his wife tries to soften his anguish.

### IMPROPER LOVE-MAKING,

FROM

#### "BETSY BAKER."

*Dramatis Personæ.*

MR. MARMADUKE MOUSER (Low Comedian).

MR. CRUMMY (Light Comedian or Walking Gentleman).

BETSY BAKER (Chambermaid).

Commence from page 6, from—"CRUM. Too attentive by half," &c. to page 13, ending—"Too late from Mrs. Major-General Jones."

This scene is glorious fun. *Crummy* pays *Betsy* to make love to *Mouser*; she carries it so far, that *Mouser* absolutely makes love to her.

## THE QUARREL SCENE,

FROM

### "THE HUNCHBACK."

*Dramatis Personæ.*

MASTER WALTER (Tragedian).

SIR THOMAS CLIFFORD (Tragedian).

MASTER WILFORD

GAYLOVE

SIMPSON

HOLDWELL

} (Walking Gentlemen.

The whole of Scene 1, Act I.

*Master Walter*, the "Hunchback," is insulted by *Master Wilford* and his friends. *Clifford* will not let *Master Walter* fight, and he is at first very angry with *Clifford* but afterwards is pleased with him.

## FASCINATION,

FROM

### "THE VICTOR VANQUISHED."

*Dramatis Personæ.*

CHARLES XII. (played by Tragedian or Old Man).

BARON DE GORTZ (played by Low Comedian or by Old Man).

INKA (Lady Comedian)

Commence from Page 13—"CHARLES. I have been fooling," &c. to page 19, at bottom, "A life of far more value than my own."

The plot of the scene is, that *Inka* plays her powers of fascination upon *Charles XII.*, to induce him to sign the pardon of her lover. The character of *INKA* is a very favourite one with ladies. It is a charming little part and the dress very picturesque.

## TIRED OF THE WORLD,

FROM

"THE BLIGHTED BEING."

*Dramatis Personæ.*

JOB WORT (Low Comedian).

NED SPANKER (Light Comedian).

Commence from page 7.—"SPANKER goes up to table by R." &c., and ending page 10—"Can you trifle thus, with a misery like mine?"

The fun of this scene is the ludicrousness of *Job Wort*, who fancies he is tired of the world. The liveliness of *Ned* is a capital foil for him.

THE

## TIGER AND THE MAID,

FROM

"THE UNFINISHED GENTLEMAN."

*Dramatis Personæ.*

JEM MILLER (Low Comedian).

CHINTZ (Chambermaid).

The whole of the first scene.

This is a nice little scene, that requires quiet acting, and always goes well. It is nothing more than an ordinary meeting of lovers who have a partiality for the use of such words as "valitudinarius and hoppycondropical."

These are a few scenes which will give you an idea how selections should be made. It would be no trouble to me to take 500 extracts of the same kind, but this is not the place to do so.

I will now give you a classification of a few entire plays, with an account of their character, so that it will be at once seen whether they are fit for the strength of the Drawing Room Theatrical Company.



**A List of Plays for Drawing Room Representation.****TWO CHARACTERS EACH.****TWO IN THE MORNING.**

Contains one low comedian and one light comedian. Only one scene—a bed room. A very easy play.

**No. 1, ROUND THE CORNER.**

For one low comedian and one light comedian. One scene—a modern room. An easy play.

**CONJUGAL LESSON.**

One low comedian and a chambermaid's part. This is a bed room scene, and might in some houses be objected to.

**MORNING CALL.**

A most elegant little play, all enacted in a fashionable drawing room. It is merely a long "chaffy," conversation between a lady and a gentleman. It requires rather good acting to make it "go" briskly.

**A LADY AND A GENTLEMAN IN A PECULIARLY PERPLEXING PREDICAMENT.**

The two characters, a low comedian and a chambermaid (by the use of the word chambermaid, I do not mean that the character is that of a chambermaid, but that it is played by the lady who is engaged in professional theatres to play chambermaid's or female low comedy parts) are obliged to occupy the same room in an inn. This play might be objected to in some country houses.

**A MOST UNWARRANTABLE INTRUSION.**

Two low comedy characters, one of which should be a fat old man. Scene—a merchant's drawing room.

**LOVE AND RAIN.**

An effective little comedy for a lady and gentleman.

**THREE CHARACTERS.****BOX AND COX.**

Two low comedians and one old woman. One scene—a lodging-house bed room. Play very easy, but requires two very good low comedians to balance the want of novelty, as it is so well known.

## COX AND BOX.

An alteration of *Box and Cox*—for three male singers. The music by A. Sullivan is characteristic and good.

## A SILENT WOMAN.

A capital little piece (although he says it, that should not say it), for an elderly gentleman, a young one, and a lady.

## DELICATE GROUND.

A light comedian, a walking gentleman, and a lady light comedian. This is one of the best plays that can be performed in a drawing room. The scene is easily managed, and costumes pretty. Time—French Republic. *Citizen Sang Froid* and *Pauline* require good acting.

## WINNING A WIFE.

A *petite* comedy with two female and one male characters.

## WHICH SHALL I MARRY?

A good little piece for two comedians and a soubrette, but must have a set scene.

## THE VICTOR VANQUISHED.

Two characters, which may be played by any two, either tragedian, light comedian, old man, or low comedian. The lady, too, *Ikla*, may be either given to lady comedian or chambermaid. A capital drawing room play; very dressy.

## SENT TO THE TOWER.

A dress farce for three males.

## TAMING A TIGER.

An excellent farce for an irascible old man, a vivacious young gentleman, and a smart servant.

## MORE FREE THAN WELCOME.

A good modern farce for an old man, a smart comedian, and a low comedy servant.

## A VERY PLEASANT EVENING.

A comic and easy farce for an old man, a light comedian, and a low comedian.

## ANGEL OF THE ATTIC.

A tragedian, a low comedian, and a lady tragedian. One scene: an attic. Dresses—Time of the Revolution in France. This is a rather serious little play.

**FOUR CHARACTERS.****BETSY BAKER.**

A low comedian, a light comedian, a chambermaid and a lady comedian. This is a capital farce. One scene: a drawing room. *Mouser* and *Betsy Baker* are very favourite characters. X

**BOMBASTES FURIOSO.**

Three singing low comedians, and one singing chambermaid. Dresses very fine, grand, and funny. Scenery changes rather frequently, so it is difficult, although there are no set scenes required. A capital play, but has the fault of being hackneyed.

**THE INTRIGUE.**

Two light comedians, one low comedian with songs, and one singing chambermaid. Scenery easy.

**VILLIKENS AND HIS DINAH.**

Three low comedians with songs, and one singing chambermaid. This is a burlesque. Scenery easy. Dresses gorgeous and *ad libitum*.

**ONLY A HALF-PENNY.**

An old man, a low comedian, a lady comedian, and a chambermaid. This is a modern farce, depending upon the exertions of the low comedian. Scene easy.

**LOVE IN HUMBLE LIFE.**

A capital serio-comic drama with 3 good parts.

**FIVE CHARACTERS.****OUR WIFE.**

A tragedian, although not a serious character, a light or low comedian, and an old man. Two ladies, one must be very pretty and fascinating, and the other her plainer sister. One scene rather troublesome to manage. Dresses very showy and pretty. An excellent drawing-room play. X

**THE SENTINEL.**

A tragedian, but not a tragic part, a light comedian, an old man, a low comedian who sings, and a capital singing part for a lady. Scenery rather troublesome. Soldiers required in the play, which gives it a pretty look.

## A CURIOUS CASE.

One tragedian, one light comedian, two walking gentlemen, and one lady tragedian. This is a rather serious little drama. Scenery easy: modern drawing room.

## A BLIGHTED BEING.

Two low comedians, a light comedian, an Irishman, and chambermaid. Scenery easy: one modern room.

## CAPTAIN OF THE WATCH.

One light comedian, one walking gentleman, one old man, a lady comedian, and a chambermaid. This is a pretty little comic drama, but the scenery is rather difficult.

## SWISS SWAINS.

A light comedian, with tenor songs, a low comedian, also with songs, an old man, an old woman, and a singing chambermaid. A capital little comedy, very suitable when singing parts are required. Dresses pretty; a set scene, rather difficult for a drawing room.

## AS LIKE AS TWO PEAS.

Two low comedians, one walking gentleman, and two chambermaids. A very good modern farce. Scenery easy.

## DONE ON BOTH SIDES.

One old man, one light comedian, one low comedian, one old woman, and one chambermaid. A capital farce. All the characters are good; it was acted by Charles Mathews, Buckstone, and Frank Matthews. Scene:—A modern small parlour.

## THE SPITALFIELDS WEAVER.

A tragedian, a low comedian, a light comedian, a walking gentleman, and a lady tragedian. A very easy burletta. There is a ball room scene, which could be better managed in a large country house than on the stage.

## WHITEBAIT AT GREENWICH.

One low comedian, one old man, one light comedian, one old woman, and one chambermaid. A capital modern farce; scenery easy.



## COOL AS A CUCUMBER.

A light comedian, an old man, a walking gentleman, a lady comedian, and a chambermaid. A capital little farce. Scene:—A modern drawing room.

## DID YOU EVER SEND YOUR WIFE TO CAMBERWELL?

A low comedian, an old man, two chambermaids, and one old woman. A very rattling, easy modern farce.

## AN AFFAIR OF HONOR.

A good laughable piece for three gentlemen and two ladies.

## SIX CHARACTERS

## THE JACOBITE.

One tragedian, but not a very tragic part, one light comedian or walking gentleman, one low comedian, one lady comedian, one old woman, and one chambermaid. This is a nice little comic drama. Time, George II. Scenery rather difficult.

## A LOAN OF A LOVER.

One walking gentleman, one singing low comedian, two old men, one lady comedian, and a singing chambermaid. This is a pretty little drama. Scenery easy, in Holland. *Gertrude* has a picturesque dress.

## A PHENOMENON IN A SMOCK FROCK.

Two old men, two low comedians, a countryman and good part, the other a servant, a lady comedian, and a chambermaid.—one easy scene.

## A WONDERFUL WOMAN.

Two light comedians, one walking gentleman, one low comedian, one lady comedian, and one chambermaid. This is a capital play. Dresses magnificent—time of Louis XIV. But the scenery is rather difficult.

## NAVAL ENGAGEMENTS.

Two old men, one light comedian, one Irishman, one old woman, and one lady comedian. This is a good little comedy, but the scenes require frequently shifting.

## ANYTHING FOR A CHANGE.

Two old men, one light comedian, two lady comedians, and one chambermaid. This is a capital play for a private house. There is but one scene, a modern drawing room, and the dresses are those of the present day.

## TRYING IT ON.

One light comedian, one walking gentleman, one old man, one old lady, one lady comedian, and one chambermaid. Another modern farce well adapted to the drawing room.

## A DAUGHTER TO MARRY.

A good modern farce for four males and two females.

## LITTLE TODDLEKINS.

One light comedian, one old man, one walking gentleman, one lady comedian, and two chambermaids. The fun of this play is now-a-days generally increased by giving the part of *Amanthis*, "Little Toddlekings," to some stout gentleman who has no beard or whiskers, and who is dressed up as a woman with the most *outré* crinoline, bustle, &c.

## A THUMPING LEGACY.

One old man, one low comedian, one tragedian made comic, two walking gentlemen, and one chambermaid. This is one of the best farces ever written. Scenery easy. Dresses pretty.

## JOHN DOBBS.

One old man, one light comedian, one low comedian, one walking gentleman, and two lady comedians. A capital farce, with only one scene; a modern drawing room.

## THE TWO BONNYCASTLES.

One old man, one low comedian, one light comedian, one chambermaid, and two lady comedians. This is an excellent farce, and requires but one modern room.

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The foregoing selections of scenes and plays are amply sufficient to enable the promoter of any theatricals in a country house to choose suitable pieces according to the strength of the company.

The weight of the play should rest on the best actor. In the olden times, pieces were generally equally divided; but now-a-days they are written for one individual.

I will give another arrangement of choice for you. If your best actor is a *Tragedian*, select play "The Curious Case," "The Spitalfields Weaver," or "The Angel of the Attic."

If a *Light Comedian*, play either "Two in the Morning," "No. 1 Round the Corner," "Morning Call," "Delicate Ground," "Our Wife," "The Captain of the Watch," "Cool as a Cucumber," "A Wonderful Woman," "Anything for a Change," "Trying it On," or "Little Toddlekins."

If a *Low Comedian*, choose for him either "John Dobbs," "Betsy Baker," "A Thumping Legacy," "The Jacobite," "Phenomenon in a Smock Frock," "White-bait at Greenwich," "Did you ever send your Wife to Camberwell?" "Done on both Sides," "As like as Two Peas," or, "Box and Cox."

If a *Lady Tragedian*, there is no good part for her but in "A Curious Case," or, "Angel in the Attic."

For a *Lady Comedian*, you may select from "A Morning Call," "Delicate Ground," "The Victor Vanquished," "Our Wife," "Captain of the Watch," or, "A Wonderful Woman."

If a *Chambermaid*, let it be one of the following:—"Betsy Baker," or, "Little Toddlekins."

A *Singing Chambermaid* will find the best parts in "Bombastes Furioso," "The Sentinel," "The Intrigue," "The Loan of a Lover," "Swiss Swains," and in "Villikins and his Dinah."

When there are several good actors such a selection must be made so as to give them all good parts.

Rather attempt easy scenes and plays than difficult ones, and those that contain but one scene in preference to those that require many. Dressy plays 'also should be preferred to those of the present day.

The aim in lighting a theatre is to have as much glare on the stage as possible, and as little as can be done with for the audience part of the room. On each side of the wall, in front of the curtain, at a distance of about five

feet from the level of the stage, large lamps should be placed so as to throw light on the faces of the actors. This is especially necessary if foot-lights are used, as they are apt to throw a shade under the eyes of an actor if he approaches them.

Painting and whitening the face is of course necessary, but it must be done in a less degree than usual on the stage on account of the nearness of the audience.

The two principal rules for an actor are: 1st. Be perfect in your part, and, 2nd. Speak out.

Those who have not played previously should only be allowed a small part at first. This however cannot always be managed in a private house, where the ambitious tyro can revel in Shakespeare's most difficult parts if he desire it.

In choosing dresses greater care should be used in a gentleman's mansion than is usual on the stage, so that there should be no such anachronism as actors wearing spectacles before they were invented or silk stockings before the time of Elizabeth.

Dresses should, of course be as picturesque as possible, and if you have an option, always give the principal character to a pretty girl when she evinces talent, and dress her in the most attractive way. Do not wait until the last moment before the dresses are got ready.

Always have a "dress rehearsal," with none but actors present, prior to the grand night. This "dress rehearsal" cannot be done without. It will find out many faults of omission and commission, and will often enable an actor to show that he cannot play a part, which will give the manager time to take it away from him and give it to some one who will perform it better.

Have perfect rehearsals without the book. Let the actor "take the word from the prompter" rather than read it from his part. See that the rehearsals are regularly attended. Keep the lazy ones to their work.

See that the plays are acted slowly. Most amateurs play too fast; they do not give the audience time to hear one sentence completed before they start another. Neither do they wait until the person addressing them has finished, but off they start and give the answer before the question



is quite out of the asker's mouth. They run about the stage too much. You cannot get amateurs to stand still, but they must fidget from this side to that, perpetually wash their hands in the air, or balance themselves first on one leg and then on the other.

Make the audience part of the theatre as comfortable as possible. If the audience have cold toes, or are perspiring at every pore, they will be severe on the performers, and fancy the annoyances they feel are due to the poor actors. An easy chair makes a looker-on very comfortable, and there is but one fault against it—it induces sleep.

Music should be played; and cups of tea or coffee passed round between the acts.

Clearing away the chairs and benches from the theatre, and dancing there after the performance, forms a very pleasant sequel to the entertainment.

In choosing a room for theatricals, the largest, of course, should be selected; but there are other considerations also to be attended to. At the stage end there should be a door on each side, so that actors may be able to come on right or left, without crossing the stage. Again, the room for the theatre should be near the dressing room, as it will not do to be running all over the house for the actors who are keeping the stage waiting.

Nobody should be allowed behind the scenes excepting actors. This rule is difficult to enforce, but it should be strictly adhered to nevertheless.

As much secrecy as possible should be used regarding the performance. Keep the audience in the dark until the curtain is pulled up. This mystery will cause much supposition, questioning, and excitement, and will enhance the desire to witness the entertainment.

All the men should wear wigs, taking care to try them on previously. There will be no difficulty in obtaining them from London by railway, &c.; in fact, it is important that all dresses, as well as wigs, should be tried on as early as they can be procured.

The same painstaking that will be used to "get up" the silly nonsense of "Acting Charades" would produce first-rate theatricals. And, besides, what is the difference between the two? If one is sinful so is the other, and

yet many families think "Acting Charades" an innocent amusement, whilst a similar performance under the name of "Theatricals" is looked upon as a "deadly sin." Charades too have the disadvantage of being more difficult, the actor having to coin the words as well as the acting. And words so coined can hardly be deemed superior to those of Shakespeare, Sheridan, or Bulwer Lytton.\*

I will now give a few short rules to be rigidly attended to by amateur actors.

1. Be perfect in your part.
2. Speak up.
3. Stand still.
4. Do not speak until the person addressed has finished.
5. Speak slowly.
6. Never "rant."
7. Face the audience.
8. Be correctly dressed.
9. Do not attempt too much, either in selecting difficult characters or plays.
10. Hire the assistance of a professional actor if difficult plays be attempted.

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Dear Reader,—I have hastily run over the *pros* and *cons* regarding "Drawing Room Theatricals," and hope I have been sufficiently explicit in making the few pages I have devoted to the subject intelligible. If further information be required, I must refer you to my "Letters on Amateur Acting," addressed to my nephew Ensign O'Trigger, in which I have tried to embody a complete series of instructions necessary to make a good actor.

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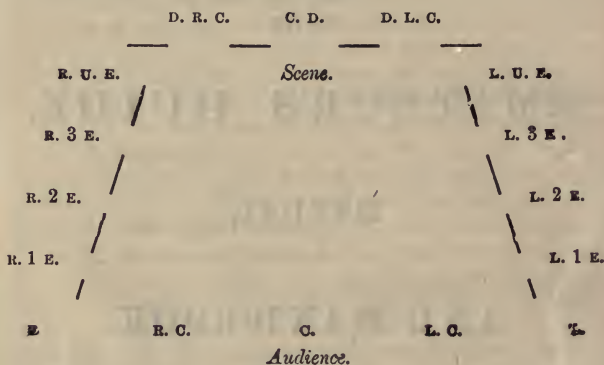
\* The Captain forgets that prepared Charades exist, and, as we elsewhere remark, are entirely plays, although plays of a simple character; and in opposition to his opinion, I believe them to be the most desirable for family performance, in very many cases.

SUPPLEMENT  
TO THE  
AMATEUR'S GUIDE,  
MANUAL,  
AND HAND-BOOK.

BY  
THOMAS HAILES LACY.

## EXPLANATION OF THE STAGE DIRECTIONS.

The Actor is supposed to face the Audience.



- L.** Left.  
**L. C.** Left Centre.  
**L. 1 E.** Left First Entrance.  
**L. 2 E.** Left Second Entrance.  
**L. 3 E.** Left Third Entrance.  
**L. U. E.** Left Upper Entrance  
 (wherever the Scene may be.)  
**D. L. C.** Door Left Centre.

- C.** Centre.  
**R.** Right.  
**R. 1 E.** Right First Entrance.  
**R. 2 E.** Right Second Entrance.  
**R. 3 E.** Right Third Entrance.  
**R. U. E.** Right Upper Entrance.  
**D. R. C.** Door Right Centre.



## PRIVATE THEATRICALS.

(From the *Pull Mall Gazette*, February, 1866.)

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“EVER since my first appearance on any stage I have always agreed with M. de Castellane that ‘De tous les plaisirs ou le cœur n’y entre pour rien jour, la comédie est le premier;’ and so it always is when one does it for its own sake and to entertain one’s audience. It is sad that London and its environs, either from pride or fashion or something or other, are always deprived of this amusement.” So writes Miss Berry in 1837. Had she lived to complete her century, instead of being prematurely cut off in her ninetieth year, she would have seen the subject of her regret removed, for certainly of late years London and its environs have had no reason to complain of being deprived of what amusement is to be got out of private theatricals. Considering that few plays can be enacted as in the schools of St. Cyr by women alone, that men in London are generally fully occupied, and that the representation of the simplest little piece demands a considerable amount of preparation and rehearsal, it is rather surprising that amateur plays are so frequent than that they are rare. Agreeing as we do with Miss Berry and her French friend as to the pleasantness of the pastime, and observing a growing taste for it, we have often wished it might be pursued in a more artistic spirit, we will not say a more painstaking spirit, for a great deal of pains is really often taken in getting up these entertainments, though not always as well bestowed as it might be.

The study of historic art might be quite as beneficial to the youth of England as that of any of the ordinary routine of accomplishments. It would teach them two things in which they are too often deficient—to speak their own language properly, not hissing it through their teeth, or

snuffing, and swallowing half their words: and to stand and move with ease. It might also assist in dispelling some of that troublesome self-consciousness, arising more from vanity than modesty, which is well named *mauvaise honte*, and which renders some shy, others impudent, but makes all who are afflicted by it awkward. But at present the amateur actor, much as he seems to enjoy the practice of the art, can hardly be said to study it at all; the utmost he does generally is to study some *artist*. Instead of setting-to to get a full comprehension of the intention of his author, and form a clear conception of the character he has to play, he goes to see how So-and-so does it at the Haymarket or the Adelphi—and copies it as closely as he can—often successfully enough. But it is after all but a copy of a copy. We have known a whole corps of dramatic amateurs put themselves under the guidance of some accomplished master of the profession, not to be taught his art, but to be *crammed* or *coached* in one particular play. Every look, movement, and intonation was learnt and got by heart, and faithfully re-produced; and the necessary result was that the performance was stiff, cold, and uninteresting. No one was thinking of his part, or his character, but of how Mr. Threestars told him to say this and to do that. It is just what Mr. Ruskin warns the amateur draughtsman to avoid. “Look at nature and see how it affects your mind. Do not be thinking how So-and-so told you to *do sky* or to *do grass*.”

The Theatre Royal Back Drawing-room is in London of so limited a size that there are not many plays which can conveniently be performed in it. Our genuine comedies have too many characters. Dramas of action require space and scenery. So the choice lies between farces and the *comédies de salon*—episodes of real life—for which we seem to have no English name. This being the case, it always is a matter of amazement to us that the first thing to be done is to circumscribe the given space as much as possible by the introduction of a miniature theatre. When actors wish to represent scenes from genteel everyday life on the stage, their object and the difficulty they have to overcome is to make it look like a drawing-room. Now the object of the amateur seems to be to make the drawing-

room look like a stage. When he has already four walls, doors, windows, fireplace, all "real and proper," as Mr. Swiveller says, why in the world should he put up pasteboard imitations of them? If two exits are necessary, and are not always found ready to our hands, this can be remedied by a couple of screens, and elbow-room, always a great desideratum, gained thereby. Amateur actors object to this simplicity of decoration on the score that they are too much at home in it—that there is no illusion; forgetting that to the spectators there is no possible illusion in the pasteboard room they erect for themselves, which has the effect of making its inhabitants look preternaturally big. The conditions of a public theatre and an ordinary room are so different that the attempt to produce illusion by means of scenery should as much as possible be avoided. Real artists like Levassor and John Parry feel this so strongly that they prefer to dispense with these adjuncts almost entirely, and we have heard the same advice given by others of great note in the profession.

Those who give merely a few hours of their leisure now and then to the pursuit of an art can never hope to compete in point of execution with those who make it the study and business of their lives. But it does not follow that they may not possess equal natural talent and aptitude. Gentlemen and ladies of intelligence, general education, and cultivated taste are likely, on the contrary, to snatch a grace beyond the reach of art, if they will only depend a little more upon themselves and trust to their instincts. "The amateurs run us very hard, as long as they confine themselves to sketches," we have heard remarked by more than one of our greatest modern painters. A sketch, if faithful, is the rescript of an immediate impression made upon the mind; but an attempt at a finished picture brings out all the technical weakness and ignorance. Would that the amateur actors would take the hint and give us lively sketches instead of stiff and stilted copies! Spontaneousness is above all others the quality which gives its peculiar charm to the work of amateurs; and this is deliberately flung away by all who condescend to mere mimicry. No critic speaking of a

public performer would make it a theme of laudation that he sang or acted so exactly like another that one could hardly tell the difference: yet this is considered the highest compliment by most amateurs. It is one thing to resemble a great artist and another to mimic him. Mimicry can never succeed in representing anything but the mannerisms, which is as much as to say the faults of its prototype: for the simple reason that all which is really great in him must come from his intention and that the copyist has not that intention.

The actor certainly labours under the disadvantage of being only the interpreter of another's thoughts but this he shares with the musical performer. The music is played or sung as the drama is acted, by many others; yet we find each may stamp it with his own individuality. Let the amateur actor then select with what discrimination he may from among the plays already known to the public, but give the time and labour he now expends on learning the tricks of some favourite model in the profession to forming his own conception and a style of his own. He must not flatter himself, however, that he will be able to do this on the spur of the moment. He will find it at first as much more difficult than his old practice as the painting an original picture is more difficult than copying one. He will have to study *acting* instead of confining his observations to one actor, and to do so with advantage he must use all his intelligence and powers of discrimination. But he will also find it much more interesting; and when he has succeeded in making a character his own, he will probably succeed in representing it with ease and fidelity.

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## THE LAW FOR AMATEURS.

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[See "*The Law of the Drama, with full particulars of forms of Application for License, and the Legal Liabilities of the Stage in all respects.*" Price 2s. Published by the Editor.]

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Dramatic performances may take place in any house, provided that there is no charge for admission, directly or indirectly; and that no annoyance, public or private, is caused thereby.

If a charge is made for witnessing any dramatic representation *by more than one person\** (and I think even *by one person*, if he is assisted by voices without, or by the action or gesticulation of others, or by the shadows of others, as in the ghost illusion of Messrs. Dircks and Pepper), a license from the magistrates at assizes, or sessions, is necessary, to be safe from legal penalties. In very many instances no license is sought for, as there may be no fear of objection or information from any quarter. Still as receiving money at all, deprives the entertainment of a private or amateur character, it is far better to secure immunity by a strict compliance with the law.

In London, and within 10 miles thereof, and Windsor, all places of Theatrical Entertainment are licensed by the Lord Chamberlain exclusively.

Readings, if they are truly such, by any number of persons, may take place without license from magistrates or fee to authors; but every part must be read, and no action, costume, or requisite of the stage introduced.

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\* As an instance, which will make my meaning quite clear, there is an entertainment called "Up to Town and Back again," in which a complete story is set forth, and a *play represented* by one performer, by means of rapid changes of dress. He could do this safely without a license, but if the same piece was represented by different persons instead of by one, a license would be essential.

## RULES OF AN AMATEUR CLUB.

[The following will serve as a basis for the formation of the Regulations of any Amateur Association, which may be modified as circumstances require.]

### Strand Amateur Dramatic and Musical Club.

INCORPORATED 2ND JANUARY, 1864.

#### RULES.

1.—That this Club shall consist of Twenty Acting Members (inclusive of the Managers and Secretary, and exclusive of Ladies.)

2.—That each Acting Member shall pay an Entrance Fee of 2s. 6d., and a Weekly Subscription of 1s.

3.—That Ladies shall become members of the Club on signing these rules, but shall be exempt from all pecuniary matters, except in procuring ordinary modern dresses when required.

4.—Following are the Officers hereby appointed:—

Acting Manager	... ..	MR. E. A. STANSBURY.
Stage Manager	... ..	„ J. B. WADE.
Hon. Secretary and Treasurer	„	F. A. HENDERSON.

The office of Musical Director to be disposed of, at the discretion of the Managers.

5.—That the Managers shall choose the dramas to be played, have the casting of the characters, and likewise the whole management of the affairs of the Club entirely under their control. The decision to be binding on all Members whether present or not.

6.—That each Officer, whether appointed by these rules or by the Managers, shall have the department assigned to him entirely under his control.

7.—That Acting Members shall attend each weekly meeting, special meetings, and rehearsals. Any Member being unable to attend must give previous notice to the Secretary, in default of so doing he will be fined the sum of 2s.

8.—That the meetings of the Members take place at the appointed Club Room at Seven p.m., business commencing punctually at half-past: Members attending later than the half-hour, unless giving previous notice, will be fined 6*d*. No Member will be permitted to bring any friend to any rehearsal or meeting (except with the view of introducing him as a member) unless by permission of the managers.

9.—That all fees, fines, and subscriptions go to the funds of the Club to defray its expences.

10.—That the expences of each performance shall be borne equally amongst the Gentlemen Acting Members, amongst whom all profits arising from performances shall be equally shared.

11.—That Acting Members shall be expected to play the smaller parts, in any piece to be played by the Club, at the discretion of the Managers.

12.—That tickets given out for the purpose of sale shall be accounted for in writing, on the day appointed by the Secretary before the performance takes place, and in the event of any tickets so given out not being returned or satisfactorily accounted for, such tickets shall be deemed as sold and shall be paid for by the Member or other person to whom the said tickets shall have been given out.

13.—That all Members must procure their own books, and all act by those published by Mr. T. H. LACY, of 89, Strand.

14.—That any infringement of these rules shall subject the Member so breaking the same to be expelled from the Club, either at the decision of the Managers or by vote.

15.—That the Secretary shall prepare, at the end of each month, a Balance Sheet and present the same to the Club.

16.—All Members must sign these rules on entering the Club, a month's notice being necessary should any Member be desirous of leaving the Club.

*August 22nd, 1865.*

**LICENSE FOR PLAYS.**

As many pieces are written for Provincial Theatres and Amateur Clubs, which have not passed the ordeal of Metropolitan criticism, and repeated applications have been made as to the proper mode of proceeding requisite for such occasions, it may be advisable to state here— That every play publicly represented requires a license, before performance, from the Lord Chamberlain. A copy of the piece must be forwarded to him, 14 days before performance, with the fee of 20s. for a one or two act piece, and 40s. for a three or a five act one. Address, Mr. W. B. Donne, Weymouth Street, Portland Place, W.

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**THE DRAMATIC AUTHORS' SOCIETY**

Is an association of the great majority of our dramatists for a common action in the assertion of their claims. No charge has ever been sustained by an author for a strictly amateur performance of his plays; but if *any consideration whatever* is required for admission, and the drama is not itself free, (or public property from the lapse of time, and *every play* does cease to be individual, and become public property after a varying term), the author can establish a claim to a penalty of two pounds and costs for each representation of a piece, unless his consent *in writing* can be produced. As this would be in many cases a difficulty, the Dramatic Authors' Society allow their dramas to be acted by an arrangement with their secretary, Mr. PALGRAVE SIMPSON, 28, King Street, Covent Garden, London, W.C., whose consent must be obtained *prior to performance*; a *bill* of the entertainment and the fee *must* be sent *before such consent is given*. If these conditions are not complied with, the Society always exact the penalties; and they have bound themselves not to abate an iota of their fees, if any or every charity in the universe was to be benefitted by their remission. This information is given to save the fruitless trouble of application to individual authors for gratuitous permission to perform pieces.



Their scale of charges, out of London, is usually—

For a One Act Piece	... ..	10s.
For a Two, Three or Five Act one	... ..	12s. 6d.
For a Burlesque	... ..	12s. 6d.

For the Metropolis, the scale is—

	Five, Four and Three Act Pieces.	Two Act Pieces, and Burlesques.	One Act Pieces.
	£ s. d.	£ s. d.	£ s. d.
<i>First-class Theatres.</i> —Drury Lane, Covent Garden, Crystal Palace, Haymarket ...	2 0 0	1 1 0	0 15 0
<i>Second-class Theatres.</i> —Princess's, Lyceum, Adelphi, Queen's, St. James's Olympic, Strand, Amphitheatre (Holborn), Surrey, Astley's, East London, St. George's Hall, Victoria Hall (Bayswater), Sadler's Wells, City of London, Gaiety, New Holborn, Alexandra (Highbury), Prince of Wales, Standard, Grecian, Britannia, Globe, Vaudeville, Opera Comique ... ..	1 1 0	0 15 0	0 10 0
<i>Third-class Theatres.</i> —Victoria, Royalty, Pavillon, Marylebone ... ..	0 15 0	0 12 6	0 7 6
<i>Fourth-class Theatres.</i> —Cabinet, Oriental, Bower, Garrick, Varieties ... ..	0 10 6	0 7 6	0 5 0

The charge to Amateurs will be that of Second-class Theatres.

The large list of Dramas, the acting right of which is the property of Mr. LACY, is retained by him for London only—the country right of performance in a great portion of them he has sold for a term to the Society, who alone possess an interest therein, power to authorize their performance, or benefit therefrom.

A printed List of his Pieces, with the charge for performance, may be had, price 3d.

The Editor will not object to receive communications for any Author, not a member of the Society, if their address is not known to the party wishing to pay the fee.

### MUSIC FOR BURLESQUES AND OTHER PIECES.

The Publisher has provided Piano-forte Scores and Band Parts of the Principal Burlesques, Musical Pieces, and Dramas, which may be obtained on hire—(a deposit of 30s. being required in all cases for security against loss)—or purchase, at 89, Strand.

### POSTAL ARRANGEMENTS.

All plays are supplied by Mr. LACY or his Agents, *post free*. If postage stamps or a post order accompany the letter, the commission will always be executed by return—but it is absolutely necessary to remit payment at once, as without it no order is desired or received.

If the Stamps are remitted, Books are always despatched by return of post—unless unpublished or out of print, in which case the stamps are directly returned.

ALL orders contingent *on approval or exchange*, are refused with the greatest energy.

Seldom a day passes without letters being forwarded, urging the instantaneous despatch of some play or plays, without the writer giving his or her *name or address*, and very often wanting both. A very brief time should exist between the receipt of the order and its despatch—that time is needlessly protracted by the diffuseness, vagueness, and illegibility of much of our correspondence. If the wishes of the Editor could have weight with his patrons, he would much like to receive something like the following (with date, title, name, and address changed for those of the party sending it, and *written plainly*):—

SIR,

Jan. 2, 1866.

Please to forward—

Box and Cox	}	<i>(titles of play or plays)</i>
Rivals		
Fish out of Water		

(For which 1s. 6d. is enclosed,)

To	}	Mr. ———
(Name)		Mrs. ———, or
		Miss ———

10, High Street,  
Monkstown,  
Kent.

#### Please to Note

1. Stamps or Post Office Order must accompany each request for Books, the value sent to be specified.
2. The directions, address, and name to be as brief and clear as possible, and plainly written.
3. There is no charge for Postage.
4. No book can be exchanged.
5. Not to conclude that every play is printed; the proportion truly being—one printed, for 200 *not*.

## GENERAL LIST

OF APPROPRIATE PIECES FOR AMATEUR PERFORMANCE,  
 With the number of Characters required with each.



## PIECES FOR MALE CHARACTERS ONLY.

Up to Town and Back Again	... ..	for 1 character
Number One Round the Corner	... ..	2 "
Two Gents in a Fix	... ..	2 "
Unwarrantable Intrusion	... ..	2 "
Two in the Morning	} ( <i>Translations from the</i> <i>same Original</i> ) }	2 "
Good Night's Rest		
More Free than Welcome	... ..	3 "
Taming a Tiger	... ..	3 "
Sent to the Tower	... ..	3 "
Fast Train	... ..	3 "
Two Gay Deceivers	... ..	3 "
A Very Pleasant Evening	... ..	3 "
Sylvester Daggerwood	... ..	3 "
Left the Stage	... ..	3 "
Guy Faux ( <i>Comic Reciter, Part 4</i> )	... ..	3 "
Pyramus and Thisbe ( <i>Comic Reciter, Part 5</i> )	... ..	6 "
Rival Pages ( <i>on the public stage, the two Pages</i> <i>are represented by Females in Male attire</i> )	}	7 "
End of the Tether	... ..	8 "
Roman Actor	... ..	10 "
Race for a Dinner	... ..	10 "

And all the pieces in the "*Darkey Drama*" Series, see page 108.

## SERIO-COMIC DRAMAS.

FOR MALE CHARACTERS ONLY.

*Two Parts, ... .. Price One Shilling each.*

PART 1.—Joseph in Egypt—a sacred Drama	... ..	for 6 characters
Harvest Storm—a domestic Drama	... ..	9 "
Cross of St. John—a serious Drama	... ..	13 "
Blind Boy—a Melo-drama	... ..	10 "
PART 2.—The Test of Truth	... ..	9 "
The Two Brothers	... ..	4 "
Grandfather's Story	... ..	4 "
The Brigand and his Son	... ..	6 "

## COMIC DRAMAS FOR COLLEGE, CAMP AND CABIN.

Consisting of pieces without Female characters.

SELECTED AND ADAPTED BY THE EDITOR.

*One Shilling each Part.*

PART 1.—Spanking Legacy	...	...	...	for 5 characters
Furnished Apartments	...	...	5	"
Spectre Bridegroom	...	...	6	"
A Martyr to Science	...	...	4	"
Illustrious Stranger	...	...	8	"
PART 2.—Smoked Miser	...	...	6	"
Sleeping draught	...	...	9	"
Cherry Bounce	...	...	6	"
All at Coventry	...	...	9	"
PART 3.—Make your Wills	...	...	7	"
Review	...	...	8	"
Fortune's Frolic	...	...	8	"
D'ye Know Me Now?	...	...	5	"
Babes in the Wood	...	...	7	"
PART 4.—Poisoned	...	...	4	"
Box of Mischief, A	...	...	12	"
Jack of all trades	...	...	6	"
Sudden Arrival, A	...	...	5	"
PART 5.—Look before you Leap	...	...	5	"
Settling the Verdict	...	...	15	"
Count and the Secretary	..	...	5	"

## MASSEY'S EXHIBITION RECITER.

*In Two parts, One Shilling each.*

PART 1.		PART 2.	
Guy Fawkes	... for 5	Love and Jealousy	... for 6
Man with Carpet Bag	... 11	Irish Tutor	.. ... 5
White Horse of the Peppers	8	Bambastes	... ... 8
Mesmerism	... .. 7	School for Orators	... .. 9



## BROUGH'S BURLESQUE DRAMAS, 1s.

CONTAINING

King Alfred and the Cakes ... ..	... for 4 characters
William Tell ... ..	7 ..
Orpheus and Eurydice ... ..	6 ..

## LACY'S COMIC RECITER.

*Five Parts, at Sixpence each, or in cloth boards, 2s. 6d.*

Contains—in addition to a great variety of approved Recitations, Tales, Stump Speeches, Dialogues, &c.—a selection of Opening Addresses, Prologues and Epilogues, which, with slight alteration, may be adapted to any locality or circumstances

## LACY'S DRAMATIC RECITER, 6d.

An excellent collection of Serious Recitations, Dialogues, Addresses, &c.

At Oxford, Cambridge, and other leading Colleges and Institutions, female assistance must be dispensed with. Almost all the modern Burlesques are well suited for performance under this restriction, and few need to be told that such representations have generally been attended with most satisfactory results. (*See page 93.*)

## MISS KEATING'S DRAMAS FOR BOYS,

*Price 1s., contain the following Pieces.*

1. Plot of Potzentaused—a Comic Drama ... ..	... for 10 characters
2. Incog—a Farce ... ..	7 ..
3. Poor Relation—a Comic Drama ... ..	7 ..
4. The Talisman—a Drama ... ..	7 ..

## LADIES' PLAYS.

The Editor has published four Shilling Books (to be continued), containing Dramas with Female characters only; and it is a source of sincere pleasure for him to know how much harmless enjoyment has accrued from his idea of introducing this little Work—which has received the sanction of very high religious authorities.

	No. of Characters.
PART I.—1. School for Daughters—Comedy, in 3 Acts ...	14
2. Mrs. Willis's Will—a Farce .. ...	5
3. Duchess of Mansfeldt—a Comic Drama ...	7
PART II.—1. Slighted Treasures—a Petite Comedy ...	4
2. A Slight Mistake—a Farce ... ..	5
3. La Rosiere—a Comedy ... ..	10
4. Who's to Inherit?—a Comedy ... ..	9
PART III.—1. Christmas Gambol, A ... ..	8
2. Peasant Queen ... ..	10
3. Gaffer Grey's Legacy ... ..	8
4. Mystery of Muddlewitz ... ..	7
PART IV.—1. Lena and Gertrude ... ..	8
2. Wonderful Cure, A ... ..	4
3. My Aunt's Heiress ... ..	11

## LACY'S FAIRY PLAYS &amp; HOME BURLESQUES.

By MISS KEATING—*Sixpence each.*

	No. of Characters.	
	Male.	Female.
1. Beauty and the Beast ... ..	3	4
2. Blue Beard ... ..	6	5
3. White Cat ... ..	4	5
4. Cinderella ... ..	5	4
5. Yellow Dwarf ... ..	5	7
6. Aladdin ... ..	4	5
7. Puss in Boots ... ..	7	6
8. Little Red Riding Hood ... ..	5	6
9. Sleeping Beauty ... ..	5	8
10. Ali Baba ... ..	9	4

*Piano and Vocal Scores of these on hire, at 5s. per month.*

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The object of this Publication is to present a series of easy Extravaganzas, altogether independent of scenic aid, unobjectionable in language, and thoroughly adapted to secure a joyous evening to Actors and Spectators.

THE  
SERIES OF CHARADE PLAYS,

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Will also be found exceedingly well adapted for Family Performance, as they are shorter than any play; and from the variety of incidents and characters (each Syllable, of course, forming the ground-work of the plot, and being an entire little drama) they afford opportunities for the enlistment of all ages in the *dramatis personæ*.

MISS KEATING'S CHARADE DRAMAS FOR THE  
DRAWING ROOM—2 Parts at 1s.

*(Partly in Verse.)*

- |  |   |
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| PART I.—1. Blue Beard<br>2. Phæton<br>3. Cataline<br>4. Guy Faux | PART II.—1. Counterplot<br>2. Blindfold<br>3. Outlaw<br>4. Sleeping Draught |
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*(Partly in Verse.)*

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| 1. Homely<br>2. Backbiting | 3. Candidate.<br>4. Mistake | 5. Final |
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SIX CHARADES, BY W. H. SMITH, 1s.

- |                            |                               |                                 |
|----------------------------|-------------------------------|---------------------------------|
| 1. Outrage<br>2. Courtship | 3. Plaintiff<br>4. Coastguard | 5. Counterplot<br>6. Blue Beard |
|----------------------------|-------------------------------|---------------------------------|

MISS FRANCIS'S CHARADE DRAMAS,

*One French and Three English. Price 1s.*

- |                             |                             |
|-----------------------------|-----------------------------|
| 1. Woodman<br>2. Kenilworth | 3. Chapeau<br>4. Chatterbox |
|-----------------------------|-----------------------------|

## LIST OF PIECES

SUITED FOR AMATEUR PERFORMANCE, WITH THE NUMBER OF MALE AND FEMALE CHARACTERS IN EACH.

\* In these pieces the Lady assumes Male attire.

(c) Means costume or powder pieces.

A figure affixed denotes the number of Acts, otherwise the Drama is in One Act only.

*One Male Character, and for Pieces without Female Characters, see page 79.*

## ONE FEMALE CHARACTER.

A Night of Suspense.

## TWO CHARACTERS.

*One Male and One Female.*

After the Party  
\* Antony and Cleopatra  
Conjugal Lesson  
Forty Winks  
Happy Pair, A  
Haunted Mill, *operetta*  
Household Fairy  
Locked in with a Lady

Locked Out  
Love and Rain  
Man that follows the Ladies  
Morning Call  
\* Pair of Pigeons  
Personation  
\* Rifle Volunteer  
Ring and the Keeper, *operetta*

## THREE CHARACTERS.

*Two Males and One Female.*

Angel of the Attic (c)  
Book III., Chapter 1; or, The  
Box and Cox [Subterfuge  
Change of System  
Cup of Tea  
Delicate Ground (c)  
\* Devilish Good Joke (c)  
Jeannette's Wedding Day (c)  
Love in Humble Life (c)

My Wife's Diary  
Pierette, *musical piece*  
Silent Woman, A  
Six Months Ago  
State Prisoner (c)  
Unprotected Female  
Victor Vanquished (c)  
Wanted a Young Lady  
Which shall I Marry?

*Two Females and One Male.*

Fair Rosamond's Bower, *burlsq.*  
Good Little Wife, A  
Incompatibility of Temper  
Opposite Neighbours

Lady and Gentleman in a Per-  
plexing Predicament  
Speak out Boldly  
Winning a Wife

## FOUR CHARACTERS.

*Two Males and Two Females.*

Best Way, The  
Betsy Baker  
Bonnie Fish Wife  
Comedy & Tragedy  
Cozy Couple  
Doubtful Victory, A  
Fairy's Father  
Give a Dog a Bad Name  
Kiss in the Dark, A

Laughing Hyena  
\* My Wife's Out  
Only a Halfpenny  
One of You must Marry  
Terrible Secret, A  
Under the Rose  
Who Killed Cock Robin?  
Woman that was a Cat, The (c)  
\* Young Widow



*Three Males and One Female.*

Ample Apology, An	} <i>translations from same original.</i>	Maid with Milking Pail (c)
Comical Countess (c)		Matrimony (c)
Lucky Hit, A (c)		Our New Man. [ <i>travaganza</i> (c)]
*Faint Heart <i>did</i> Win Fair		Patient Penelope, <i>musical ex-</i>
Intrigue [Lady (c)]		Romance under Difficulties
Jeannette's Wedding Day, <i>musical piece</i> (c)		Villikins & Dinah, <i>burlesque</i> (c)
Love and Charity		Was I to Blame?
Love in Humble Life		Wooring in Jest
		Woman's the Devil

## FIVE CHARACTERS.

*Three Males and Two Females.*

Affair of Honour, An	} <i>translations from same original.</i>	Model of a Wife, A
Aged 40		My First Fit of the Gout
Area Belle		Nabob for an Hour
As Like as Two Peas		Naval Engagements
A. S. S.		Newington Butts
Aunt Charlotte's Maid		On the Sly
Barber and Bravo		Perfection
Borrowed Feathers		Philippe (c)
Cantab, The		Queen of Arragon (c)
Capital Match, A		Rights and Wrongs of Woman
Cool as a Cucumber		Sea Gulls
Cousin Peter (c)		Silent Protector, A
Cousin Tom		Somebody Else (c)
Day after the Wedding		Storm in a Tea Cup
Decided Case, A		Three Cuckoos (c)
Desperate Game, A		To oblige Benson
Done on Both Sides		*Tom Noddy's Secret (c)
Don't Judge by Appearances		Turn Him Out
Eclipsing the Sun		Tweedleton's Tail Coat
False and Constant		Two Friends, <i>drama</i> , 2
Good for Evil, <i>serio-comic</i> 2	Ugly Customer, An	
Head of the Family	Very Serious Affair, A	
Heads or Tails	We all have our Little Faults	
He's a Lunatic	Welsh Girl, The, 7 <i>d.</i>	
Ladies' Battle, 3	Whitebait at Greenwich	
Larkin's Love Letters	Winning Hazard. A	
Lottery Ticket	Who Speaks First?	
Lovers' Quarrels (c)	Who is Who? [mother	
Mistress of the Mill	You can't marry your Grand-	
Windmill (c)	Youthful Queen, 2 (c)	
Maid of Croissey, 2 (c)		

*Four Males and One Female.*

Belle of the Barley Mow, (c)	} <i>burlesque</i>	Death of Marlowe, <i>tragedy</i>
Blue Devils		Family Failing
Caught by the Cuff		Fearful Tragedy in Seven Dials
Cherry Bounce		I've Eaten My Friend
Curious Case, A		Match Making
Day after the Fair		

Monsieur Jaques	[ness	Rule of Three
Mrs. Green's Snug Little Busi-		Sentinel, <i>musical farce</i> (c)
Only a Clod		Ticket of Leave
Painter of Ghent, <i>drama</i> , 1 (c)		Two Heads better than One
Paul Pry Married		Wilful Ward

*Two Males and Three Females.*

Box & Cox Married	Mr. Scroggins
Christmas Boxes [Camberwell?	Poor Pillicoddy
Did you ever send your Wife to	Pretty Piece of Business, A
In for a Holiday	Twice-told Tale, A
Maid of Honour (c)	Widow Bewitched

## SIX CHARACTERS.

*Two Males and Four Females.*

A Home of One's Own	Popping the Question
---------------------	----------------------

*Three Males and Three Females.*

Always Intended	My Dress Boots
Anything for a Change	My Husband's Ghost
Bristol Diamonds	My Neighbour's Wife
Brother Ben	My Wife's Come
Doing my Uncle	Nothing to Nurse
Dowager (c)	Observations and Flirtation
Dying for Love	Orange Blossoms
Flies in the Web, 3	Sarah's Young Man
Goose with the Golden Eggs	Short and Sweet
Give me my Wife	Silent System
Handsome Husband, A	Spirit of the Rhine, 2, <i>musical</i>
House or the Home, 2	<i>piece</i>
Humpbacked Lover	Stock Exchange
Jacobite (c)	Sunshine through Clouds
Lesson in Love, 3	Too Much of a Good Thing
Little Toddlekins	Trying it on
Lodgings for Single Gentlemen	Two Bonnycastles
Love's Telegraph, 3 (c)	Two Puddifoots
Mistaken Story, A	Vandyke Brown
More Precious than Gold	Very Suspicious
Mrs. White	Your's Life's in Danger (c)

*Four Males and Two Females.*

B. B.	Douglas, <i>tragedy</i> 5 (c)
Behind Time	Fascinating Individual
Blue Beard (c— <i>an Oriental Ro-</i>	Founded on Facts
<i>mance, by Bishop Heber)</i>	Four Sisters [shaw
Captain of the Watch (c)	Grimshaw, Bagshaw, & Brad-
Charles II. (c)	Grist to the Mill, 2 (c)
Conquering Game (c)	He Lies Like Truth
Dandelion's Dodges	His Excellency
Double-Bedded Room	Irish Tutor
*Double Dummy	I've Written to Brown

John Wopps  
Kill or Cure  
Lion Slayer  
Little Savage  
Living too Fast  
Match in the Dark  
Model Husband  
New Footman  
Nursey Chickweed  
Old Gooseberry  
Petticoat Government

Phenomenon in Smock Frock  
Poor Cousin Walter (c)  
Real and Ideal  
Rough Diamond  
Secret  
Siamese Twins  
Slice of Luck, A  
Station House  
Thirty-three next Birthday  
What do they take me for ?

*Five Males and One Female.*

Cherry Bounce  
Chesterfield Thinskin  
Done Brown  
Good for Nothing  
Lucky Hit (c)

Practical Man  
Retained for the Defence  
Tooth Ache (c)  
Unlucky Friday  
Wicked Wife (c)

SEVEN CHARACTERS.

*Four Males and Three Females.*

Bowled Out  
Brother Bill and Me  
Clockmaker's Hat  
Cure for the Fidgets  
Dearest Mamma  
Did I Dream It ? [Castle  
Englishman's House is his  
Green-Eyed Monster, 2  
Hold your Tongue  
Husband to Order, 2 (c)  
If I had a £1,000 a-year  
John Smith  
Mad as a Hatter  
Miller of Mansfield (c)  
My Turn Next  
My Wife's Dentist  
My Wife's Second Floor  
Nice Quiet Day  
Nine Points of the Law

Object of Interest  
Of Age To-morrow  
Old Trusty  
Peace and Quiet  
Quaker, *operetta*, 2  
Railroad Station  
Rifle and How to Use It  
Samuel in Search of Himself  
Second Love, 3  
Splendid Investment  
Spring and Autumn, 3  
Take Care of Dowb  
Ticklish Times (c)  
Tom Thumb (c)  
Urgent Private Affairs  
Wandering Minstrel  
Who's My Husband ?  
William Thompson  
Woodcock's Little Game, 2

*Two Males and Five Females.*

Cruel to be Kind.

*Five Males and Two Females.*

Alcestis Travestic (c)  
Better Half  
Chimney Corner, 2  
Delusion  
Dreams of Delusion } *translations  
from same  
original.*

Duchess or Nothing (c)  
First Night  
Fish out of Water  
Irish Tiger  
Jeweller of St. James's, 3 (c)

John Dobbs  
 John Jones  
 King and I (c)  
 Lady and the Devil, 2 (c)  
 Lend me Five Shillings  
 Loan of a Lover (c)  
 Maid or Wife  
 Make your Wills  
 Nothing Venture, &c., 2 (c)  
 Old Honesty, 2

Old Phil's Birthday, 2 (c)  
 Separate Maintenance  
 Slasher and Crasher  
 Spectre Bridegroom  
 State Secrets (c)  
 Suit of Tweeds  
 Village Lawyer  
 Wedding Day  
 Wilful Murder

*Three Males and Four Females.*

Allow Me to Apologize  
 Domestic Economy  
 Everybody's Friend, 3  
 Hard Struggle  
 Ici on Parle Français  
 Jack's Delight

Laurence's Love Suit, 2  
 Love is Blind  
 Marriage a Lottery  
 My Aunt's Husband  
 Simpson and Co.

*Six Males and One Female.*

Brigand of Calabria (c)  
 Caught by the Ears  
 Chaos is Come Again  
 Diamond Cut Diamond  
 Hunting a Turtle

Peter Smink (c)  
 Thrice Married  
 Turned Head  
 Turkish Bath

EIGHT CHARACTERS.

*Two Males and Six Females.*

How's your Uncle?

*Three Males and Five Females.*

Last of the Pigtails

| Who's to Win Him?

*Four Males and Four Females.*

Brother and Sister, *operetta* (c)  
 Deaf as a Post, *farce*  
 How will they get out of it?  
*comedy*, 3  
 Love in Livery, *farce*

Music hath Charms  
 My Sister Kate & my Man Tom  
 Noemie, *drama*, 2 | *farce*  
 Quiet Family, *farce*  
 Two Polts, *farce*

*Five Males and Three Females.*

Attic Story  
 Bachelor's Buttons  
 Balance of Comfort  
 Boots at the Swan  
 Cavalier, *drama*, 3 (c)  
 Census  
 Forest Keeper, *drama*, 2 (c)  
 Goose with the Golden Eggs  
 If the Cap Fits

Jacket of Blue  
 Joconde, 2 (c)  
 Loan of a Wife  
 Lost Diamond, *drama*, 2 (c)  
 Lover by Proxy  
 Loving Cup, 2  
 Neighbours, 2  
 Nicholas Flam (7d.)  
 Pipkin's Rustic Retreat



Post Boy, 2  
 P. P.  
 Quiet Day, A  
 Rendezvous  
 Roland for an Oliver, 2  
 Sergeant's Wedding (c)  
 Stage Struck

Sudden Thoughts  
 Turning the Tables  
 Twice Killed  
 Who's my Husband?  
 Wonderful Woman, 2 (c)  
 Young England

*Six Males and Two Females.*

Animal Magnetism (c)  
 Bachelor Arts, 2  
 Cabinet Question  
 Dead Shot  
 Doing Banting  
 Douglas 'Travestie (c) [Lady(c)  
 Faint Heart never won Fair  
 Fighting by Proxy  
 Fitzsmythe, of Fitzsmythe Hall  
 Floating Beacon, 2 (c)  
 Follies of a Night, 2 (c)  
 Frederick of Prussia (c)  
 Hopeless Passion (c)  
 Jocrisse the Juggler, 3  
 John of Paris (c)  
 King Rene's Daughter (c)  
 Ladies of St. Cyr, 3 (c)  
 Man and the Marquis (c)  
 Married Bachelor

Mayor of Garratt  
 Midnight Watch (c)  
 Mummy  
 My Aunt the Dowager  
 My Wife's Husband  
 Our Wife. 2 (c)  
 Porter's Knot, 2  
 Review  
 Rival Valets  
 She Would & He Wouldn't, 2 (c)  
 Sink or Swim, 2  
 Time Tries All, 2  
 Tobit's Dog, The (c)  
 Trumpeter's Wedding (c)  
 Uncle Zachary  
 Up for the Cattle Show  
 Weathercock  
 What have I done? [Way (c)  
 Where there's a Will there's a

*Seven Males and One Female.*

Blossom of Churnington Green  
 Harvest Storm, *drama*  
 I'll be your Second  
 Lancers

Payable on Demand, 2  
 Spanking Legacy (c) } *translations*  
 Thumping Legacy (c) } *from same*  
 Two Galley Slaves, *drama*, 2 } *original.*

NINE CHARACTERS.

*Three Males and Six Females.*

Court of Oberon (c).

*Four Males and Five Females.*

From Village to Court, 2 (c) | Mischief Making.

*Five Males and Four Females.*

Race for a Widow | War to the Knife, 3 | Crossing the Line (c)  
 Appearances | Omnibus | Lesson for Gentlemen

*Six Males and Three Females.*

Bamboozling	Irish Post, <i>farce</i>
Birthplace of Podgers	Maud's Peril, <i>drama</i> , 4
Faces in the Fire, 3	Mendicant, <i>drama</i> , 2
Fortune's Frolic	Midnight Hour, 2 (c)
Friend in Need, 2	My Heart's Idol, 2
Gamester, <i>tragedy</i> , 5 (c)	Old Score, 3
Honesty best Policy, <i>drama</i> , 2(c)	Sleeping Hare, 2
Hush Money	Spare Bed
Hypocrite, 3	Tit for Tat, 2
Irish Doctor	Veteran of 102 (c)
Irishman in London, <i>farce</i>	

*Seven Males and Two Females.*

Amateurs and Actors	Lion at Bay, <i>drama</i>
Artful Dodge	Next of Kin
Blue Beard, <i>Byron</i> (c)	Paul Pry, 2
Charles XII., 2 (c)	Point of Honour, <i>play</i> , 3 (c)
Illustrious Stranger (c)	Raising the Wind
Innkeeper of Abbeville, <i>melo-drama</i> , 2 (c)	Review
Intimate Friend	St. Patrick's Day

*Eight Males and One Female.*

'Twould puzzle a Conjuror (c)	Eddystone Elf, <i>melo-drama</i> , 2(c)
To Paris and Back for £5	

## TEN CHARACTERS.

*Four Males and Six Females.*

Adonis Vanquished, 2 (c)

*Five Males and Five Females.*

Everybody's Husband	Old Story
Love and Hunger	Playing wth Fire, 3
Married Life, 3	Serious Family, 3
My Preserver	

*Six Males and Four Females.*

Adopted Child, <i>drama</i> , 2 (c)	My Fellow Clerk
Glass of Water, 2 (c) [3 (c)	Regular Fix, A
Memoirs of the Devil, or the Black Book of Ronquerolles,	Therese, <i>drama</i> , 3 (c)

*Seven Males and Three Females.*

Aggravating Sam	Lady of Belle Isle, <i>drama</i> , 3 (c)
Alive and Merry	Lucky Stars (c)
Barbarossa, <i>tragedy</i> , 5 (c)	Master's Rival, 2
Broken Sword, <i>drama</i> , 2 (c)	Muleteer of Toledo (c)
Cæsar the Watch Dog, <i>drama</i> , 2	Pride of the Market, 2 (c)
Chain of Guilt. 3 (c)	Steeplechase
Crock of Gold, <i>drama</i> , 3 (c)	Turn Out, <i>musical farce</i>

*Eight Males and Two Females.*

All at Coventry	Man with the Carpet Bag
Bandit, Blind Mine, <i>drama</i> , 2 (c)	Othello Travestie (c)
Chang Ching (c)	Point of Honour (c)
Comfortable Lodgings	Robert Macaire, 2 (c)
Corporal's Wedding	Self Accusation, <i>drama</i> , 2 (c)
Cramond Brig (c)	Still Waters Run Deep, 3
Don Cæsar de Bazan, 3 (c)	Unfinished Gentleman

ELEVEN CHARACTERS.

*Five Males and Six Females.*

Christening (7d.)

*Six Males and Five Females.*

Delicate Attentions	No Followers [farce, 2 (c)]
Love Knot	No Song no Supper, <i>musical</i>

*Seven Males and Four Females.*

Charcoal Burner, <i>drama</i> , 3 (c)	Mr. & Mrs. Pringle
Don't Lend your Umbrella, 2	My Great Aunt
High Life Below Stairs	Sister and I
His First Champagne	Wonder, 3 (c)

*Eight Males and Three Females.*

Barak Johnson, <i>drama</i>	Heir-at-Law, 3 (c)
Cure for the Heart-ache, 3	Lucky Stars (c)
Death Token, <i>drama</i> , 3 (c)	Old Offender, 2 (c)
Father and Son, <i>drama</i> , 2 (c)	Plot and Counterplot (c)
Haunted Inn, <i>farce</i>	Roll of the Drum, <i>drama</i> , 3 (c)

*Four Males and Seven Females.*

Milliner's Holiday	Too Much for Good Nature
Mrs. Smith	

*Nine Males and Two Females.*

Not a Bad Judge, 2 (c)

*Ten Males and One Female.*

Venice Preserved, *tragedy*, 5 (c)

PLAYS WITH TWELVE CHARACTERS AND UPWARDS.

	Male.	Female.
Adelgitha, <i>play</i> , 5 (c) ... ..	8	4
Ambrose Gwinnett, <i>drama</i> , 3 (c) ... ..	10	3
Belphegor, <i>drama</i> , 3 (c) ... ..	12	4
Bird in Hand, <i>comic drama</i> , 3 (c) ... ..	9	3
Black Domino, <i>comic drama</i> , 3 (c) ... ..	7	6
Bride of Ludgate, <i>comedy</i> , (c) ... ..	10	2
Brigand, <i>drama</i> , 2 (c) ... ..	10	2
Brutus, <i>tragedy</i> , 5 (c) ... ..	12	4
Castle Spectre, <i>play</i> , 3 (c) ... ..	10	3

	Male.	Female.
Cato, <i>tragedy</i> ... ..	10	2
Checkmate ... ..	7	5
Children in the Wood, 2 (c) ... ..	9	4
Critic ... ..	8	2
Crown Prince, <i>comic drama</i> , 2 (c) ... ..	8	4
Daddy Gray, 3 ... ..	8	4
Damon and Pythias, <i>play</i> , 5 (c) ... ..	10	4
Double-Faced People, <i>comedy</i> , 3 ... ..	11	4
Duel, <i>farce</i> ... ..	10	3
Ella Rosenberg, <i>drama</i> , 2 (c) ... ..	10	3
Eugene Aram, <i>drama</i> , 3 (c) ... ..	10	6
Felon's Bonds, 3 ... ..	10	4
Fire Raiser, <i>drama</i> , 3 (c) ... ..	12	4
Foundling of the Forest, <i>drama</i> , 3 (c) ... ..	8	4
Golden Farmer, <i>drama</i> , 3 (c) ... ..	8	4
Handy Andy ( <i>farce</i> ) ... ..	11	7
Happiest Day of my Life ... ..	6	7
Honeymoon, <i>comedy</i> , 3 or 5 (c) ... ..	8	4
House Dog ( <i>farce</i> ) ... ..	10	3
Housekeeper, <i>comedy</i> , 3 ... ..	9	3
Hunchback, <i>play</i> , 5 (c) ... ..	12	2
Hundred Thousand Pounds, <i>comedy</i> , 3 ... ..	9	4
Hundred Pound Note, <i>farce</i> ... ..	9	3
Hunter of Alps, <i>comic drama</i> , 2 (c) ... ..	9	4
Husband for an Hour, <i>drama</i> , 2 (c) ... ..	8	4
Iron Chest, <i>play</i> , 5 (c) ... ..	10	4
Jealous Wife, <i>comedy</i> , 3 (c) ... ..	10	4
John Stafford, <i>drama</i> , 3 (c) ... ..	12	2
Julius Cæsar, <i>tragedy</i> , 5 (c) ... ..	21	2
Katherine and Petruchio, <i>comedy</i> , 3 (c) ... ..	10	3
Lady of the Lake, <i>drama</i> , 3 (c) ... ..	11	4
Last Man, <i>drama</i> , 2 (c) ... ..	9	3
London Assurance, <i>comedy</i> , 5 ... ..	10	3
Lord Darnley, <i>drama</i> , 2 (c) ... ..	12	2
Married Daughters, <i>comic drama</i> , 2 ... ..	5	8
Monsieur Tonson, <i>farce</i> , 2 ... ..	10	3
Nervous Man, <i>farce</i> , 2 ... ..	10	4
Our Domestic, <i>farce</i> , 2 ... ..	6	6
Paper Wings, <i>comedy</i> ... ..	13	4
Past Ten o'Clock, <i>farce</i> ... ..	9	3
Peggy Green, <i>farce</i> , 1 ... ..	3	10
Poor Gentleman, <i>comedy</i> , 3 (c) ... ..	10	4
Prisoner of War, <i>comedy</i> , 2 (c) ... ..	10	5
Rivals, <i>comedy</i> , 5 (c) ... ..	8	4
Robber's Wife, <i>drama</i> ... ..	10	1
Schoolfellows, <i>comedy</i> , 2 (c) ... ..	10	3
Shepherd of Derwent Vale, <i>drama</i> , 2 (c) ... ..	10	2
She Stoops to Conquer, <i>comedy</i> , 3 or 5 (c) ... ..	10	3
Simon Lee, <i>drama</i> , 3 ... ..	10	3
Speed the Plough, <i>comedy</i> , 3 (c) ... ..	10	4
Teddy the Tiler, <i>farce</i> ... ..	6	8



					Male.	Female.
Test of Truth, 2 (c)	...	...	...	...	10	2
Victims, <i>comedy</i> , 3	...	..	...	...	9	6
X Y Z, <i>farce</i>	...	...	...	...	9	4

## BURLESQUES & EXTRAVAGANZAS.

The following list comprises those pieces least dependant on scenic effects, and which can be performed with or without Female aid. Costumes will be requisite in all of them. The Music of the great majority can be had of the Publisher—if on hire, a deposit, as a security for its safe return, is indispensable.

					Male.	Female.
Aladdin, the Wonderful Scamp	...	...	...	...		
Alcestis	...	...	...	...	5	2
Alfred the Great	...	...	...	...	11	3
Ali Baba, or Thirty-nine Thieves	...	...	...	...	8	4
Alonzo the Brave, or Faust and Imogene	...	...	...	...	7	0
Amoroso, King of Little Britain	...	...	...	...	5	2
Babes in the Wood	...	...	...	...	7	4
Babes in the Wood, <i>comic</i> , part 3	...	...	...	...	7	0
Billy Taylor	...	...	...	...	9	1
Black-Eyed Susan ( <i>Burnand</i> )	...	...	...	...	10	8
Blossom of Churnington Green	...	...	...	...	7	1
Blue Beard ( <i>a serio-comic Oriental Romance</i> , by <i>Bishop Heber</i> )	...	...	...	...	4	2
Blue Beard ( <i>Byron</i> )	...	...	...	...	6	3
Bombastes Furioso	...	...	...	...	5	1
Calypso	...	...	...	...	3	4
Chang-Ching-Fou	...	...	...	...	8	2
Chrononhotonthologos	...	...	...	...	8	5
Cinderella ( <i>Byron</i> )	...	...	...	...	6	4
Der Frieschutz ( <i>Byron</i> )	...	...	...	...	8	4
Dido	...	...	...	...	9	5
Doge of Duralto	...	...	...	...	7	5
Douglas Travestie	...	...	...	...	6	2
Ernani	...	...	...	...	8	3
Esmeralda	...	...	...	...	9	4
Fair Rosamond	...	...	...	...	8	4
Fair Rosamond's Bower	...	...	...	...	1	2
Faust ( <i>Burlesque</i> )	...	...	...	...	7	2
Golden Fleece	...	...	...	...	4	4
"Grin" Bushes	...	...	...	...	5	4
Hamlet Travestie	...	...	...	...	15	2
Ivanhoe	...	...	...	...	9	2
Ixion	...	...	...	...	6	10
King Alfred and the Cakes ( <i>Brough's Burlesques</i> )	...	...	...	...	3	1
Lady of Lyons ( <i>Byron</i> )	...	...	...	...	7	3
L'Africaine	...	...	...	...	6	4
La! So nambula! ( <i>Byron</i> )	...	...	...	...	7	5
Little Don Giovanni	...	...	...	...	6	5
Lord Lovel and Lady Nancy Bell	...	...	...	...	6	1
Lord Bateman ( <i>Byron</i> )	...	...	...	...		

	Male.	Female.
Loves of Lord Bateman and Fair Sophia ... ..	6	3
Lucia di Lammermoor ( <i>Byron</i> ) ... ..	5	2
Lucretia Borgia ( <i>Byron</i> ) ... ..	9	1
Macbeth Travestie ... ..	13	2
Mazeppa ... ..	8	3
Mary Turner ... ..	9	3
Mazourka ... ..	6	3
Miller and his Men ... ..	8	2
Miss Eily O'Connor ... ..	6	3
Norma Travestie ... ..	3	3
Nymph of Lurleyberg ... ..	9	3
Orpheus and Eurydice ( <i>Brough's Burlesques</i> ) ...	5	1
Orpheus and Eurydice ... ..	6	3
Orpheus in the Haymarket .., ..	5	7
Othello Travestie ... ..	8	2
Patient Penelope ... ..	3	1
Prince Amabel ... ..	10	6
Quadrupeds ... ..		
Richard ye III. ... ..	12	3
Robin Hood ( <i>Burnand</i> ) ... ..	18	5
Robinson Crusoe ( <i>Evening Entertainment</i> ) ...	10	1
Rumplestiltskin ... ..	4	3
Stranger, by <i>Reece</i> ... ..	8	4
Tell with a Vengeance ... ..	8	2
Timour the Tartar ... ..	7	3
Tom Thumb ... ..		
The Motto ... ..	9	3
Vilikins and Dinah ... ..	3	1
William Tell ( <i>Brough's Burlesques</i> ) ... ..	7	0

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Life. Is.  
144 Desperate Game  
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159 Shylock [the Tiger  
160 P. P., or the Man &  
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162 Acta and Galata  
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172 Midas  
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choly [Dinah  
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201 Jacobite (The)  
202 Married Un-married  
203 Broken Toys [olles  
204 Louise de Ligner-  
205 Moustache Move-  
ment [Conjuror  
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Journey  
213 Faust & Marguerite  
214 Marble Heart, Is.  
215 Knights of the  
Round Table, Is.  
216 Rent Day (The)  
217 Village to Court  
218 Sunshine through  
Clouds [in us  
219 Waiting for an Om-  
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