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PITMAN

SYDNEY W. CARROLL

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Frontispiece

THEATRE AND STAGE SERIES

ACTING FOR THE STAGE

ART, CRAFT, AND PRACTICE

BY

SYDNEY W. CARROLL

ACTOR, MANAGER, PRODUCER, AUTHOR, AND CRITIC
FOUNDER OF THE OPEN-AIR THEATRE, REGENT'S PARK, LONDON

WITH A FOREWORD BY
ST. JOHN ERVINE

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FOREWORD

THE authors of books on how to do things are generally notable for their inability to do anything. Mr. Sydney Carroll is not one of them. He is, indeed, almost exceptional among writers of manuals on how to succeed; for he has succeeded in a remarkable variety of enterprises, and he brings to the composition of the present work wide experience and knowledge. He has been a dramatic critic and a theatre manager. He has written plays and he has acted. The productions made under his management have been of nearly every sort, and all of them have been distinguished in their quality, whether they have been classical or modern, large or small in scale. He has managed productions in small theatres, such as the Ambassadors, and in large theatres, such as His Majesty's, and he has put the London, or had I not better say the British, public under a deep debt of gratitude to him for founding and maintaining, in face of immense difficulties, the Open-Air Theatre in Regent's Park. A list of the plays performed under his authority would make impressive reading. So would a list of brilliant players whose first opportunities were given to them by Mr. Carroll. He brings, therefore, to this book an amount of knowledge that is rarely to be found, as I have already hinted, in authors of such works. Any boy or girl who is ambitious to "go on the stage"—and apparently almost every boy and girl has this ambition at some time or other—will do himself or herself a service by pondering long and deeply over the advice this book contains.

The position of the young actor to-day is at once easier and more difficult than it has ever hitherto been. The development of the moving picture enables him to keep himself better than he was able to do before its rise. Even if he works in the studios only as an extra, he can probably earn enough to pay for his board and lodging, and, possibly, his laundry, while he is waiting for the part which, he feels

assured, will make him famous in a single night. This is a more wholesome way of living than the old custom of sponging on relatives or genteelly starving. There are people, of course, the majority of whom have never been hungry in their lives, except for fashionable purposes, who declare that it is good for artists to suffer, but I doubt if any one has seriously benefited by physical debility, and I do not recommend the young to try to make geniuses of themselves by going without their meals. One did not observe an increase of intellect in the world during the years when nibbling took the place of eating, and men, almost as much as women, declined their food. It may be said, then, that the rise to popularity of the moving pictures has done the stage a service since it has enabled apprentice players to maintain themselves while waiting for opportunities to act.

But there the service ends, and the young player must guard himself against the belief that he will learn to act in moving picture studios. That is where he will unlearn to act, unless he is careful to keep himself in touch with the living theatre. The movie-actor never comes into contact with an audience; his photographs do. He misses, therefore, the stimulation to his acting which every player receives every night in the living theatre, and, because it is never given to him, his acting gradually loses its edge. If he were to continue to work only in a studio, he would soon cease, unless he were an exceptional person, such as Miss Garbo, to be much more than photographable. The majority of actors who work for the movies soon begin to feel the necessity of a return to the living theatre so that they may revive their ability to act. I suspect that even Miss Garbo, genius though she is, would be the better for a turn or two on the living stage, and that it is only her difficulty with the English language which prevents her from taking one. The living theatre, in short, can do without the picture theatre, but the picture theatre cannot do without the living theatre. I have long advocated that the managers of living theatres should make the managers of film studios pay for the

privilege of having their players renovated, but it is very hard to make managers unite for their own good. It is common now for young women with faked-up faces, which have been almost robbed of all human semblance by manipulative surgeons, to come sauntering into a theatre with a request that they shall be given an important part at a large salary, although they have no obvious qualifications for acting at all and cannot expect to be pushed and shoved about on the stage as they are pushed and shoved about in a studio. It seems that these young women, all glorious with glycerine, have film faces, and that these faces are supposed to be everybody's fortune.

I view, then, the present situation with regard to the living theatre and the film studio with disapproval and alarm; and I beg the young who may read Mr. Carroll's book to remember that, in the final assessment of values, the theatre has the film on the floor and taking the count every time. Hundreds of actors and actresses have made names for themselves in the films, but not one film actor or actress has made a name for himself or herself in the theatre. On the contrary, many famous film stars, when they have had the hardihood to appear on the living stage, have made lamentable exhibitions of themselves. Even the film fans, who will put up with almost anything, have failed to put up with them. The young who read this book will learn much that is of value to them, but they had better learn first this irrefutable fact, that the stage is inexorable in its judgments. Influence and money will, undoubtedly, take you on the stage, but neither will keep you there. Once the stage door is entered, your influence and your money cease to have any importance, and you must stand or fall by your ability. If you are an *actor*, nothing in the heavens above, the earth beneath, or the waters under the earth will keep you off the stage or out of your proper place, but if you are not an actor, neither the wealth of Midas nor the recommendations of kings will keep you on it.

ST. JOHN ERVINE

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To

L. B.

A great artist and a great friend

INTRODUCTION

I AM not so well-known in the world of the theatre to-day as I was in 1938 when the first edition of my book on acting made its appearance. Not so long ago you may say, perhaps, but in order to be remembered in the world of the theatre, one must remain constantly in the limelight.

Though I still keep in touch with many old friends of my stage-haunting days, and frequently enjoy a visit to the theatre, though I retain my deep affection for the drama and everything connected with it, I can no longer take, as I should like to do, an active part in stage production. I have temporarily ceased active dramatic criticism; I write little about the theatre for the public prints, so my name may be comparatively unknown to many of the younger generation of actors and actresses.

My working activities at present are more or less confined to assisting Viscount Kemsley in the editorial direction of his London and provincial newspapers. But nothing can quench my interest in actors and acting, my love for a good play. I am still a member of the Executive Committee of the Critics' Circle (I was once its President) and the success attending the first edition of this book has brought me a request from the publishers for a revised and up-to-date edition.

This work is the result of a number of years spent by me as playgoer, actor, playwright, and producer. It is the result of watching the work of all the greatest and most successful actors and actresses of the past fifty years. In that time I have had many opportunities of observing closely the art of every distinguished stage player, British or foreign, who has appeared on the English stage. As I have, for a similar extent of time, retained my enthusiasms and my youthful outlook, I believe I have acquired the requisite knowledge for such a work as this.

In my introduction to the first edition I said that I was not so hopeful of imparting instruction to anyone as I was desirous of inspiring and encouraging young people anxious to go on the stage. I know from long experience that, once stage-struck, no warning, either from me or anyone else, will alter or affect the aspirant's determination. I must repeat my conviction that acting is the most trying, the most heart-breaking, of all professions. It is a calling which demands from those who follow it unlimited patience, courage, assiduity, unusual qualities of mind and of body, outstanding attributes of personal charm and individuality, a calling which requires a special talent for friendship, and the ability to please both on and off the stage. The actor is called upon for qualities which may be dispensed with as unnecessary in almost all the other arts. The art of acting has its laws, but it has no law which the great artist cannot disregard. The actor or actress gifted with a great personality can do pretty much as he or she likes. There need be no rules to cramp their style. I have known really star artists who could not walk the stage properly, others who could not speak properly; I have known them to be hideously ugly, and even deformed. I have known them unable to characterize, to have defective memories, to be undisciplined and over-dominated by temperament, but in every case, not only rescued completely from failure by personality, but placed at the top of the bill.

If you are an artist with a sufficiently striking personality, pay no attention to any of the advice I offer in this book. What I have written is not for you.

SYDNEY CARROLL

ACTING FOR THE STAGE

CHAPTER I

FIRST THOUGHTS

ACCORDING to Schopenhauer there are only two kinds of authors: those who write for the subject's sake, and those who write for writing's sake. I include myself amongst the former.

For as long as I can remember, I have been interested in the art of acting. This I attribute both to pre-natal influence and lifelong associations. I escaped being born in one of the boxes of the Theatre Royal, Melbourne, Australia, by a matter of seven hours. My dear and talented Mother was passionately fond of play-going. Despite my Father's protests, she insisted on going to the theatre right up to the time when I was due to be delivered. Nor could anything that her sisters say at the time deter her. It has always been a matter of regret with me that I was not allowed to make so appropriate and dramatic a first entrance as that which I so narrowly avoided. I firmly believe my Mother, with her dramatic instincts, would not have minded the discomfort and notoriety attending such an unusual happening.

My Father, too, had a great partiality for the theatre; loved to be in the company of actors, fancied himself as an amateur performer, but I think he might have, with justice, objected to figure as the parent of a son who seemed determined to start a theatrical career the moment he was born.

Can Acting Be Learned?

In the spring of 1923 there was published a book entitled *Letters of an Unsuccessful Actor*. It had a considerable *succès*

d'estime. It was anonymous, and no one in theatrical circles could guess at its authorship with any certainty. I myself am still ignorant of the author's identity. It formed the subject of many an argument at the Green Room and Garrick Clubs. The writer had strong views on the theatre and everything connected with it, and did not hesitate to express them. I may have to quote from it and occasionally to demonstrate what I believe are certain errors in it. Here is one excerpt—

> In order to hold them—the great mass of the public, a spell must be cast over them, a spell they cannot analyse and do not understand, which is made up of the personality of the actors, and their technical skill; a mixture so subtle that even professional critics are unable to distinguish its components, and continually make the mistake of giving credit to the author for what is purely the actor's work or belongs to his personality, and vice versa.
>
> Only recently Sydney Carroll, who really seems to have the good of the theatre at heart, for all his brutality, which I would readily welcome if it were more reasoned (he is too fond of giving us his conclusions without stating his premises), said that acting can be learned. That is absurd. It needs no argument. It simply cannot be, any more than painting or music can be learned. It may be improved, by teaching and experience, but if it is not instinctive it can never be acquired.

At the risk of incurring the continued displeasure of this anonymous writer, if he be still living, I have to explain that very early on in my career as an actor, I found that ordinary acting could be taught. In its higher forms, no. I agree it cannot. I earned a fair living as a provincial touring actor for some ten or eleven years. I had little knowledge and less skill when I started, but in ten or eleven years I learned a good deal about my profession. I have seen young actors and actresses without the smallest apparent suitability for their profession, young people who appear to be handicapped in almost every direction, subsequently revealing unusual talent and registering great success. There are many instances on record where players started

with most unfortunate and unhappy beginnings, to finish up in a blaze of glory. The famous comedian Charles Wyndham made his first appearance in Washington in 1864 under the management of a very celebrated actress, Mrs. John Wood. At a certain point in the play he had to go through a love scene with her. In this he was to begin with some such words as these—

"Dearest, I am drunk with that enthusiasm of love which but once in a lifetime fills the soul of man."

All that nervousness permitted the young actor to say was—

"Dearest, I am drunk."

The theatre resounded with shouts of laughter and the scene came to a sudden conclusion. In the *New York Herald* next day were the words "Mr. Wyndham, who represented a young man from South America, had better go to that country himself," and Mr. Wyndham's services as an actor came to an abrupt finish. Two years later he made another attempt, this time fortunately, with better success. Eventually he developed, as the world knows, into one of the finest comedians of his age, and the proprietor and director of three of London's principal theatres.

Sir Henry Irving, in the early stages of his brilliant career, had to cope for at least eight years of his life, with every physical obstacle with which an actor could be handicapped. He spoke with a combination of nasal and guttural indistinctness; in walking he dragged one foot painfully after the other; his mannerisms were so many and so irritating that he provoked continuous ridicule; but by hard work, immense perseverance, concentration of power and cultivation of personality, he triumphed over every one of his difficulties, and forced himself by sheer character and intellectual brilliance into the position of undisputed leader of the English stage. He was the first actor to be knighted, and on the 1st February, 1895, he delivered an address on the Art of Acting to the members of the Royal Institution. Here is a remark he made to Ellen Terry—

"How strange it is that I should have made the reputation I have as an actor with nothing to help me. My looks, my voice, everything has been against me. For an actor who could not walk, cannot talk, and has no face to speak of I have done pretty well."

He was not exactly fair to himself in the last point, because his face was clearly that of a most interesting and accomplished person.

The ignorance of the public on the subject of acting has always struck me as abysmal. The masses know very well indeed which actors please them and which do not. They can generally recognize talent, but they have little power of discriminating analysis and cannot, unless they are experienced playgoers, explain just why any performance has pleased them. Except in the case of an outstanding performer, the playgoer shows little patience for analytical discernment, and cannot distinguish good acting from bad. Many popular dramatic critics are unable to differentiate in values between the bad player with a good part, and the good player with a bad part. Playgoers and critics alike are affected by results but too seldom betray interest in the way these results have been secured. So far as the critics go this may be due to lack of space, but for me by far the most interesting part of a criticism is in any analytical power shown in the examination of the art of the actors engaged.

A Cultured Profession

In my touring experiences many years ago, I frequently encountered a prejudice that was then fairly prevalent amongst all classes, against actors. "Take in the washing mother, the actors are coming." This joke came up again and again. It is, of course, an exaggeration, but it is reminiscent of the eighteenth century when actors were considered roving vagabonds and outcasts.

To-day actors and actresses have grown in stature. They are all ladies and gentlemen. They take on the titles of

knight and dame, as by right. They have not yet reached the possibility of the highest social distinctions, but many of them are far more popular than your Earl or Countess. The actor is looked upon as an indispensable pillar of culture. I think it was Macready who first started the social racket for actors. Garrick, of course, quite a notable theatrical figure in his time, was even honoured by a memorial in Westminster Abbey. But when I think of all the expressions of contempt for theatrical art and its exponents indulged in by literary men, many of whom seem quite oblivious of the immense debt English literature is under to English drama, I can only feel regret at their blindness to the dramatic virtues.

Take, for example, the celebrated essay by Charles Lamb, the one in which, when discussing the prejudices of Shakespeare, he disputes in no uncertain terms their fitness for stage representation. In this you may remember he tries to throw scorn upon the art of the theatre. I do not think he is successful, but he certainly tries. He makes an attack upon the full length statue of Garrick in the Abbey. The attitude of the figure strikes him as "affected." He is scandalized at what he terms "The introduction of theatrical arts and gestures into a place set apart to remind us of the saddest realities."

It is surely an illogical and unchristian prejudice that would exclude an actor from having a tomb in the Abbey. I cannot understand his contention that the players who please the town in the great characters of Shakespeare do so by luck and not by skill. When he declares that actors are only capable of playing low tricks upon the eye and ear he obviously has given no thought to the matter. The just interpretation to the public of a work of theatrical genius is as important as the work itself. The actor can always enhance and vitalize the original conception. He can add the qualities of his own genius to those of the playwright. Lamb forgets something upon which I am never tired of insisting—Shakespeare was an actor. He

was an actor before he became a playwright. He learned his business as a playwright in the school of the theatre. The fact that, if we can believe report, he had no special merit as an actor is nothing to the point. He wrote as an actor for actors. To argue, as Lamb does, that it is the length of the part of Hamlet which forms one of the reasons for the public admiration for it strikes me as nonsense. Actors who know their business value parts not by their length, but by their effectiveness.

In possible support of Lamb's strictures it may be that much of the acting that in his day passed for Shakespearian may have been only remotely connected with the Shakespearian ideal. I say this because much of the acting of Shakespeare's plays passed off on the public to-day as genuine representations of Shakespeare, strikes me as defiant of all those traditions and rules for playing Shakespeare in which I was brought up. These traditions have, to my mind, been handed down, a great many of them, from the original companies of Shakespeare's own time. What do we too often see to-day?—an insane desire for speed at all costs. The text gabbled; you either cannot hear the actress, or what you hear is incoherent, incomprehensible. Very frequently the actor has not an idea of the sense of what he is saying. Some players think Shakespeare should be spoken casually. Others convert his poetry into prose, disregard all idea of rhythm. Others "ham" him out in flagrant fashion. Eccentricities and vagaries of text are common. Shakespeare, to my mind, should be played with gusto, with a full appreciation of his verbal prolificacy, with each passage duly, but not too heavily, pointed. It is essential that everything the actor of Shakespeare says should appear to be the immediate product of his own thoughts. The words must come as water comes from a mountain spring. We want no laboured pomposity, nor should we have in aiming at naturalness that inadequacy of utterance which treats the really great thought or great sentence as something commonplace.

I wish Lamb had contented himself with denouncing the inept and inexperienced. When he says actors are under the necessity of giving strong blows to the audience, I do not agree with him. He had not the advantage of seeing Forbes Robertson play Hamlet. Had he done so he would have realized that never in any passage did the actor exaggerate or strain.

Deliberate

Choosing a career is always a difficult business. Before finally deciding upon your future it is well to allow every idea that comes into your mind to simmer a long time before you allow it to come to the boil. In no calling is hesitation more necessary than in that of acting for the stage.

You will find great difficulty in obtaining the necessary knowledge and still greater difficulty in getting any chance of gaining experience. Reliable advice will be scarce. Once you have made up your mind to try and earn your living on the stage, nothing that I or anybody else can say to you will deter you from the attempt. Once you are stage struck there is no hope. You must go on. You will become obsessed with the fixed belief in your capabilities, a firm determination to realize your ambition. The stage aspirants become enmeshed in a network of interests from which there appears no escape. They have their favourite stars, their favourite authors; they take every chance they can of going to the theatre. They persuade their parents to allow them to become students at a theatrical school. They join an amateur dramatic society, or take elocution lessons from a private teacher. Noel Coward's injunction to Mrs. Worthington, in which he implores her never to allow her daughter to go on the stage, will always pass unregarded by the daughter. The stage-struck boy or girl becomes easily worried over trifles, and dreadfully apprehensive of the more serious difficulties. Many of them are physically disqualified, but that seldom troubles them.

Usually a Struggle

Before I launch myself on the difficult job of instructing and inspiring, if I can, those young people with whom I have such sympathy, and whose yearnings I so well understand, having experienced them myself, I think it may be my duty to make my own personal warning against the theatre as a means of livelihood.

Success may come suddenly, swiftly, unexpectedly, but if it does it will be in the nature of a miracle. Usually, actors and actresses achieve success and find their right niche only after years of struggle and a long succession of disappointments. I have known so many actors who, in their old age, have found life comparatively blank and grey with unfulfilled ambition, unrealized hope, and a few bright memories either of their early years, their middle years, or in their later period. Most players can divide their stage careers into three parts. There is the time, for instance, when they are good-looking juveniles, and trip gaily through all sorts of youthful and sprightly parts, and many love scenes. There is the time when a stronger and more passionate series of characterizations may give them bigger and bolder opportunities. Then in the last stage comes a sole reliance upon portraying character successfully and the interesting aspects of stage old age in various forms and degrees.

I have known performers achieve success in each of these stages; I have seen noted performers equally successful in youth, middle age and old age. But there have been players, there always will be, who, having achieved success in their youth, then drop out of the scene and are heard of no more. Players have had to struggle as juveniles but made a triumph in the middle period, while others have had to work without result, practically the best part of their lives, finally distinguishing themselves in their last years.

The stage is a great gamble. The actor has to depend upon the chances that come his way, the parts that are

offered to him, the producers for whom he works, the colleagues with whom he works, the authors for whom he works. He is never, as other professional workers may be, solely dependent upon himself, like the music hall artist.

The greatest compensating factor in the stage career is that it seems to generate in its followers a spirit of persistent philosophy and cheerfulness. Perhaps these valuable qualities arise from the happy-go-lucky temperament that so often marks the actor and actress.

Stage players, when they are successful, are much better off financially to-day than they were in the days of my youth. The films have brought them more chances of adding to their income—made them in greater demand. In my early days most of the actors and actresses I met were invariably hard up. But most of them had a characteristic I never was able to acquire—they learned how to save money. They had to, to tide themselves over the many long periods when they were without an engagement. They still require this gift of saving because the calling is so precarious. Failure is so common a thing in the world of the theatre that most actors of any ability come to regard it as part of the game. Very rarely do you encounter cases like the Dacres, a gifted couple, who were driven to a sensational double suicide because they could not face up to their failures.

Success or failure notwithstanding, the stage life is always exciting with its constant exhilarations and depressions; its interminable variety, its great range of mental and physical exercise, the calls it makes upon one's imagination, one's interest in humanity. There is the eagerness for applause, for the affection and interest of the public, and that much more laudable desire for the approbation of people whose judgment and experience qualify them for expressing a sound opinion.

The actor's calling is particularly troublesome because it requires the constant study of oneself. It is apt to make one painfully egotistic, vain, selfish, but oddly enough it also

takes you out of yourself, rouses your sympathy with the sufferings and experiences of others and produces larger hearts and greater charity.

The quality I put first in the actor is sincerity. Artists may have the good luck to be exceptionally talented or exceptionally beautiful, but if they are without sincerity in their interpretations they will never reach any degree of fame. However talented or personable a player may be, without constant hard work and continuous experience he or she can never be really successful. If you have the money and the chance to get into a first-class school of dramatic art, by all means do so; but as a very strict supervision is made by the examiners at the qualification tests in these schools, hundreds are refused annually, and the cost is not without its considerations—do not despair if you are unable to get the kind of training that these schools will give you. Many players have succeeded without any training or guidance other than that they have gained in actual stage work.

The life of a touring player has its attractions and its disadvantages. The life is exciting and varied inasmuch as it enables you to travel into many different places, to meet many different sorts of people, and try out yourself on different kinds of audiences. Audiences vary, not only in every town and city, but from night to night, according to the temperature, and the mood of the moment, which affects audiences just as actively as it does individuals. Actors, being very sensitive people, are affected by the reception accorded to them. A dull audience causes a dull performance. An easily pleased audience will get better value from the players than a suspicious, distrustful one.

If you have finally made up your mind to go on the stage, don't worry about the difficulties. There will be too many of them to matter. You will find much competition for very few jobs, but never despair, there is always room at the top; youth will be served, try your chance—why not? When you go after an engagement you may get it by the

purest chance, when you are given your first part any success you may achieve may also be by chance. The first step will count, but it does not count so much for the actor as it may in other careers. Do not worry about making a mistake. Mistakes will be so frequent on your part and the part of others that you will inevitably acquire resiliency. You must get the quality of a rubber ball—the harder you are hit, the higher you must bounce back. Cultivate courage; it is the one quality you will not be able to do without. By courage I do not mean cheek; there is a regrettable cheekiness in a lot of children with stage yearnings. The true actor has unlimited courage, but that courage is in his case always allied with a sensitive nature, the quickest of understandings, the warmest of feelings, the readiest of imaginations, and above everything else, irresistible vitality. Bad health for the actor is fatal. Once he becomes known as unreliable on account of his ill-health, he is doomed.

Appearance

Your appearance may not be prepossessing. Never mind. Never think that ugliness or even physical defects are insuperable barriers. Plainness of feature may not only not prevent your succeeding, but be a help to you. The handsome boy, the lovely girl, are preferred only for parts where their good looks are important. And very often there is an insuperable prejudice against them. People refuse to believe beauty compatible with talent.

Passion is the chief demand in drama: emotion in a form either expressed or suggested comes next. The finest stage artists are often found in folk whose faces and forms are distinctive or distinguished, but not always beautiful. All too rarely are beauty and brains combined in stage players.

I do not intend to be personal. I could mention the names of many successful players whom I personally consider unpleasing to look at. They prove, when at work, magnificent to watch and study. There are others whom it is a joy to behold but who have small acting ability. They rely upon

devastating loveliness or regularity of outline. Occasionally, intelligence and a lovely or handsome appearance are combined in a remarkable way.

Whatever your looks, provided you have talent, do not despair. The stage will have a use for you, given the necessary ability, and if you have genius you may be even hump-backed, weasel-eyed, pig-snouted, bandy-legged, dwarfed, deformed, with legs of unequal length, or teeth like tusks. It may take you up and make a fuss of you, given acting quality, in spite of lop ears, a bald head, a prognathous jaw, twisted lips, an enormous belly, or a limping gait. Whatever your shape or features, somewhere in some cast, some play, there is lurking a special part for you, which, if you make a hit in it, will establish you for life. I thus dismiss the question of appearance. It is comparatively unimportant. You will not succeed solely on looks.

"How pretty she is ! She ought to go on the stage," people used to say. With only moderately good looks in her favour they now refer the poor thing to the films, and rightly. The camera man can provide much that is lacking. In these days even chorus girls or *figurantes*, those unfortunate creatures who have silently to pose and expose their semi-nude bodies to gloating old men in the front row, are required to possess by their managements proportionate measurements. The asset of prettiness does not perhaps come quite so often into the picture.

Are Brains Necessary?

The singular belief that it requires no especial quality of intelligence to be a good actor still endures, and in quarters where such opinions seem to me peculiarly pernicious.

One of our most distinguished dramatic critics is constantly asserting his quaint conviction that brains and good acting do not go together. Let me reiterate the case for intelligence in the actor.

It is argued that an actor does not need to use his head so much as his heart. All the thought he needs, it is averred,

has been supplied by the author or the producer. The more he revolves in his mind the character he is called on to play, the less chance, it is said, will there be of his bringing it to life upon the stage.

Having settled with himself and his audience the most successful and popular way of interpretation, his job—or so it is alleged by some authorities—is to repeat night after night, with mechanical, unerring precision and similarity, exactly the same set of words, actions, and grimaces. Any deviation from this parrotlike behaviour is treason to his manager and his author. The public come to see him act a certain part because he plays it in a certain way. Any differentiation he makes must cause disappointment and distrust.

All the foregoing represents one view of the actor's task. It is not mine. At any rate, the case depends upon the actor and the character he is playing. Some parts admit of no alteration in the playing of them. Others shout for variations.

The better the part, the more difficult and complex the character, the more ways there are of interpreting it, not merely as a whole but in its details. One of our most valued actresses, a lady renowned for her intelligence and skill, never tires of telling me that all fine acting is a matter of inspiration and instinct, not of calculation or deliberation. Yet I see every night of her acting life evidence of a brain at work. For hardly two nights together can a playgoer, still less her manager, witness exactly the same performance from her. She varies her work almost as much as a great painter varies his studies in portraiture of the same individual. Fresh little discoveries and traits are constantly appearing. There appears no end to the possibilities of the conception. This may not be a commercial asset when the piece is third-rate and when the author has provided a poor foundation to stand on, but it is a magnificent advantage in those great classic roles which are worthy of persistent and constant *exploration.*

All the great actors I have known (and the pleasure of

being personally acquainted with many notabilities of the stage has been mine) have achieved distinction and pre-eminence in their profession because of the advantage they possessed in the way of extra mental capacity. How often have I seen otherwise first-class actors fail terribly in their careers because they were utter fools!

Sir Henry Irving was one of the ablest men of his time. He would have made a first-class archbishop. Beerbohm Tree was a wit, a philosopher, and a humorist as brilliant in intellect as his brother Max. Charles Wyndham was, in addition to being the finest light comedian of his age, a scholar and man of medicine. And who would in these days dare to attribute lack of intelligence to people like Godfrey Tearle, Owen Nares, Ivor Novello, Noel Coward, Cedric Hardwicke, Charles Laughton, Lilian Braithwaite, Marie Tempest, Gladys Cooper, Flora Robson, Marie Ney, Margaret Rawlings, and the host of favourite actors and actresses who make up the heads of the profession?

Some players, true enough, are indifferent conversationalists, but then, again, so are many literary men. Oliver Goldsmith is not the sole example of a craft that may write like angels yet "talk like poor poll."

Good actors need brains to comprehend their tasks, because without correct understanding there can obviously be no correct interpretation. They need brains to keep themselves alive and flourishing in this present remorseless age of difficulty and competition. Misdirected muscle and brawn, uninformed, uncultivated charm and beauty may qualify a young lady for the chorus or as a *figurante*. They can never help her to climb to the heights from which security and public favour can alone be maintained. The fool may make one triumph. It takes a wise man to go on repeating the experience.

Stage and Film Acting

Let me say with emphasis—this work is not intended as any sort of a guide or help in acting for the films. It cannot be.

The simple fact must be faced that the technique required is so utterly different. There are famous players who will dispute this. Don't believe them. There are star performers who have secured popularity on both screen and stage. That circumstance merely proves that they are exceptionally clever, adaptable, plastic people. Film acting calls for intense realism, quietude, repression, naturalism to the last degree, a voice that never startles or strains the microphone. Stage playing demands greater attack, greater volume of voice, the ability to project one's personality, feelings, and utterances over the footlights into every part of the auditorium and to measure distances exactly in order to accommodate oneself to them. The bigger the theatre, the more the breadth of treatment needed. Gestures and movements must be bold and courageous. Yet no suspicion of extravagance or burlesque must intrude. Film acting is being oneself or being another person so realistically that it is like life itself. Stage acting is a sort of music, a rhythm, consecutive and considered, of every human quality directed to a particular end, with the public holding and listening all the time. A girl may be a hopeless ninny on the stage, voiceless, amateurish in motion, devoid of personality, charm, and intelligence, yet upon the films blossom out into a photogenetic, clearly audible professional star possessing all the necessary gifts and sex appeal. Under direction and with the aid of the right script fame for her appears to have no limits.

And, *per contra*, the most successful of film stars will often fail miserably in the theatre and be quite unable to carry to ordinary satisfaction the smallest of stage appearances. This is sad but true. It is confirmed by hundreds of instances and is not controverted by the few cases in which success in both fields of effort has been attained.

Keep off Stimulants

On the point of unreliability I think I should say something about the question of actors and drink. Should an

actor or actress take stimulants to assist them in their work? It is a very vexed and difficult question. Some artists maintain that the emotional and nervous strain to which acting subjects them demands some tonic assistance. They believe that they cannot do themselves, their parts, or an audience justice without that aid. Unfortunately, too many of them do not know when to stop.

I am reluctant to figure as a temperance advocate, but I feel confident that the taking of strong drink, once it becomes a form of indulgence rather than a moderated and controlled necessity, eventually affects the memory, the physical fibre, and the reliability of the performer who so indulges. While there have been many instances on record of fine actors who have become notorious for their reliance upon drink and drugs, too many mediocre players, for reasons of conviviality, because of the freedom and generosity of their natures, their desire for a state of exhilaration, or to drive away the depression which too often assails the highly strung, have far too much to drink, and grow to depend upon it as an indispensable adjunct.

If actors and actresses have to master a repertoire of long and exhausting parts, they will be well advised to be strictly moderate in their consumption of alcoholic liquor, and to resort to it only when their performance is over, or in the smallest possible doses in the intervals. If I have to give advice on the subject of strong drink and the actor, I give the same advice as Punch's advice to those about to marry —"Don't."

CHAPTER II

MAKING A START

THE first recommendation I would make to the stage aspirant is to go in for a proper course of theatrical training. This may be done under a system of individual tuition from some responsible actor or actress capable of imparting the necessary knowledge, or at one of the many established and successful schools of acting.[1]

If an opening is sought through the channels of a theatrical agency, it will be necessary to have some form of introduction or some recommendation other than a mere desire for stage work, but there are a number of good agencies the managers of which may be disposed to give information and help to beginners. To get such an introduction may not be easy, but one of your friends or relatives may be able to help you.

The best avenue of entry to the theatrical profession is through personal influence. The stage is unlike almost every other business—it depends chiefly for its recruits upon the personal recommendation of people who are already engaged in it. Personal contacts are invaluable. To know someone who knows someone who has a relative on the stage may be the first move to fame.

Therefore, the most important thing for the beginner is to become personally and favourably acquainted with some influential actor or actress, or, better still, a successful dramatist or producer. Audacity is useful in this connexion. Beard the lion in his den. Insist on making the personal friendship. It may be difficult; it is never impossible. Most of them are susceptible to a little compliment. The producer particularly is usually more instrumental in engaging a company than any one else in the theatre.

[1] See Chapter III.

My Own Choice of Actors

I have for some years been a theatre manager of sorts. Inconsistent in my production policy, guilty of lapses in judgment, attracted often by the meretricious, I have, however, seldom been mistaken in my choice of actors or actresses, particularly the latter. In my various experiences over some time, I have acquired something of a reputation as a chooser or finder of young artists, some of whom after their selection by myself for prominent parts have made careers for themselves, or blossomed into a prosperous popularity.

Some of them have been acknowledged by professional critics as out of the ordinary. Several have secured remunerative film contracts as a result of their engagements with me. Not a few continue to be responsible, hard-working, eager, and conscientious players, ready to do their spot of work, and do it to the best of their ability, and that is all one has a right to expect.

I won't complain if you are a little vain; vanity may be an incentive. I may just shrug my shoulders if a touch of selfishness or envy spoils your private life. I will forgive in you mad impulses, rudeness, barnyard morals, disloyalty, almost anything, so long as you remain true to your trust as an artist, unswerving in your devotion to the theatre, and determinate in your sincerity to the part you are playing.

This may sound lop-sided, but, as three parts of your stage life will be concerned with other people's emotions and hysteria, you had better start getting used to it. It isn't so unbalanced as it sounds.

Again I say, do not despise vanity. Vanity may give you an exaggerated idea of your own value, but it may help you and not hinder. It will at any rate teach you to look after yourself, your health, your appearance, your qualifications. As you will have to spend years of your life looking into a mirror and studying yourself, years of your life selling yourself, a little egotism is not only excusable but essential.

Don't mind starvation. Some very fine players of my acquaintance live on the smell of an oil-rag. If you want always to be well nourished, acting is not for you. You must always be well dressed, perhaps fantastically dressed, but food and drink must not be the all-important thing in your life, despite the circumstance that some great actors have been gluttons or drunkards. Excess is a natural concomitant of greatness, so let us be tolerant even of abuses.

You will be told to have a reserve occupation, a private income, or a side-line. Yes, this is right, if you do not mind being mediocre, one of the great army of competent, respectable, hard-working, average also rans, without whom the theatre could not carry on. Now and again we find the actor combining the profession of artist or painter with his primary business and doing it successfully, but exceptions prove nothing. The more tears you shed, the greater chances of laughter will be yours. You are taking up a task in which tears and laughter are publicly sold every evening of the week.

Why the Actor's Life Attracts

Why does the stage life attract the young? It is a life, not an existence. Even to walk on it provides a thrill. You can, by advancing just three yards, move at once into another world, become another person, meet a new and interesting crowd, get caught up in a frolic of fun, industry, and good humour, and realize the complete satisfaction of good fellowship and high spirits.

It is true you may now and then experience fits of intense depression. You then jump to the ridiculous conclusion that fortune has left you blank, that you are God's own failure. Just as quickly as you suffer, so speedily you rejoice. Hope recurs. Vistas of wealth and happiness unroll before you. You can act yourself into the mood of irresistible protagonist in the drama of Fate.

How idle it is to call for resolution in the actor! Ninety per cent of success in acting is due to luck. All the will power

in the world won't help the player when the stars are against him. He must have luck to find the manager who wants him, the dramatist who approves of him, the part to play, and the play that proves enough of a success to provide him with a run.

Actors have runs of luck and periods of persistent misfortune. Even the best and most skilful of them are liable to bitter and complete failure. No, rather let us seek philosophy—do our utmost, even though a fatality seems to dog us. In the hour of rebuff let us hold up our chins and smile. And let us turn quickly to the next card in the pack, on the chance it may prove to be the right trump. Endure. Keep striving. Hope on and learn all you can from defeat.

The snub is not so often met with, at least not the direct, impatient, insolent snub. A refusal to consider you will often be accompanied by charming manners. You will be turned down with grace and old-world courtesy. Regrets will be plentiful, if a little forced or insincere. Now and again agents or managers may find you a nuisance. They will not hesitate to tell you so. Realize that you are a nuisance to them until you have made a name for yourself. And behave accordingly.

When you are, metaphorically, kicked down the stairs, console yourself with the thought that some of our greatest actors and actresses have at the start been sacked for incompetence. Denied a hearing, you may without undue optimism be able to say, "One day you shall hear me." The more sensitive you are to slights and insults the better chance you may have of being a really first-class performer.

The player now and again is sure to suffer from a feeling of inferiority. When he is cast for a poor part, converted into a "feeder" or a "foil," rebuked ever so politely by his manager or his fellows, he will wish to creep under the stage and be forgotten. But such feelings must be fought against.

"Put Money in Thy Purse"

The actor ought to acquire early on in his career the knack of saving money. Actors have the reputation of being

a thriftless class with little thought or care of the morrow. If the actor does not take a long view and save up for the times when he will be out of work, he may soon find himself on the rocks, or compelled to accept poor parts at any salary that is offered. It will be difficult for him to put by any of his earnings, for he has to dress well and knock around at clubs and in public places. He must give himself change of air, exercise, keep himself fit, and get the best out of life, so as to experience it. He cannot be a good actor if he is not thoroughly alive.

But do not worry too much about the future. Your job is with the present. Be thankful and contented with your lot, working to improve yourself all the time so far as life allows you to.

Art or Money—Which Comes First?

Some misguided person once said rashly that the best work in the community has been done for money. Do not believe it. The best work has been done for love. Money may have played a part, but if you love the theatre and love the players, adore the plays, and cannot resist the magical, mesmeric appeal of the great actor and the great actress, if the stage's wonderful compass of humanity, its insight into life, its exposure of frauds, and its glorification of human ideals are the things that matter to you, go boldly forward. The future is for you.

Acting is not a calling for the soulless clod whose interests lie in the mere making of money for money's sake, or for the material comforts money brings. It must be enjoyed for its own sake. The privations, the irritations, the disappointments it entails have their compensations. If riches are your aim you may, perhaps, find them on the screen, seldom on the stage. Actors have died rich or comparatively so, but the Actors' Benevolent Fund could tell you many a pitiful story of hardship and penury, out-of-work troubles, illness, and obstacles. The late Sir Johnstone Forbes Robertson left a fortune, but he went through years of hardship before it came his way.

No one realizes more keenly than I do that material considerations in this very selfish world cannot be disregarded. I have paid a heavy price for that knowledge.

But the moment the actor begins to believe that it is of greater importance to him to receive his money at the end of the week than to follow his art at all costs, when he forgets that nothing short of illness must prevent him from keeping faith with the public, he ceases, in my view—doubtless prejudiced and short-sighted—to be an artist and a member of an honourable, dignified profession. He lowers himself to the level of a tradesman or shopkeeper whose only concern is to sell his goods, to be sure they are recommendable goods, and sure that he is always paid for them.

With the actor the chief thought should be that by allowing his name to be used on posters he is indirectly making himself a party to a definite contract with the public that he shall appear. If he has not thoroughly satisfied himself beforehand that the management with whom he has accepted the engagement is a responsible one, he has himself to blame. He has surely no business to allow the public to be placed in the position of paying for seats at the theatre, only to be informed that because he (the actor) has not been paid by the manager he consequently cannot give a performance. I know this is debatable, but it is my point of view.

The audience is not at fault in any way. The bond of goodwill and good faith that exists between players and public should on no account be disturbed. If acting is interrupted it can only injure the theatre by bringing discredit on it and hurt actors as a class. The theatre habit has quite enough factors working against it without the actors themselves adding insecurity of performance as another deterrent.

The actor has, in my opinion, a double responsibility. He must do his job not only for the man who employs him but also for the public, whose real servant he is.

But I am, in saying this, entering the field of rabid and

political controversy. Many actors take a purely commercial view of their occupation. They place their responsibilities as tax-paying citizens first and their artistic obligations second. If that is their point of view, why should I try to upset it? They have formed themselves into a band of trade unionists, and very powerful they have become. With the aid of their union, tactfully administered, they get their own way in almost everything they want to. They look after the interests especially of the poorer members while both in and out of employment. The British Actors' Equity Association, to which practically every player is compelled to belong whether he wants to or not, is a tremendous force in the theatre of to-day. The only fault I have to find with them is that they look too much after the money and not enough after the Art. Every actor and actress should be trained. No untrained artist should be allowed to join Equity. The training need only cover essential technical details.

CHAPTER III

CAN ACTING BE TAUGHT?

ARE schools or academies of acting useful institutions? Is it necessary to learn how to act? It is not necessary but advisable. Acting in its higher forms cannot be taught. But if you can afford to go to a first-class academy or school of acting, which I implore you to try to do, you can get hold of a lot of technical information and give yourself a certain amount of practice in acting by proper attendance at their classes and terms.

You can be taught the proper use of your voice, how to breathe correctly, how to walk, how to "time" your sentences, how to pick up a "cue."

You can acquire the team spirit, learn to become unselfish, become proficient in memorizing parts, in "making-up" and in using grease paint and face hair, and in wearing wigs. You can learn how to pose and acquire poise. To suit the action to the word and beget temperance in a tempest of passion.

You can learn the different styles of acting, how to hold your hands, how to move them simply and naturally, when they should be moved from the wrists, from the elbows, or from the shoulders. You can learn how and when to pause, and how to avoid overdoing pauses. You can learn how to avoid interference with the work of other actors when the business of the play requires you to be ignored.

You can practise the facial muscles. Find out the secret of attacking a part, simplifying it, and making it second nature. You can exercise in the rhetorical, the flamboyant. You can study dialects, enunciation, elocution. You can learn speed and pace, rhythm and style.

You can learn how to keep still, the value of repose, how to be artistically restless, how to achieve contrasts, how to characterize, how to realize even stupidity. You can be

taught fencing, dancing, deportment, and the need for physical suppleness and swiftness. You can cultivate plasticity, mimicry, gesture, control. You can be corrected in staginess, mannerisms, pretentiousness, affectation, or inaudibility

What Cannot be Taught

What you cannot be taught, if you are not naturally gifted that way, is the power of expressing emotion convincingly, sincerity in feeling and its utterance, charm, personal individuality and mesmerism, control over passion and the gift of letting it loose in just measure.

You may be told how to simper, coquet, and attitudinize: you cannot be given a heart. You may learn how to wear the dress of a past period: you cannot acquire the imagination to conjure up its original atmosphere. You may learn to appreciate rhythm; you cannot without an innate mastery conquer its inner mysteries. You can be taught the value of speed, the essentials of correct timing of words and sentences, when to pause and when not to: you cannot be given *élan*, *brio*, *panache*, confidence of character, if God has not given you some little seed of these things which may develop into the flower of talent. You cannot be taught to be a natural comic or a natural tragedian. Humour must be original and spontaneous. Sadness must be a genuine spring of sorrow.

You may develop your memory. By teaching, your intelligence generally can be increased. But, with all the dramatic training available to you, you still cannot be an actor or actress of any consequence if you have not the natural gift of acting, seen so frequently in children at an early age, and by our stupid State regulations forbidden public encouragement until the time has passed and the opportunity gone.

You may have a private teacher. Unless some facility is also provided for more or less public performance or working with a crowd, such private tuition is of use only in curing

special defects. Foreigners or provincials requiring individual attention in removing evidence of origin need such private tutors. Only the real stage can provide the experience and training that make the skilful professional.

It is true that many managers select beginners from the "finals" at these academic training displays, but careers begin then, and much hard work and disappointment must be gone through before there is general acknowledgment that an actor or an actress "has arrived."

Do not be misled by the bursts of uncritical praise that sometimes greet the clever beginner. They too often change into petulant screams or disgruntled moanings, and as a rule signify nothing but the ephemeral character of criticism.

Hereditary Benefits

Acting in its higher forms cannot be taught. I have said this before and I repeat it. It must be in the blood. This has been said again and again by other people who ought to know, and it cannot be said too often. The large number of theatrical families is a testimony to the hereditary factor in the suitability for a stage career.

For though it may be true enough that the children born of players, lacking any natural advantages themselves, may yet be tempted to follow in the footsteps of their parents and adopt the same calling, particularly when the temptations to do so are so strong and so alluring, it is a fact that the members of a recognized stage family succeed, not simply because of their name or personal connexion, but because in every case they possess distinctive and individual qualities fitting them for stage life and endowing them with separate keys to the door of the theatre.

They may vary in interest or merit, but similar adjustment to public favour seems inevitable. And the unsuitable ones quickly drift into other occupations.

But if acting in its best sense is a gift, a talent, and a virtue that is transmissible through the blood, there are nevertheless

endless points in connexion with technique and the practice of the business that can be learnt, either by individual tuition or by teaching in company. Some things are better acquired even in solitary state, walking by oneself in the woods or on the hills.

What is absolutely certain is that to-day, to fit in with present requirements, some kind of individual training, preferably some sort of school education in acting, is essential. The cost of it is often a deterrent, but with real adaptability for the stage a scholarship may be obtainable, or the personal interest and suffrage of others may be enlisted.

There are many schools of acting available and open to you. But the best of them will accept you only after a test. You will be asked to do your piece. If you pass and are allowed to study, then the usefulness of the term to you will depend mainly on yourself. The choice of the school is difficult. The methods of teaching vary so much, and the ideas of one establishment may suit you better than those of another.

The Royal Academy of Dramatic Art is the most prominent and successful of all schools of acting. It has, like other public institutions, experienced attacks. Does this Academy, questioned one writer, really do any good? Are not the students, who usually pay "fees" for a period of four terms, actually wasting their time? What proportion of the students reappears on the professional stage? Does the R.A.D.A. encourage amateurishness? And so on.

These queries are easily replied to. "Fees"—that overworked word in the cynic's vocabulary—are necessary even in the best-conducted schools, and, the better and the more reliable the school, the larger possibly the fees and the longer the need for paying them.

More students of the R.A.D.A. are represented prominently on the active stage of to-day than come from all the other sources of supply put together. The proportion of professional actors and actresses drawn from the ranks of the R.A.D.A. is a very large one.

The R.A.D.A. definitely discourages incompetent stage-strucks, and the circumstance that no fewer than forty-eight applicants have been rejected in three terms at the entrance tests, and that no fewer than thirty-three applicants for the Leverhulme Scholarships have also been rejected during two terms, must be taken as ample proof of the severity of the tests applied by the management.

Can any one justly demand that a training school for young players must, in order to justify its existence, convert all its students into first-class performers? We have only to turn to the triumphant and lengthy list of highly successful artists who owe their early stage education to the R.A.D.A., and equally owe their first engagements to the facilities afforded them by their public appearances as students, to realize immediately how graceless and unfair is the imputation of uselessness levelled against the R.A.D.A. and its directors.

How can detractors of the R.A.D.A. explain away the success of Mr. Robert Atkins, the late Miss Meggie Albanesi, Miss Adrianne Allen, Miss Joan Barry, Miss Joyce Bland, Miss Laura Cowie, the late Mr. Colin Clive, Miss Fabia Drake, Miss Adèle Dixon, Mr. Robert Douglas, Mr. Robert Harris, Mr. Charles Laughton, Miss Iris Hoey, Sir Cedric Hardwicke, Mr. Miles Malleson, Miss Flora Robson, Miss Athene Seyler, Miss Nora Swinburne, Miss Viola Tree, Miss Beatrix Thomson, Miss Margaret Vines, Mr. Austin Trevor, Mr. Valentine Rooke, Miss Margaretta Scott, Mr. Wallace Douglas, and many more of the now recognized and established stage favourites, all and each trained under R.A.D.A. methods?

No repertory company and no small-part experience in provincial touring companies can approach in a decade the sum total of achievement recorded in four to six terms spent at this much-maligned institution.

Do not, however, imagine that the only school of acting is the R.A.D.A. You may for one reason or another find yourself unable to comply with the R.A.D.A. requirements,

or you may not pass its preliminary examination. The classes may be full. You may prefer a different sort of training. Several first-class alternatives are open to you.

There is, for instance, The Guildhall School of Music and Drama. Since the first edition of this work went to press remarkable progress has been made with its dramatic section. What was originally a sincere and well-conducted part of an institution the prime and essential object of which was the study of the art and practice of music has been widened and strengthened out of recognition. Drama and the art of acting receives its due consideration in the organization, and out of a total of two thousand students embracing music and drama nine hundred at least are students on the dramatic side, and of these no fewer than four hundred are full-time drama students. The sexes are about equally divided, and their studies are arranged and divided between twenty Professors of Drama and Speech Training. Seventy-five per cent of the professorial staff is male.

A lovely little theatre is provided. In this, not only are the studies put into actual practice, but final results are achieved before audiences of some four hundred and fifty. The relatives and friends of the students are thus given an opportunity of noting the progress made and making decisions and forming opinions as to the students' future careers.

The Guildhall School was founded and is controlled by the Corporation of the City of London. It is on the Victoria Embankment and is within two minutes' walk of the two Blackfriars Stations (Underground and British Railways (Southern Region)). The peculiar and special advantage of the Guildhall School is its dual system of instruction by individual professors individually as well as in class and group. A preliminary audition is required before admission, and students are not encouraged to enter unless they have clearly the necessary qualifications for the career they have in mind.

Some very successful stage and screen artists have

attained distinction by way of early association with the Guildhall, and owe much of their technical skill to the training received there. The names of Miss Edna Best, Mr. Patrick Boxill, Miss Diana Churchill, Miss Barbara Cooper, Mr. Peter Cushing, Mr. Reginald Denham, Miss Laura Devine, Miss Dorothy Dix, Mr. Cyril Fletcher, Mr. Ronald Frankau, Mr. Harry Hemsley, Mr. Raymond Newell, Miss Edith Sharpe, and Mr. Cecil Trouncer amongst others appear on the School's Roll of Honour, and do credit to the work of those professors under whom they studied.

Scholarships and prizes are available to a considerable value. The Principal of the School is Edric Cundell, Hon. R.A.M., F.G.S.M. The Secretary is Raymond Rayner, L.R.A.M., L.G.S.M. The eleven Professors of Dramatic Art, Speech Training, and Verse Speaking are, respectively, Reginald Besant, O.B.E., Doris Buckley, L. Charteris Coffin, Lesley Crease, Dorothy Dayus, John Holgate, Mollie Hudson, Ambrose Marriott, E. Guy Pertwee, Daniel Roberts, and Nicholas Robson. Stage Technique and Make-up are in the hands of Doris Buckley. Make-up advice is also given by Margaret Leonard, whilst Stage Décor and Costume Design come under Guy Sheppard. Dancing and Mime also have special classes.

Private tuition is given. There is an entrance audition fee for new students and students resuming after an absence of three years. This fee (fifteen shillings) is not returnable.

The fee for twelve private weekly lessons of thirty minutes duration is £6.

Class tuition is given in Drama Rehearsal, Shakespeare, Verse Play, Stage Technique, Play Reading, Production, Stage Décor, Stage Make-up, and Fencing. Since the School was founded nearly 100,000 students have been trained there.

In addition to its tuition facilities The Guildhall School of Music and Drama is probably the foremost examining body in Speech and Drama, and candidates are examined

in London and in many centres throughout the British Isles. Details of this important branch of the School's work can be obtained from The Clerk of the Examinations, L. A. Fletcher.

Aspirants desirous of combining their dramatic studies with musical and operatic training will not, of course, do better than to study the curriculum and prospectus of the Guildhall. Its appeal to the social and artistic instincts of the student is considerable, and from the work of its Union its members derive both companionship and instruction.

The Central School of Speech Training and Dramatic Art is another school that provides a first-class staff of experts in every department. It aims at securing perfect enunciation and admirable delivery of both verse and prose. No defective speaking is ever heard from any of the certificated students of this School, which specializes in the correct utterance of English.

There are dramatic classes arranged in connexion with the Royal Academy of Music. One of the best and most individual of schools is the Webber-Douglas in Kensington.

There are also the Old Vic Dramatic School and the Embassy School of Acting at Swiss Cottage.

A Call to the Leaders

The profession of acting should be put upon exactly the same basis as any other reputable profession. Each beginner must become a student first of all and must be taught by some experienced and qualified person how to walk, how to speak, so that when she is given an interview by a manager she can support her claims with some evidence of her capacity.

We have only to examine the list of first-class actors and actresses on our stage to-day to realize how much the profession owes to its training grounds. I know there are always exceptions to every rule, but I consider it unfair to all the many hard-working young folk who throng our acting academies to prefer over their heads other young

people who have given no time or thought whatever to the profession they wish to undertake.

This is a question to which I hope the leaders of the acting profession will give their serious attention. I consider it of greater importance that they should concern themselves with the quality of the recruits to the business than that they should occupy themselves with the financial interests of people who, instead of being paid for acting, ought really to contribute handsomely to the Actors' Benevolent Fund for being taught how to act.

I should like to see a diploma or certificate of some sort instituted by the British Actors' Equity Association, without which no beginner would be allowed even to walk on to the stage. If the actor wants to make his craft a close one, he should make it impossible for stupid and incompetent youngsters to gain entrance to it, as they occasionally can, without handicap.

CHAPTER IV

SEEKING WORK

NEARLY every stage player, old or young, experienced or otherwise, has to face at one time or another the problem of "getting a job." Always a perplexing and often a heart-breaking affair, in the theatre it is, I think, the most haphazard and precarious of all undertakings. It depends so provokingly upon opportunity, upon personal recommendation, upon previous successes, upon striking the right moment, upon the manager's humour, upon a hundred things that appear to have little right to come into the problem.

There are some fortunate theatre folk who never have to seek work. It comes to them. But they are so few and so exceptional as to be negligible. Ordinary jobs are procurable usually through agents, through the manager or any one of his small army of satellites, through the introduction of any friend with sufficient influence or reputation to secure managerial attention. The manager will search out for himself the special service he needs.

For the rank and file in almost every theatre there exists a list or card-index, perhaps with photographs, of all the possibles in each walk of the profession. The details in these dossiers are often as complete as those for the criminals in Scotland Yard or for the celebrities and notorieties in the biographical bureau of a big newspaper office.

Every year the dramatic schools turn into the stream of acting scores of young people anxious to make their way in the theatre, full, at the start, of ambition, hope, energy—all those things that fan the smallest vestige of talent into a flame.

In a calling so individualistic as that of the theatre, an art that depends so peculiarly upon special judgment, special taste, personal predilections, I suppose it will always

be impossible to establish co-operative effort amongst managers with the object of organizing this frightful demand for employment, sifting it, and removing from it the more impracticable and impossible elements.

Talent, it is said, always asserts itself. But does it? My experience is that some kinds of effrontery and unlimited self-confidence frequently pass in the theatre for ability. The greatest natural ability has often to be lured from a hiding-place, where nervousness, modesty, and reticence have thrust it away like some hidden treasure.

Let no applicant for work in the theatre ever despair. Failure at one door does not necessarily mean the same result at another. I cannot think of any actor or actress of distinction to-day who has not at some time or another almost cried with vexation at inability to progress, to secure a chance of proving himself or herself, or, perhaps, even to get bread.

If you have youth on your side your hope may be the greater. It is the old folk in the theatre whose plight is the more serious. Age has, perhaps, its compensations in greater philosophy, a broader and truer grasp of essentials, a recognition that little matters in life without a contented mind and a clear conscience; but for an old actor, who has had his triumphs, whose day and whose chances are past, to have to trudge along the road or wait wearily for something to turn up—this must be the most cruel experience of all.

An Overstocked Market

Never in the history of the theatre has there been in the market a greater number of girl aspirants, or more applicants, suitable and unsuitable, for work as actresses, than at the present moment.

Many of these young women have an attractive appearance, possess intelligence, address, and nerve, and show every disposition for discipline and the wish to please. They all declare that the only thing that is lacking is a suitable

opportunity to prove to a manager that they are really qualified to take up the profession. They just want a chance to demonstrate the talent they know they possess.

Securing an engagement is a terribly difficult business. The ground must be prepared, perhaps for some time beforehand. Keep managers, agents, and others aware of your existence by letters and calls. Every manager is susceptible to a sudden impulse, but that fact cannot be relied on too much. The personal recommendation of some well-known player is of value, but not sufficient in itself.

It is undoubtedly true that actresses have been known to make successful careers on the stage without any initial training whatever. They have leapt suddenly into the profession and managed to stay in it with credit to themselves and the person who has started them acting. But more often than not careers begun in this way finish early and finish badly. I myself, when starting work as an actor, was engaged through family influence without any knowledge on the part of the person engaging me of my capacity and without anything to justify my appointment to the part I was given except my appearance, my youth, and my boundless impudence.

Every theatre manager of consequence is being overwhelmed with calls from clever and attractive girls who can claim to have had a certain amount of preliminary training and exercise in the profession. Consequently, the girl who is absolutely raw material stands little or no chance of admission.

The films are often able to take up raw material and put it in front of the camera with wonderful results. Not so the stage. There is no process of cutting, no method of fault elimination that can be exercised to save the stage candidate from failure. Any flaw in voice, bearing, or intelligence immediately reveals itself and is inescapable.

On the pictures actresses may have to forget how to act, or to learn how to act with an entirely different technique.

On the stage they must always remember their own technique. In spite of all that has been written and those exceptions that prove the rule, there is no short cut to stardom. Fame is a remorseless taskmaster. Even when touched it has to be held in the tightest of grips, or it will not only desert its favourite but overwhelm her with contempt.

I once had sent to me, on introduction by a well-known and brilliant actress, a young, very good-looking recruit who appeared astonished at my inquiry as to what preliminary education she had had in the business. I turned her away in a disconsolate frame of mind, but determined to secure somewhere preliminary training. The actress who had introduced her subsequently mildly reproached me with the observation: "If you cannot trust her with a tiny part, why should any one else?" This question provides its own answer, and echo answers "Why?"

Writing Letters

Now give a thought or two to letter-writing. If you were an out-of-work actor or actress, what sort of written appeal would you send to a theatre manager? If you had written a play and wanted it read, to whom would you send it, and how should the letter read which accompanied it? If your daughter were stage-struck and insisted on your writing to some manager or other, how would you write?

Remember that Art is often too long and life almost briefer than it used to be (stage life, at any rate), and that probably at the same time as your letter arrives ten similar communications turn up and must be considered.

Silence may mean a polite negative. It is not necessarily discourteous.

Letters and scripts, on one side of the paper only, clearly written, and preferably typed, are easier to read and follow than indecipherable scrawls on loose scraps of paper.

In asking for a job, if you are a beginner, give your age, sex, height, colouring, training, experience (if any), and

special line, and state whether you can sing or dance, or possess any particular accomplishment, such as speaking foreign languages. Give also your full stage name, your full address, and a telephone number at which you can be reached quickly if needed (we are always in a hurry in theatreland). These and any other details which you think may excite attention should be written on a postcard photograph of yourself, even if you have already mentioned them in an explanatory letter. The photograph should show you not in costume but in modern dress, and in your most typical pose.

If you are sending a play to a manager it may or may not be prudent to bear in mind the size and limitations of his theatre or his purse, the character or lack of it he may have secured during his practice, his obvious likes and dislikes, and the fact that your greatest friend at court is luck.

Luck is the supreme ruler of the theatre. The wisest and cleverest managers are subject more than they realize, more than their worst critics realize, to chance.

The most successful managers have runs of bad luck as well as long runs. The stars in their courses fight against the shrewdest, and what often appears as stupidity may simply be due to something over which we have no control.

Do not blame a manager for not answering quickly. If he does not answer at all, remember that he may not be able to, or may not think it worth while to do so. Pursue your ambitions patiently, good-naturedly; smilingly accept what the gods send you, whether adversity or fame, in the same spirit. Couch your letters courteously, simply, shortly, and always be yourself. Don't try to imitate others, even when you are an understudy. No one but a mimic ever found success through imitation.

The theatre is a real heart-break house, and no hearts can break more bitterly or under the eye of more heartless observers than those which fret their pulses in the mocking confines of the stage. If only I were a Carnegie I could and would give employment to all these well-meaning, earnest

young people who seek work, hoping that in time I could perhaps satisfy them of the frequently misguided character of their aspirations.

I can only plead for forbearance. I, too, have, as a young man, known the time when hope deferred made me continually sick; I still have to struggle with that eternal feeling of disappointment, trying vainly to overcome it day by day.

Walking On

"Do let me have anything, Mr. Carroll, even a walk on." How often have I heard that pitiful appeal! And my heart has gone out to the speaker in the remembrance that one day, long ago, I myself stood trembling in the office, at the Lyceum, of Mr. Bram Stoker, business manager of the illustrious Sir Henry Irving, making very much the same sort of request.

A "walk on" is the stage beginner's first hope. It is frequently his last. For walking on is not quite so simple as it sounds. To walk on the stage the aspirant requires nerve without too much of it, confidence without assurance; certainty without precision; ease without sloppiness.

The "walk on" must know how to stand perfectly still; how to avoid interference with other people's movements; how to "dress" the stage, i.e. to avoid obscuring other actors, and equally to avoid being hidden himself. He must accustom himself to the circumstance that every stage has a rake—that is, it runs on a slope and sometimes a fairly steep one. To walk on it in a manner that conveys to the audience an idea that there is no slope at all is again by no means so simple.

The beginner who walks on has to learn his proper position and place in the company. If he is, as so often happens, a sufferer from undue ambition, he may try to attract attention to himself by making superfluous movements or grimaces, which only detract from the true business of the scene.

He must know how to listen, or at least to appear to be

listening. He must realize that, unimportant as his role appears to be, he has the power to kill an important scene in which he is only a "walk on" just as easily as can the principal players in it. One lapse from grace and the mischief is done, and mischief that is irreparable. He must know his cues.

Refraining from "acting" is as important as acting itself. Repose is the "walk on's" greatest asset; accurate "timing" is a priceless gift and of as much value to him as to the most highly paid member of the cast. "Timing" means that perfect sense of fitting the action precisely to the moment. There is always an exact second when to make a movement. There is always an exact rate of speed for each crossing of the stage, graduated according to the dramatic fitness of things.

To have the gift of "timing" actions, motions, and stops is to possess half the equipment of the true professional. There must be no obvious artifice. Action must come as naturally and as spontaneously and as accurately as time itself.

People often say to me, "Acting is a dull subject and all actors are dull dogs." I dissent completely. Some actors are dull enough in their private behaviour, but then so are many literary men, poets especially. Acting is the most exciting of professions, and even the adventure of "walking on" has its unsurpassable thrills.

I can compare "walking on" only to passing along a tight-rope. One mistake and you crash. It is true enough that little children can come on the stage and often behave far more naturally than grown-ups. But that is because they are quite devoid of self-consciousness.

As we grow older we become more sensible of our own powers and defects. Our limitations assert themselves. The knowledge that a thousand pairs of eyes are concentrated upon us, the realization that criticism in the mass, with possible ridicule, is being swiftly focused upon even a single movement of our hand or foot has a tendency to paralyse us and render us subject to stage fright, in which horrid

condition we appear as blithering imbeciles let loose for a walk against footlights.

Be kind to the poor "walk on." Praise is never for him. The panegyrics that pour thickly on the heads of "stars" leave him untouched. The worst-paid member of the troupe, he frequently has to make more changes of clothes and make-up than Fregoli had to do. The first to come to the theatre and the last to leave it, he is sustained only by that forlorn belief in his future, without which life to him would be unbearable.

He has all the spurious glory of full inclusion in a profession which secretly scorns him and fails to recognize his talent. They also serve who only stand and wait. The "walk on" seldom has any "waits." He seems to spend his life in standing, if not upon the stage, outside the stage door or the manager's office waiting for another chance to imitate Johnny Walker.

Begin at as early an age as you can. The law to-day is taking an absurd view of children's activities on the stage. It is trying to suppress them. I hope it won't succeed.

Take anything that is going. The more practice you can secure the better. Start right at the bottom if needs be. You may be able to pick and choose when you are older. Do not be difficult at the start or you may never be allowed to proceed on your journey. If you find you have elected to do something which doesn't suit you, keep smiling. You will learn more from failure than from success. In bitterness, grief, and even anguish of disappointment the great actor or actress is born. Cultivate always your sense of humour. See the bright side. Keep up your determination. Know what you want, what parts you can play. Be aware of your weaknesses. If you can, get rid of them. If you can't, don't worry. Watch others, but also study yourself.

"Discoveries"

There was a time when all London rang with the praises of Miss Vivien Leigh as one of Sydney Carroll's "dis-

coveries." I had the fortune to encounter Miss Leigh on the threshold of her career, a young girl whose mental balance equalled her physical poise, one who brought a divine sense of humour to meet the many vicissitudes and setbacks of the acting business, a girl of singular beauty and rare personality.

I cannot and do not claim any special powers of discernment in the finding of "winners" in the theatrical field. I am, o rhave been, blessed with a good deal of luck. There is no royal road to the choice of future favourites.

Hard work, concentration of purpose, training, and discipline play far greater parts than are generally supposed. A girl who is good-looking, intelligent, and responsive, and who is willing to listen to advice and act upon it, stands, as she should do, quite a reasonable chance of success upon the stage. The sort of creature who can never hope for a footing there is the self-sufficient, smirking nincompoop who refuses to take her job seriously and who regards it as a mere avenue to laziness and luxury and self-indulgence.

Aspirants for dramatic honours must remember that there is really no such thing as a "discovery" in the theatre. Whatever is won there has to be worked for. Every detail must be discussed, weighed up, and given its proper value. The girl who thinks that fame comes as simply as an apple falls from a tree will find herself sooner or later bitterly mistaken.

It is grand to think that old England can turn out all this promising material out of which we hope to see emerge the Bernhardts and the Duses of the future. The serviceable part played by our theatrical training schools in the evolution of this material must not be overlooked. The selective judgment shown by the casting directors of film and theatrical companies must also not be ignored. Dramatic critics also have many chances which they often take of spotting desirable talent.

Certainly we theatrical managers cannot claim all the credit in "discovering" talent for ourselves. What we are

justified in saying, however, is that the work of our producers, the skill in direction of such controllers of the stage as Auriol Lee, make the task of the budding tyro easier and happier, and that the practice we afford our youngsters in rehearsal and performance proves invaluable to them.

The ambitious beginner needs plenty of nerve, power of attack, power of retention, control of body and mind, imagination, sensibility, judgment, clear diction, a sense of timing, a regard for variety, and a love of repose. Throw in as well beauty of figure and face, glory of voice, breadth of movement, and subtlety of brain, and what critic can withstand the appeal? Only the jaundiced or the prejudiced or the would-be *poseur*!

It seems grossly unfair that any one person should be blessed with all these merits I have enumerated, but it sometimes happens, and when it does fame comes "in a night"—and small wonder.

Here are the names of some successful artists with whom I have been associated in their earlier years. I am alleged to have "discovered" several of them, but in justice to each and all I must say that I learned as much from watching them and studying their efforts, as they learned from me. Such success as they have achieved has been due almost entirely to themselves: Rosalyn Boulter, Patricia Burke, Diana Churchill, Jane Carr, Sybil Evers, Jean Forbes Robertson, Greer Garson, Victoria Hopper, Greta Gynt, Margaret Lockwood, Janet Johnson, Sylvia Marriott, Barbara Mullens, Anna Neagle, Nova Pilbeam, Ellen Pollock, Edana Romney, Pamela Stanley, Adelaide Stanley, Margaretta Scott, Jessica Tandy, Nini Theilade, Sepha Treble, Lesley Wareing.

CHAPTER V

SECOND STEPS

AN opening in a repertory company may perhaps serve as a substitute for schooling and may provide some useful experience. It is, however, more often than not likely to be a harmful one if unprefaced by proper training. It all depends upon the local producer or stage director. A bad repertory company is not only a waste of time; it is positively harmful. Make the fullest inquiries. You will be expected to work like a nigger for a paltry sum a week, and very often will be allowed to consolidate all your faults and develop new ones whilst doing so.

A provincial tour may be suggested to you. Again be careful. Provincial touring calls for much endurance and a frightful waste of valuable time and energy. Travelling from town to town may increase your knowledge of geography. It may teach you something about differences in audiences. It offers variety and change, but little else. Still, there must be provincial actors, and some of them are far better performers than can be seen in the West End of London. Practise, practise, practise as often as you can, where you can, and how you can. That must be the motto of the actor. So perhaps the provinces may serve you in good stead in spite of everything that may be urged against them.

Young people without financial resources of any kind, but with sufficient education and culture to be considered as possible candidates, are bound to have a bad break to start with. They may be lucky. Something about them may appeal to a manager, a dramatist, or a well-known and influential player, in which case personal recommendation may accomplish much. How often has friendship or goodwill helped the tyro on to the first rung, and how often have those same benefits assisted the same little struggler to fame!

Cultivate the gift of friendship, for the theatre is the home of *camaraderie*. If you are liked you stand a better chance of making a name for yourself and keeping in work. Be a decent fellow. You have assumed the mantle of the actor. Talk about dignity as much as you like, but remember you have to please to live. So cultivate being gracious and pleasant without being over-affable. These little personal amiabilities mean so much behind the scenes.

The fondness of the actor for talking "shop," so termed—that is, for discussing stage topics and other players, has often been ridiculed. I love the habit. If it be a weakness, it is surely comparable to that similar practice of barristers or doctors. The predilection for chats about "cases" is well known and most pardonable. It denotes a praiseworthy concentration upon one's job. It is no evidence of folly or thin wit.

A Simple Job of Work

You will find that your inexperience is your biggest barrier to start with. Overcome that as quickly as you can. Even a "walk on" may be serviceable.

Do not be misguided enough to accept the ravings of those who seek to delude you into the idea that acting is a mystical craft, which can be explained only with long and abstruse terms and incomprehensible phrases, that psychic problems of the deepest and most difficult character need to be solved before a glimmer of comprehension can be secured.

Acting is a plain, simple spot of work; the more naturally, easily, and simply it is done, the better for those who have to watch it. It must be done in public and no self-consciousness must be allowed to destroy its effect. It is a giving of oneself, a complete surrender, to others. And, like love and the acts inspired by love, the more direct and single-minded, the more concentrated its power, the more satisfactory its result.

I sometimes wonder whether it is always necessary to

start at the bottom rung in acting. There have been some astonishing exceptions. The born actor or actress need have little fear of passing the preliminary stages as speedily as possible. I speak, of course, only of genius, that very exceptional talent that betrays itself so rarely.

Should an Actress Marry?

Should an actress marry? Does marriage make for the better actress? Is a life with real love and passion in it helpful to the woman who has to exhibit love and passion upon the stage? It is generally held so, but I believe that such ideas have no solid foundation. Why should mere boys and girls sometimes be capable of realizing perfectly for others emotions they can never have experienced? There is no justification for sensual abandonment in a stage career. Control is the great secret. Power kept in reserve is still power, and the more reserves the greater the power. But we are each and all as God made us, and some people were meant to marry and must decide for themselves what part marriage will play in their career. It is possible, given the requisite personality and skill in mesmerism, to dominate an audience and make it entirely subservient to your will. Personality is concentration. Devote your whole force, your entire body and mind to your art. Save up your physical forces for this task. It will call upon you for the utmost gentleness, the greatest brutality, the softest or the most stentorian notes, for distinction or vulgarity, for the positive identification of a concept.

Of all the many dangers that beset artists, success is the most perilous. We have had some remarkable examples of personal successes in the theatre. There have also been several striking instances of individual failures. The successes I have in mind are such that they can only have the effect of consolidating in the wrong direction careers built upon unsound and faulty foundations. The failures were made by artists who were anticipating and were entitled to expect the success they did not secure.

It is interesting to students of the theatre and the art of acting, as well as to mere observers and onlookers at the game of public entertainment, to speculate upon the special causes of a fine artist's failure. It is a consoling fact that one failure may be more profitable to the actor or actress than half a dozen consecutive successes. However absurd this may sound, it is true. "*L'adversité fait l'homme et le bonheur les monstres.*"

No true artist will ever be discouraged or retarded even temporarily by failure to achieve an objective. However trite it may be, it is again necessary to repeat the warning that success too often makes an artist careless, indifferent, and over-confident. A failure brings about a proper sense of balance, a desire to overhaul one's armoury and an eagerness to restore oneself to the realm of success. Failure may be due to ill-health, to bad news, or to circumstances entirely beyond a player's control. It is not always the artist's fault.

By reviewing our failures conscientiously and thoroughly we can frequently discover new sources of strength. I am often consulted by young stage aspirants. Some of these appear completely daunted at my first word of criticism or adverse opinion. It is consequently my concern to point out that in scores of cases the great actors and actresses of the past have started their careers with a long and disheartening succession of defeats; that it has been due only to determination, perseverance, and even obstinacy that the greatest stars were finally permitted by public and critics to shine in full lustre in the theatrical sky.

A Continuous Struggle

Despite what may be said to the contrary, the theatre is not a place where fame of the permanent order can be achieved in a single night; it has to be striven for continuously. Before it comes, disappointments, many and serious, lie in wait for the strugglers. The beginner must remember that the failure of to-day is the success of to-morrow, and, alas, too often is the reverse position an unhappy fact.

Actresses, when the tide of public favour is going enthusiastically with them, are liable to become spoiled darlings. They then lose all sense of perspective, all proper judgment of values. A little setback now and again helps to keep them from their worst enemy, themselves. This may sound a cruel doctrine; yet it is not the doctrine that is unkind, but life, the chief principle of which appears to be a law of compensation. No one amongst us is given an unalloyed full measure of happiness. The meanest amongst us have reliefs and palliatives for unhappiness.

There is not an actor or actress of any consequence but has known failure in some form or another at some time or another. These failures are often attributed by the victims to bad luck, seldom to bad judgment. The exact proportion of destiny or self-control that lies at the back of every success or every failure is impossible for an outsider to decide. When we see a performance we cannot be aware of all the factors for or against the artist in the process of its creation. Artists are subject to influence and directions, very often outside their own authority. An artist may be advised, even compelled, into a failure.

It is easy to talk of resignation and relinquishment, but no player likes to acquire a reputation for being recalcitrant or difficult. Nearly all artists are animated by a desire generally to please and especially to be obliging to their managers. Who shall say with complete confidence, when Miss A makes a triumph in a part, that that triumph is wholly and completely her own? Similarly, when she makes a failure, who can with equal certainty entirely attribute a lack of success to the artist?

I have found in my experience both players and authors bad judges of themselves and of other players and authors. Why this should be so is difficult to explain. I think it arises mainly from too great a concentration upon their own particular ambits. Occasionally we come across exceptions, but they only demonstrate the rule.

Let no playgoer regard contemptuously an actor who has

made a failure, or view that non-success as the last word in the argument. On the ultra-sensitive person failure too often has a blighting and deadening result. The effect should be the contrary. Failure teaches us courage and self-subordination. A refusal to acknowledge defeat may in some instances be folly. More often that not it denotes the great man. So let us face failure boldly, be its consequences for evil or for good.

Do not be misled by applause. It is the chanciest and the most deceptive of stage phenomena. It is often given where it is least merited, and denied where it should come with a burst. It varies according to the audience. It destroys more talent than it makes, yet to some artists it is the breath of life. When it is ironical it can be the cruellest thing in the theatre.

The second step in your career is of even greater importance than the first. And each aspirant must study his or her own case with individual concentration. Advice must necessarily be generalized, and what will help one person may hinder another. Practical help should be sought from someone capable of giving it, who has a full knowledge of your character and capabilities, and who will tell you fearlessly the truth about yourself.

CHAPTER VI

THE ACTOR AND HIS PART

YOU are given your part. Look at it as a part and not the whole of the play. It may be difficult for you to secure a copy of the whole play, but you will take part in a reading of it and subsequent rehearsals will make you familiar with what is expected of you. You must memorize it, memorize not only the words, but the "business," the movements, the mechanics, and you will not be permitted to vary any of these except under instructions from or with the permission of the producer.

Try to understand the character you are supposed to be; visualize it. Motives are paramount. The why of what you are asked to do is vital. Do not be simply a "cue" actor —that is, one who comes to life only when his cue arrives. At the same time learn to suppress yourself and repress yourself for the sake of other actors, and for the good of the scene. Do not imagine that the eyes and ears of the audience are concentrated all the time upon you and that therefore you must be acting, acting all the time. Learn how not to act. It is of the same value as acting itself.

The "high spots" of your part must be sought for. Every part worth playing has certain moments in it when a little extra spurt will bring its reward. Performances, except in certain instances, must not be on dead levels. Never take your note from the last speaker. Strike your own key and vary it to suit the mood of the action.

Your cues, those few words at the end of the previous player's line or lines, are terrifyingly important. Cues matter to him who gives as to him who takes. To be quick on the cue is the secret of true speed. Nothing secures pace as swift and neat as cue-taking.

Avoid hurry and haste. They are seldom necessary. Rapidity is the essence of comedy and farce, and frequently

that of tragedy or drama. And nothing makes for rapidity so efficiently as speediness on cues. Be careful not to cut in too quickly. Let your colleagues get out their lines to the last syllable, unless the producer orders otherwise. He may desire an effect of naturalness attainable only by fusion of parts.

To memorize, first write out every word you must speak, every stage direction affecting you, every position, and every movement. If you have the patience, write out your important speech three times. You may have five weeks in which to learn and acquire a finish to your part after its receipt; you may have only four hours.

Accommodate yourself to become a quick study, a thorough study, and live with your part night and day until it has become you and you have become it. Donald Calthrop once told me of a conversation he had with the great French actor, Coquelin, at the Théatre Porte, St. Martin. "*La première chose pour un acteur, c'est sincérité, deuxième sincérité, et toujours sincérité.*"

Understand the subtleties of your part, but do not strive for complexity where none exists. The simple solution is always the best.

The best time to learn the words of your part is, curiously enough—provided you are not fagged or tired from the day's exertions—last thing at night.

It is not enough to seek out from the author, the stage director, or the other players the real character you are called on to play; you must find it for yourself. Look for its soul. Discover not only its externals but its inner self. Make yourself into the person. Ask every possible question about every movement, every look, every intonation, every twist and turn of its thought. That part is yearning for someone to bring it to life. It cries to be born. And you alone can give it the flesh and blood it needs.

When Actors are Selfish

Actors are notoriously the most generous of folk. The quality of great-heartedness is their principal passport.

They give their services gladly in aid of every kind of charity. Their attitude towards those who have fallen by the way in their own profession is one of never failing sympathy and help. Occasionally one encounters an actor with a reputation for meanness, but he is the exception.

Yet by one of those strange paradoxes that haunt humanity, those singular contradictions of which the Bohemian life is full, when the actors and actresses are pursuing their livelihood on the stage they are too often capable of exhibiting the most outrageous selfishness and lack of consideration for other artists in the same company.

It is a sad reflection that the more capable and even brilliant the performance of the actor, the more liable he appears to be to exhibitions of unadulterated egoism that would shame men with professional instincts in other walks of life.

Here is the best of all resolutions for actors: "I will remember that the good of the piece as a whole must be my first consideration."

Actors of the slightest experience know quite well how easily it is possible for another artist to kill their efforts stone dead by disconcerting interjections or interpolations of inappropriate business. They know also how it is possible to halve the effect of another actor's work by appearing to pay no attention to him.

Every actor should listen on the stage to others as he would be listened to himself. He should remember that he is playing a part, and a part does not mean the whole; that co-operation with the other players is of far greater importance to the play and its complete success than any meteoric exhibition of histrionics in his own part.

The first thing the novice actor has to learn is how to stand still on the stage, and to keep still during other people's words and actions. The great secret of the greatest dramatic artists has been their ability to preserve and register absolute stillness and silence. Stillness will register on the stage while restlessness just blurs the lens.

We have, fortunately, on the English stage some very fine actors whose work has always been conspicuous for its extreme unselfishness. There are many actors and actresses with considerable reputations who never impose their personalities upon a scene which rightly belongs to a minor member of the cast. These instincts do not go unobserved by the attentive and careful playgoer.

The self-sacrifice indulged in endears the player to the audience, and, the art of acting having become more and more explicit to the present-day playgoer, he is able to realize at once when an actor is playing the game and when he is not.

These exhortations of mine must not be taken as having any individual or personal application. They are merely inspired by the fact that I have noticed in my journeyings round London theatres too many examples of aberrations into egoism that have filled me with regret, more particularly when the offenders have abused their positions, secured by long experience and previous public favour, at the expense of struggling young actors.

Making Too Much of a Part

It may be argued that a good actor, when he is given a difficult or a bad part, is entitled to do something to repair the defects of the character even at the expense of another artist. I deny this. I agree that to play a bad part well requires ten times the amount of talent that it takes to play a good part even indifferently, but the actor who, in order to recover the lost ground of a bad part, tries to make of it more than its just value, is false to himself and his profession.

Let every actor periodically take stock of himself and his performances. Let him ask himself whether he is doing not only his best for himself but his best for the piece in which he is appearing—whether he is standing in the way of his good companions or helping them in every way that lies in his power by that artistic collaboration that the true artist is always ready cheerfully to afford.

Positions on the stage must be governed not only by what the natural requirements of the play demand but by the relative importance of the dialogue and the need for emphasis. Stage centre is sometimes haunted by would-be luminaries at the expense of actors with vital passages to deliver. I am not going to contend that the great situation must always be dominated from the centre, but in every dramatic crisis stage centre is a help, for the simple reason that it can be seen without difficulty from every part of the house. It is more difficult to impress an audience from the sides of the scene than from the centre. Only the very finest of players can hold a scene regardless of the position in which they are placed on the set.

A clear grasp of the lie of the land, a firm outline of where every bit of property is placed, where every stick of furniture can be found, are necessary before the actor starts to play his part. It is possible to upset another actor's performance by misplacing a property or a chair.

Some Grievances of the Actor

It was Pinero, I believe, who, through the mouth of one of his characters, observed that an ideal club secretary gave the members every opportunity for grumbling, but no cause. It was Pinero also who for actors prescribed, "Praise, praise, and yet again praise."

The actor has, it seems to me, endless grounds for disgruntlement, but precious little opening for full ventilation of his grievances. So-called petty annoyances may prove to such a highly sensitized creature as a player a source of real trouble. The trifling disturbance becomes magnified by overstrung nerves into something catastrophic.

What are the chief worries that beset actors? First and foremost, the want of an engagement and the supreme difficulty of securing one. If a job offers itself it may be quite unsuitable. The part may not please, the pay may be inadequate, the play may be doubtful, the theatre of indifferent reputation, or the manager of dubious report.

When the engagement is found and accepted, the character may prove disappointing, the part may be cut to nothing during the rehearsals (and there is no redress in that case), the play may run for three nights only, or it may run for a year and condemn its exponents to serve a dreary routine of repetition until they are sick to death of every word they must speak.

In an impecunious or rash moment they may have accepted an inadequate salary, one insufficient to cover their normal expenditure, and they get steadily into debt without any hope of recovery.

They may have just reason to complain of small and stuffy dressing rooms, overcrowded or overheated, of draughts on the stage or in the corridors, of too much central heating, or not enough, of discourteous staff, or a tyrannical stage manager and an impudent assistant.

While the play is being prepared they may suffer from the producer's incompetence, bad manners, misdirection, or too keen an insistence on rehearsals protracted and arduous beyond all reason. They may have incessant disagreements with author, manager, or their fellow-artists.

During the performances they may be exposed to agonies from the insufferable behaviour of the star or stars, tortures of mental anxiety through the lack of ordinary professional knowledge exhibited by titled or incompetent amateurs engaged because they have put money in the show or secured its finance. Other artists in the company may kill their lines stone dead by distracting "business," executed at the wrong moment, the cutting in too soon before a line is finished, the deliberate or unintentional inattention of a fellow-artist to what is being said. Oh, actors! why can't you always be good troupers?

But, remember, actors have to endure excruciating torments at the hands of chattering, chocolate-munching, superficial audiences, many members of which come only to display themselves and conceal whatever breeding they may originally have possessed. Or the management may

stupidly have permitted crowds to accumulate and wait in queues outside pit and gallery for hours, admitting them when they are in a comatose and hysterical condition, and quite unfit to pass judgment on either art or artists.

The actor has to suffer from being called on to practise his art in large theatres where the acoustics are abominable or the range of sight a matter of complete indifference to the architect. The old wooden theatres were and are splendid for sound. The actor to-day is expected to put over a delicate, intimate piece of comedy in some huge barn of a place made of steel and concrete—where there are sound-dead spots—or to project in a tiny playhouse a broad, explosive pit of tragedy or costume play that shrieks aloud for a Drury Lane.

He may find himself a genuine star billed amongst a crew of nonentities in an alleged "all-star cast," or he may receive the indignity of small type when artists of no talent and less experience are blazoned out in letters ten inches deep, to the exclusion of author, producer, and every one in the theatre who really matters.

He may be forgotten by the Press representatives, jeered at and mimicked behind his back by the call-boy, have his grease-paint stolen, and be denied any chance of appearing at a Sunday show or of an odd job on the films. But the odds are a thousand to one the actor will still be found smiling. What better-hearted profession can possibly exist?

The bad arrangement of dressing rooms often gives rise to dissatisfaction. Favouritism may be shown. Too many artists may be crowded into one room and insufficient attention be paid to the distance from the stage of actors who have a number of changes and a number of appearances. The climbing of steps may cause breathlessness. There may not be enough fresh air or lavatory accommodation. But whatever the number or character of the troubles, the actor is always cheerful. Again I take actors by the hand and congratulate them.

CHAPTER VII

THE VOICE

THE management of the voice is a science in itself. Not that the actor must be voice-conscious, or consider that a fine voice, well-controlled, is the *ne plus ultra* in his equipment. Good vocal power is an invaluable asset, but it is not everything, and to exhibit vanity of one's voice is a fatal bar to its proper appreciation.

When an actor has a good range of tones and notes, when he can speak clearly, distinctly, easily, with varying and changing pace, when his emphasis is correctly placed, when he knows the meaning of "pitch," how to address his voice and adjust it to different distances without apparent effort, when he can use it eccentrically, abnormally, or for all the purposes of mimicry, knows how to make a "stage whisper," when he can make it harsh or mellifluous, heady, guttural, or prolate, drift into falsetto, when he can make sounds stick in his throat, become husky or sepulchral at will, when he understands the difference between rhetoric and recitation, can become declamatory, can blurt, rant, gabble, drawl, or be incorrigibly nasal, when he can stutter and stammer with conviction and play with vocal blemishes as easily as with vocal charms—then he has the actor's voice.

For in his career he may be required to use his voice in a thousand different ways, and though actors have made great names for themselves almost entirely on the purity, richness, and range of their voices, and it is possible, indeed quite easy, to select an actor with a beautiful voice, only for those roles in which mere vocality is useful or essential—the apostle of sound and sound alone had better content himself with broadcasting. He is for the radio. The stage is not for him.

Do not elocute or practise the grand vocal manner, except in those characters where such tricks are called for. Do not

allow your voice to be "smoky." Remember that your first duty is to make yourself heard. Beginners, and indeed the experienced, are very prone to drop their voices at the end of sentences. To correct this actors have been known to go to the other extreme and to finish every sentence on a high note.

Balance your utterances. Allow time for sound to travel. Keep up speed but do not let rapidity induce indistinctness. A pedantic delivery not required to show character is as irritating as a careless one. Avoid mannerisms in speech just as you do in gesture.

Do Not "Love" Your Voice

Do not give the impression of listening to your own voice. Do not fall in love with it. Your voice will betray any timidity or lack of confidence, any insincerity or shallow feeling on your part more quickly and surely than anything else will. Make your voice your slave and not your master. Remember that it is a good fairy who lives in a magic cave, the entrance to which is guarded by ivory gates, the use of which calls for the greatest attention.

Your dental and labial defects will affect your voice as certainly as will any shortcoming in the throat. Delivery of the voice, enunciation, articulation—these are as vital as the voice itself. Hamlet advised his player to let his words come trippingly on the tongue. But he was careful to call also for discretion.

The quality of adjustment is a grand one. Suit your voice to your character. Never allow it to become monotonous, to take its tone from the last speaker. Never pause in its use unless for a natural purpose, and do not overdo purpose. Too many pauses are as bad as too few. Learn how to surprise with your voice, but let the surprise be an agreeable and convincing one.

You must have a command of different voices because the people you may be called on to represent will be different, the plays in which you may have to act will be different, different in period, style, and character.

Breathing

Cultivate your health, because illness or sickness affects the voice immediately. Learn how to breathe properly from the diaphragm and without moving the shoulders, for without correct breathing the voice cannot be properly controlled.

Keep your vocal cords clear and well oiled. A good quick walk aids voice and intellect. Above everything, remember that your voice is just an instrument. It must convey meaning, emotion, the products of brain and heart to other people with brains and hearts. It is a means of communicating not merely words but ideas, not only thoughts but feelings and passions, not only sadness but joy.

Be delicate in your ear. Be sensitive to sound. Make your voice quick and easy to play with. Nothing must be done in excess except for character's sake. For the chief trait in character is the voice.

Of the many virtues possessed by the old actors, utterance, clear, noble, and musical, seems to me to be the one most unwisely neglected to-day.

Not that we have not amongst us young men who are capable of lofty diction free from exaggerations of rhetoric. Pure and dignified enunciation, let it be said at once, can often be heard from our stages, but it is wrongly thought by the present generation of players to be old-fashioned and bombastic to give every word and phrase its due colour and weight, to mete out the full significance of a speech by a just consideration of every comma and semicolon.

Head-produced Voices

Insufficient attention is paid to the voice. Head-produced voices are in the majority. The chest should play its full part. The lungs should move, though not too lustily, with every deliverance.

The fashion, set by Bernard Shaw with apparently lasting results, of transposing the speech, or rather the manner of

speech, from a past period into the vulgar and colloquial idiom of our own time, need not, as has been admirably established by the cases of *Saint Joan*, *Caesar and Cleopatra*, and (to mention a work of another author) *Richard of Bordeaux*, debase the utterances of the players. The Germans go to excess in this matter. They attach an undue importance to *Ausdruck*, that is often as unfortunate as its complete neglect would be. Uniformity of pronunciation is absolutely vital.

Perhaps, in view of the little practice given to young people in our more rhetorical dramas, it is marvellous that their delivery should be as efficient as it is. The study of English speech spoken with proper pronunciation, correct timing, variety of tone, true emphasis, richness of volume yet just modulation, free from pedantry of expression, is something that every actor should regard as part of his training.

Take Up Cues Cleanly

Speed is, in this age, a highly desirable asset. But speed in acting, it cannot be too strongly insisted, is not a simple matter of hurry, but a clean, quick taking up of cues at the right second, an avoidance of unnecessary pauses, and a measured allowance of meaning for the essential words of a sentence.

Sometimes we see upon our stages a curious display of varying vocal methods. Hardly two of the players, male or female, adopt the same medium of vocal expression. The contrasts in *tempo* are at times remarkable. This would not be a deterrent factor but for the fact that homogeneity of result is thereby inevitably sacrificed.

We do not know how the ancient Greeks spoke, and consequently our actors cannot profess to imitate their speech methods, but as aesthetic people they may reasonably be supposed to have had a noble and beautiful manner of speaking, very different from the head tones and thin throaty fashion of our own times. Greek columns with their exquisite chiselled flutings have a meaning that must not be ignored.

Audibility

"Ham" acting is the term given to that old-fashioned earlier form of stage playing in which exaggeration of word, gesture, and movement took the place of correct emphasis and naturalism. In the days when actors were act*orrs*, when every *r* was rolled upon the tongue, and every exit line was delivered like a cannon shot, and with an implied request for applause, the so-called "ham" acting was not only fashionable but compulsory.

With the Granville Barker school of thought there arose a strong demand for nature as opposed to style, for simplicity as opposed to the decorative, for colloquial sounds as opposed to rhetorical ones. Oratory upon the stage fell into desuetude. Mr. Basil Dean followed up the campaign for realism, and gradually the modern school of actors established certain principles—rather opposed to audibility and the necessity of making every word and syllable clearly heard.

Foremost amongst opponents of these ideas has been the well-known critic-playwright St. John Ervine, and his views on the subject are well worth consideration. He maintains that the "natural" style of utterance has been reduced to such a point of refinement that audiences, when they can hear at all, feel as if they are eavesdroppers, listening to what is none of their business. But this effect of eavesdropping is what some producers believe in aiming at, contending that the audience must be in a position of absolute spectators of an actual happening. If, in aiming at that effect, they lose a few unimportant words to gain an effect of truth, they maintain that the loss is of no consequence. This is why they recommend "throwing the line away"—in other words, giving it small audible or other value.

A strong and definite reaction against this disturbing if realistic trick has of late set in, and though there is little virtue in being heard, if the sounds one makes are suggestive of artifice and theatricality, it is desirable always that the audience should hear distinctly every word they are meant

to hear. All the verisimilitude in the world will not excuse a dropping of the voice or inaudibility for words and sentences vital to a proper understanding of the piece.

But effective though naturalism of this sort may be in modern prose plays, it is indefensible and outrageous when applied to dramatic verse. Here style, sonority, and audibility in its perfect form are essential. Even the whispers must carry. Indeed your well-graced actor has always learnt the trick of whispering on the stage so as to be heard at the back of the gallery whilst still suggesting the whisper.

It must be remembered that the hearing of people to-day is not so sensitive, so keen, or so practised as it was thirty years ago. The infernal noise and din that go on in every city, the cacophony that passes for music, the flat-dweller's bedlams, the roar of traffic, the clatter and shouting in restaurants, the jabbering in the intervals, all are factors that make playgoers' ears far less delicate, and actors must beat upon their drums consequently with bigger sticks than should be necessary.

Even during the performance at some theatres it is possible to be aware of outside sounds, of children singing and squealing, cars hooting, and unexpected crashes and bangs. Audiences must help actors by concentrating on listening just as much as actors should assist audiences by clearness and force of utterance. With co-operation only can such obstacles be overcome.

Remember always that to be an actor inarticulate is to be a curse in the theatre.

Film actors and actresses are so accustomed to the lack of need for raising their voices that when they transfer their services to the legitimate theatre they frequently find they are subjected to complaints of inaudibility and told to "speak up." The producer must take special care to see that film stars engaged in stage work strengthen the volume and carrying power of their voices.

CHAPTER VIII

TECHNIQUE

IT is possible to worry too much about technique. It may tend to make one mechanical. It may cause self-consciousness. Unstudied effects are often the most powerful. An impression may be registered by a natural, unthought of, unpremeditated, uncalculated impulse of far greater force and artistic value than the most carefully deliberated and thoroughly practical device or plan. A single spontaneous glance may cut into a situation and solve a problem.

If you are a supple, pliable artist you may find it impossible always to bring yourself under a strict code of conduct, a rigid list of regulations. There are a few elementary rules, however, which it is safe generally to observe. Try not to confuse speech and gesture. Learn to do one thing at a time. Don't move on a speech except for very strong reasons. Don't move your head and your arms simultaneously. Don't fidget with your fingers or hands unless it is to indicate character.

Remember that it is not enough to feel a part. It is the expression of that feeling to an audience that matters. Parts should be studied like pieces of music and composed in the right spirit. Never allow your gestures, your facial expression, your movements to be excessive, except again with the idea of indicating character.

When in doubt keep still, stock still. Move as little as is absolutely necessary during the action and never without a reason. Never move when someone else is talking. All movements should be made at inevitable and natural moments, and not simply for theatrical effect. Let your gestures be decided, clean-cut, and definite. Remember that you are one of a company, and that only if you have genius or commanding ability can you retain singly the attention of an audience.

A good listener is worth his weight in rubies. "Big" scenes may play themselves. Take the greatest trouble with the so-called "unimportant" ones. Seek out your "high lights." Avoid monotony like the plague. Leave nothing to chance. Be prepared for any emergency. Do not be such a slave of the routine of a scene that when something untoward happens you are unable to deal with it.

In spite of any tradition or custom to the contrary, never take your key from the other fellow's voice, and never, except for a special purpose, continue your speech in the same tone as that in which he finished. But avoid abrupt changes of note made with artifice or for the sake of artifice. Remember that contrast is one of the keys to drama. Vary your show every night just a little, so as to avoid staleness and give your performance that air of freshness that is so needful. Experiment with emphasis but not in the way of fantasy. But always be sure to keep the main outlines of your portrait, once you have settled them in your mind, more or less the same.

Keep always to the exact words of the text. Do not rely upon any gift you may have for the impromptu. Learn to concentrate. Do not be too fond of the trick of hesitating, breaking up sentences into unnatural pauses, artificial interruptions. Always try to give the impression, when you speak, of saying something for the first time, and, when you listen, of listening to something for the first time.

The beginner too often regards technique as the *summum bonum* in acting. He looks upon acting as a series of monkey tricks, as a game of childish make-believe, of "let's pretend." You may convey the external characteristics of a personage by a series of tricks, by shrugs, twists, and turns. You cannot communicate emotion or passion.

"Business"

Ingenious bits of business will often supplement an actor's inability to act. They cannot make a satisfactory substitute. Never try to be clever, especially in the invention of business.

If an idea comes and comes in the right way and at the right time, use it, but do not give it too great a stress or permit any eccentric or extravagant use of it. We must when acting be oblivious of the method of getting our effects, reaching them subconsciously. To be aware of our mechanics is fatal.

The various kinds of acting are almost as endless as humanity itself, but they may be grouped into a few simple and important divisions—

Imitative.
Individualistic.
Rhetorical.
Realistic.
Period.
Classical.
Expressionist.
Impressionist.
Fantastic.
Farcical.
Burlesque.

Each of these styles or kinds calls for a different technique.

There is acting that tries to be like life; acting that makes itself part of a pattern; acting that is purely an expression of oneself; acting that is an attempt to reproduce the life and character of others.

You can have acting that is rhythmic or abstract, acting that is designed to influence the emotions and the passions, acting calculated to affect the senses, or acting that means to arouse only the mind.

Actors are seldom free to do what they most want to do. They nearly always work under orders. But so far as they are allowed they must have clear intentions clearly executed. The purpose must be evident.

Technique is an overworked word in the theatre as elsewhere. As it indicates both the art and the craft of the subject it is of the greatest value, but it must always be concealed.

It must not betray its presence. Every practised actor has his armoury of tricks. He has his own special ways of securing effects and should never overdo them. They may drift into mannerisms which may or may not be liked by the public, and which, though they may make for individuality, are yet defects in art.

Surprise

Surprise—the designed but untricked surprise—plays a big part in every good actor's equipment. To bring off the unexpected convincingly often means all the difference between a real success and a moderate failure. It is always fatal when an audience or even a section of it can tell beforehand just what the player is going to do, just how he is going to say a particular line.

A sudden turn, look, or ejaculation, not expected by the spectators, may prove intensely dramatic. Care must, however, be taken that the unexpected does not drift into the ridiculous. There is signpost acting just as there is signpost playwriting. In this type of performance the player prepares you consciously or subconsciously for everything that is to come. You are never astonished at anything he does or says because it has been led up to. It is convention and nothing more.

With this type of acting there is seldom the least plasticity, that most necessary quality, the resilience, pliability, and suppleness that perfect competence alone brings in its train.

When a part is attacked with all the gusto and vigour it calls for, some surprise is fairly easy to bring off, but care must be taken not to make it forced, theatrical, or unreal. Surprise must not be achieved simply for its own sake. It must not be attempted just to make drama for a situation or to make laughter for laughter's sake. It must be just a part and parcel of the play. If you can bring off surprise by means of a gesture, appropriate, well chosen, significant, it may mean a lot. A new tone may accomplish the same kind of result.

The Art of Suggestion

The art of suggestion is too seldom seen upon our stage. It is a delicate, fragile, unsubstantial business. Statement, bold, plain, and unmistakable, is, naturally enough, preferred by all those managers who think only of the box-office and the approval of the masses. I do not wish it to be understood that I am decrying either the commercial side of the theatre or the practice of clarity. Both must be studied and practised. It would, however, be a dismal and deplorable world if the subtle, refined, and less obvious sides of the dramatic art were never represented in our playhouses. Managers, I think, need to cater for all tastes. There are gourmands enough in this workaday hungry world of ours. Can we not convert a few of them to the small but distinguished coterie of gourmets? Why not cultivate our garden?

The theatre I hold to be not merely a place of common entertainment. It must be, in its more precious aspects, a sanctuary for the soul. The human heart is nothing till it has been purged with suffering. The divine self-analysis, the cleansing of our spirits, the healing of our wounds can nowhere be so well accomplished as in a well-directed playhouse. For this reason the little theatre movement is a valuable one. We cannot expect reforms upon a grand scale. Caviare, as the greatest of all dramatists reminds us, is not for the general.

Emotion too openly expressed, too vigorously displayed, too patently revealed, becomes vulgar. Its greatest theatrical effect is secured by a shy, errant, almost furtive approach. Its highest reaches depend upon the degree of sensitiveness by which it is inspired. Its ideals are gathered almost secretly and sacredly.

The passions, of course, need handling in the grand manner. But a passion suppressed can still declare itself upon the stage more forcibly than an open flood-gate of anger. Comedy in England was, I believe, before 1914, a much more graceful and wholesome art than it has subsequently become. Our playwrights have tried to cater for the coarser, cruder palates of the public.

A writer who can reveal the pleasanter processes of life to us and still retain dramatic strength, who can still keep a firm and eager grip upon his story and his people, is surely much more a master of his craft than one whose only temple is the House of Satan, and who relies upon hoary conventionalities of the theatre—plain for all to see—for his arguments.

The insidious, indirect, yet simple tales require greater skill in the actors. That goes without saying. But how much better they are for the actor's art! To bring home to an audience that something delicate has been perceived calls for real talent.

O'Neill's *Strange Interlude* provides, for example, a cheap and easy solution to the player's difficulties. When every little thought, every change of mood, every fleeting secret suspicion has been betrayed by a flood of words put into a character's mouth, how can the actor hope to supplement or improve his art by acting? Nothing is so artistically satisfying as a just sufficiency.

Pace

Mr. Sinclair Hill, the well-known film and stage producer, at a meeting of the Gallery First Nighters' Club, once expressed the opinion that one of the chief defects of the modern British theatre in comparison with the work of the cinema was the matter of pace. He had the opinion that most modern stage plays, most modern stage actors, and most modern theatrical producers were not sufficiently sensible of one of the principal demands of the present day, namely, speed.

Mr. Hill was probably right in contending that, by comparison with the work of the films, the stage play is a somewhat slow and laborious business. But I, for one, hope, as against his opinion, that the day will never arrive when rapidity of action will be the prime consideration in drama.

The theatre has one great advantage over the cinema—it can offer audiences sufficient time and sufficient opportunity

for the careful consideration of important problems dealing with life and character, and this the films cannot do.

The theatre can take hold of a theme and explore all its hundred-and-one possibilities to a degree of thoroughness that has never been possible on the screen. The conscientious playgoer should bring with him into the theatre, if he wishes full enjoyment of the play, a certain amount of mental application, a certain willingness to listen and study each phase of the drama as it is worked out by playwright and actors.

We must have all kinds of plays. Plays may set out to entertain, to instruct, or to inspire, or to do all these three, and within the compass of one play it is possible to gather all the multifarious inspirations of a human individual.

The theatre does not, as the screen does, appeal primarily to the visual senses. Unless a piece makes a strong personal emotional effect it can never be a great stage work. No degree of greatness can ever be achieved in a play the first essential of which is simply speed, nor can great acting base its claims upon a special excellence of rapidity.

All great work in the theatre involves correct timing, and the timing must vary from the slowest of movements up to the speediest. The whole varying gamut of pace must be under the theatre man's control.

Take such an address, for example, as Hamlet's address to the players. To achieve its proper effect it must not be hurried through and gabbled at headlong pace as if the speaker had not another moment available. It must be dealt out carefully and justly with the requisite amount of pace each phrase and sentence artistically calls for.

Both American and Continental acting are usually far more speedy than English. It is, too, remarkable what degrees of sonority and richness of volume a foreign actor can retain without any sacrifice of quickness. But foreign languages usually call for speed in delivery, whereas the beauty of English speech is that speakers secure the finest effects with it by an art which may with justice linger on a single syllable or expand one word to a volume of meaning.

Words on the stage are only a form of intelligent music. They should be delivered with a complete appreciation of the relationship between the meaning they possess and the sounds that they stand for. Certain classes of play demand a speed that would be fatal applied to another class of piece. It is impossible to get any great effect in acting by continuing speed at the same rate, whereas a change from rapidity of diction to sudden slowing up of utterance may bring about almost electrically dramatic surprise and suspense.

Just as it is undesirable, too, for any actor to maintain a continuity of speed, so is it equally unwelcome and inartistic for a group of actors all to have the same rate of delivery except for a specific purpose.

To achieve true sense of character each player must be given a different rate of progress. In real life we find one person chattering away in headlong manner, whilst another in answer will retort with long-drawn-out and stilted replies.

The films, being primarily pictorial, must necessarily turn over the pages of life at top speed. To fall into this vice with a legitimate stage play is to falsify the whole purpose of acting, which is "to hold the mirror up to Nature."

It is impossible to get distinctiveness of characterization on the stage if the producer is obsessed with an insane desire for speed at all costs. If our audiences on account of present-day conditions come into the theatre cursed with an itch to see everything proceeding with maddening celerity, they must be taught their duty as intelligent playgoers, and, if they will not learn it, they had better stay away.

With each age the art of acting varies, just as does the art of writing plays. The best plays have sprung up in periods in which leisurely cultivated and reflective creation was thought of greater importance than the speedily smart and quickly clever intriguings appealing to the impatient.

I can enjoy a quick piece as well as any one, but I think it would be deplorable if speed in drama became the prime consideration of the playwright's business.

CHAPTER IX

THE PLAY, PRODUCTION, AND PERFORMANCE

I. The Author

FEW people can do more for the actor than the successful and well-disposed author. In the first place he usually controls the casting. He can almost always have a strong voice in saying who shall be engaged. His opinion and favour should not be disregarded.

More often than not he knows little or nothing about his own play, or at any rate how it will turn out after the manager, the producer, the actors, and even the property man have finished with their part in the proceedings. But in the early stages, when he can be induced to give a vote for you in a certain part, you can as a rule rely upon getting it. That is why every author, even the unknown, should be cultivated.

When you have ascertained the extent of his authority in the theatre (and never underestimate his influence), pay the necessary attention to his instructions and views, but if they conflict with those of the producer, as they often do, be careful to weigh up the respective judgments of your mentors and arrive at your own point of view. You may have great difficulty in giving it vent, but patience and persistence will work wonders.

The author should be able to make clear to you the mainspring of his character, its underlying motives, his view of its externals, the effects that he is aiming at, what proportion of the interest it is right to try to capture. If the phrasing is difficult for you, if the sentences you have to wrestle with are hard to get out simply and naturally, he may in his tenderness substitute others. But do not be too pressing about this, for he is sensitive about his work and loath to alter it. The altering of words may be simple to

you but impossible to him. Shades of meaning are so important.

Some authors are first-class stage instructors—Bernard Shaw, for example. He can give you every inflexion just as it should be. He knows the right note for the actor to strike. He has a perfect ear, an unimpeachable critical sense, and leads, not drives, his actors into a perfect ensemble.

When an author knows the job of stage direction he is always helpful to the actor. When he only thinks he does, and makes himself a nuisance by his constant interruptions and caustic comments, he should be expelled from the theatre. The author who is also an actor as well as a stage director is usually the best help an actor can have, for he never, or hardly ever, calls upon a fellow actor to do something that is impossible or impracticable.

He from his own experience can decide whether a certain move is desirable, just how and where a player ought to find himself on the stage at a given moment. Imagine what assistance Shakespeare, with his superlative grasp of stage-craft and the actor's job, could and must have been to the contemporary players in his comedies and tragedies.

Noel Coward

In our own times an author-actor like Noel Coward has proved himself a master hand in directing other actors, and his acting advice, if procurable, like that of several other leading performers I could name, will always be invaluable.

First impressions count tremendously with authors, as with other folk. If when you are first introduced to the author of the play you can cause in his mind some idea of resemblance to the character he has created, you will go a long way with him. Do not try too energetically to force your personality on him; do not be over-engaging and solicitous. Allow your natural self to assert itself, and your merits to speak for themselves.

Try to lead the conversation into any channel other than yourself. A bored author is an indifferent, if not a hostile

one. If the part contemplated is that of a bombastic, fantastic person, you may pretend to be naturally so afflicted, for acting even in private life is often a game of make-believe, and, if the author can be brought to think, "Here is the very person," the contract is as good as in your pocket.

I have known first-class actors rejected by authors and even thrown out of the cast after engagement through the author's disapproval. It may be held that sometimes the author acts against his own interests by poor judgment of the actor's capabilities and by incorrect casting, and that he exceeds his province by insisting on the dismissal of one actor and the substitution of another not so well suited.

Authors are notoriously super-sensitive. They frequently imagine that the whole cast is in a conspiracy with the producer to defeat their intentions. They sometimes show a complete misunderstanding of their own characters, situations, and objectives. They are often insistent on their own text, regardless of its impracticability. They hate cuts—which are their salvation—like poison. But now and again authors come into a theatre who are complete angels—receptive, reasonable, anxious to understand the viewpoint and objections of others, and willing to acknowledge their wisdom.

II. The Producer

One of the most, perhaps the most, important person in the actor's career is the producer. A bad producer makes bad actors. He can and does make good plays into bad ones and converts their successes into failures. He can, however, and frequently does, make a bad play into a good one. A good producer can so guide a beginner as to give him the assurance, the confidence, the polish of an old hand.

He can explain to the artist not only what he has to do, what is expected of him, but why. He can enlighten him on every difficult point, inspire him, imbue him with courage, determination, endurance, philosophy. He can not only work out all his entrances and exits, his crosses, his standings and his sittings, his attitude towards other characters, his

emphases, his inflexions, his stage business, but he can also help him with the text and how to understand it, how to interpret it, how to accelerate, how to stop, how to increase volume or diminish it. He can tell him when he is giving the effect of sincerity and when he is unconvincing.

He can tell him when to act and when to stop acting. When his voice is too low, and when it is too loud; when he is in the character and when he is out of it; when he is listening correctly or just waiting for a cue. If the producer knows his job, he can improve on the author and enhance the original idea immeasurably. If he is to get the best results from his actors, he must be given obedience.

Discipline is as necessary in the theatre as it is in the army. But it must not be an unquestioning, unreasoning discipline, and the producer who insists upon being an oracular authority, who permits no one to interrogate him, is a profitless tyrant. He may succeed, but his success will never be so complete, so artistic, as that of the director who has taken his company with him step by step, sympathetically, courteously, and with a friendly regard for their difficulties.

Why Producers are Necessary

The producer is necessary to work out the mechanism of the play and supervise all the stage working of it. He alone can create, with the aid of groupings, lightings, and stage effects, the correct atmosphere. He arranges the *tempo* of each scene. He studies the psychology of the action. He decides the style in which the piece must be played. As a rule he controls the *décor* and the dresses.

The movements of the players are his constant care. Their behaviour is his constant concern. He must be an adept in timing. His sense of humour must be unfailing. He must not take himself too seriously, however earnestly he tackles his job. He must have imagination, but not allow it to run away with him and indulge in eccentricity without justification. He should be as polite to the small-part artist as he is to the "big shot." He should never overwork or

underwork his actors, and always have a cheerful reply to their complaints.

Some producers have a positive genius for influencing and controlling people. They can suggest acquiescence whilst getting their own way exactly as they want it.

I am afraid egregious flattery is a useful weapon with some well-known producers, and sometimes it works wonders: whilst others seek to sting actors into efficiency with ridicule, satirical or cynical shafts, or open brutality. Fortunately such fellows are rare, though America, I believe, still knows their methods.

There are producers who are immeasurably intolerant of suggestions. Nothing can be more irritating, of course, than constant interruption of a man concentrated upon a particular idea or sequence of ideas by well-meaning actors, managers, or onlookers. But very often brilliant ideas and helpful comments can come from the other parties to the game, and these are too often sneered at or rejected without proper consideration.

Consideration, kindness, leniency are mistakes where producers are concerned. A bad producer must be thrown out neck and crop if he is engaged in killing a play, mistakenly believing he is making it.

The Ideal Producer

I do not believe in general theatrical rules. In the theatre world each case must be considered on its own merits. There are actors and actor-producers. There are producers and producers. There is the ideal producer. He is hard to find. But he exists. He is the man who takes a comprehensive, sympathetic, clear, and comprehending view of the author's intentions. The man who is intensely alive, keen, nervously helpful.

He tries to guide and direct the author rightly, where he believes and can persuade the author into a conviction that he has erred. He is the man who takes a similar view of the actor's efforts. He studies carefully all the accessories

and the subsidiaries of production, such as lighting, scenic arrangements, period, and atmosphere.

He takes care that all these things help and do not hinder the work of either author or actor. He will not allow either of them to assume an importance out of proportion to their due position. He gives spirit and impetus to the play. He brings it to life. He must not be given to constant changes of intention. He must have authority, but not a weakness for exercising it unnecessarily. He must be patient, have a great fund of knowledge of humanity, of the world and its ways, of facts and figures. His mind must be receptive yet critical, quick but cautious. He must know how to get his own way once he has decided that his way is the right one.

He must have a sensitive capacity for encouragement. He needs great tact for discouragement. The power gently to ridicule and laugh errors away from his plans and his people must be his in all its force.

No actor, not even the greatest, has ever had the power of seeing himself as others see him. For that reason even an indifferent producer is better than none at all. In all cases of team work, the more brilliant and all-round the company, the greater the need for someone occasionally to crack a whip to keep them constantly in line and at the right *tempo*.

A band of actors may quite fairly be compared to an orchestra. By sheer force of technical skill and experience they may keep themselves in time and tune without a conductor. But they will never achieve as great results without one as with a man who knows their talents and just what he can or cannot do with them.

I have known many producers. I have seen many of them at work. And I have never known two to work in the same way. I cannot, of course, mention names, but I have seen directors who secured magnificent results by disguising and concealing their control so carefully that hardly a member of the company was aware of being driven. Others, equally successful in their own way, have roared, stamped, and used foul language at certain artists, alternating their outbursts

with gracious and beslavering flattery of others that sent the recipients into seventh heavens.

Weathercocks

I have known a director come to each rehearsal daily with a different idea for each character and each scene, reversing his previous instructions, until the poor artists were thoroughly confused and the author mad with distraction. I have known producers who insisted on giving the players every inflexion, every gesture, every movement, until they were each and all exact reproductions of himself or his conceptions. The results here were sometimes deplorable, sometimes suggestive of genius.

Some actors are, however, incapable of taking advice or instructions from any one. Through obstinacy, or conceit, or complete belief in themselves or their destiny, they must go their own way and find success or failure in their own methods. Others yearn with all their souls for suggestions, help, and guidance. They seem incapable of relying entirely on their own judgment and initiative.

Some of the most brilliant of our artists are so constituted. The wise producer studies his human material and uses it in the most judicious way to the play's advantage. Some authors should always produce their own plays. They have an instinctive gift for doing so. Others should be forbidden to pass through the stage door until the second night, for they know little or nothing about the play they have written, and all they can do is to upset the artists.

A very distinguished actor at a public gathering ventured the view that perhaps the modern producer had by his very thoroughness and skill tended to destroy initiative and ability on the part of the actor. He must be, in my opinion, a very skilful player who can afford to do without the aid of a brilliant producer. He must be something of a producer himself. As I have said, no actor can see himself. I doubt if he can even rightly hear himself.

Critics seldom realize how often the producer has to be

blamed for faults in acting or faults in the play. It is not their job to know. Nor do they realize how much and how often the producer is the man who should receive credit for an author's success or an actor's success. Give me a first-class producer and a bad play, and you can every time have your first-class play with a bad producer.

III. The Manager

The actor's relations with his manager are generally pleasant. When they are otherwise they are nowadays referable to Equity or discontinued. But you cannot have an actor without a manager any more than you can have a manager without an actor. They are interdependent, and when they strive to be independent of each other the result is usually failure.

In the old days we used to have quite a number of popular and successful actor-managers, but the financial worries were fewer and less serious, the commercial complications less in number and of less importance, and the rewards more easily come by. To-day the competition of cinema, radio, television, and countless up-to-date means of directing public attention from the theatre into other centres of entertainment make it imperative that the star actor should be worried as little as possible by the disturbance, the fret, and the irritation of business detail, overwhelming in its intricacies.

These old-time actor-managers, moreover, always had, sometimes hidden but always present, some very hard-working and efficient official who took upon himself the principal worries of the business.

Theatre managers differ in manners, habits, and customs. No two managers are alike. Even when they are partners they seem quite opposite in disposition. The most jovial and good-natured fellow may be found working amicably alongside some ascetic and cold-blooded calculator, whose hide has to be opened with a razor before any blood can be found in his body.

There are impulsive, impetuous, quick-tempered managers who do everything in a hurry. There are others who need perpetual stirring up, prodding, and urging before they can be made to move. There are managers who will haggle over fourpence halfpenny, whilst others will behave so liberally and generously as to make you burst into tears.

There are young managers, middle-aged managers, old managers. They each and all have different eyes, different minds, different standards. There is the man who takes a pride in his theatre and his company, there is the man who regards the theatre solely as a means of making money, and whose commercial instincts are paramount. There is the amateur who uses a private fortune to supplement and support his public ambitions. There is the natural gambler who jumps into any available theatre with some special attraction specially financed. There are the chain store managers who live upon other people's successes. There is also the touring manager now frequently tied in his interests to a central trust or monopoly.

The Actor's Attitude

The actor has to be, in his attitude towards all these extraordinary and varying people, polite, reasonable, and conciliatory. He can never afford to be indifferent or rude. He may consider himself underestimated, neglected, even insulted, and, being exceptionally sensitive and highly strung, he may often construe mere thoughtlessness into affront.

The things he will have to discuss with his manager, unless he employs an agent to do it for him, are, in their order of importance, part, salary, and terms of engagement. He may be given the part or the play to read, or be simply told briefly what it is like and be expected to accept it greedily and joyfully.

If he is a beginner he will fall in readily with all that the manager suggests. If his services are in demand elsewhere

he may start his acting in the manager's office there and then. He will ask to see and consider, not only the part, but the whole play. He will want to know who else is in the company, how long he is expected to rehearse, what sort of billing he is to have, who is going to produce the play, whether he can do filming or broadcasting in his spare time, whether Sunday night engagements are allowed so long as his work for the manager is not affected, and perhaps other questions.

He will be careful to find out what kind of clothes he is expected to supply (a good wardrobe for the male actor is necessary, whilst women invariably have everything provided).

Managers, like actors, have their moods and their moments. Like fish, they may need a little ground bait. They must be angled for when the time is opportune. They are best approached indirectly through introductions or recommendations, and are most approachable when the first advance comes from themselves through some performance they may have seen given by the player whose services they wish to obtain.

When a new play has been announced in the Press it may be, and probably is, too late to ask if there is a part left. Perhaps not. You lose nothing by inquiring. If you have friends at court in touch with the manager's plans when he first embarks on them, you are fortunate. Rumours cannot always be relied on. In Stageland whisperings of impending new productions are numerous, and easily overheard, when you have many theatrical friends.

Keep on good terms with the manager's private secretary, his principal producer, his stage manager, and without prying into his business keep yourself in touch with his activities. You never know when news may be useful to you.

Too many actors regard managers as their natural enemies. There are black sheep among managers as among actors, and more managers have been ruined by bad actors or actors who have failed in their duty than there are actors

who have been ruined by managers. The manager is therefore shot at by every one—public, performers, critics, authors, and tax authorities. So is the actor, you may say. But when the manager's financial resources are finished, so, usually, is the manager's career. At least it is so to-day. When the actor is penniless he has still a hope left, meagre though it may be, of a sudden and lucrative engagement. And he never suffers from the chief complaint of most managers, pessimism—a very natural one, considering his occupation.

Casting

One of our younger commentators upon stage affairs (a man upon whose judgment I am generally content to rely) has been concerning himself and his public with a query as to why, with a shining array of good artists to draw upon, there should be so considerable an amount of miscasting in plays.

"Casting" a play—otherwise, selecting and engaging the company of players destined to bring it to success or failure —is, as I have many times emphasized, the most important of all the preliminaries associated with a production. But despite the stores of stage talent available, it is not quite so simple a business as our critic seems to think.

The ideal artist for each part is seldom available to the manager at the time required, and often is not securable at any terms or under any conditions. There may be only ten parts in a play, and yet it may be necessary to make thirty offers or more to thirty different people or more before the final cast can be fixed.

The manager, finding the danger point of time coming nearer and nearer to him and his responsibility increasing every second, may in despair be compelled to make an engagement at the last moment which his instinct tells him is unsafe but which he is compelled to risk to keep his enterprise going.

When I was a young man actors seldom had a choice of

parts such as they insist upon to-day. They were given what the manager thought was good for them, and they readily consented to play characters of the nature of which they were entirely ignorant till they came to rehearsals.

Nowadays no artist of any standing can be induced to accept a role without having first read the entire play and formed some view as to the value of the part under consideration. And trouble always arises because the generality of actors or actresses have no sound ideas either about plays or parts.

My experience teaches me that the first-class artist invariably suspects the worth of the material offered to him or her for exploitation. And great hits are made under opening clouds of distrust and despair, all of which usually disappear with the first night.

Difficulties in casting come in so many ways: (1) The right artist cannot "see himself" (or "herself") in the part. (2) The right artist has a film engagement which prevents acceptance, or is under contract to another manager who cannot release him or her. (3) The right artist is not *persona grata* to the author or to the person who owns the play, or to some other more important member of the cast previously engaged. (4) Sudden death, illness, or misfortune may take the selected artist away and necessitate the hasty and immediate substitution of another. The first accident is happily rare, but the others are unhappily only too common.

Please, please, Mr. Commentator, remember the old French saying: "To know all is to forgive all." I am not saying that stupidity does not exist amongst theatre managers and producers, just as it occurs in other callings, but ask yourself when considering your own ideal cast for a play whether all the clever folk you would like to have seen in it were available to the manager at the time of casting.

I know that I myself could build up a marvellous cast for every play if I had to contend with no such things as film studios, other managers to compete against me for artists' services, and the artistic temperament, which so often leads

to errors of judgment on the part of its possessors. I have had mostly very good luck with my casts.

And these managerial disadvantages are not, however, without their compensations. They tend to throw open the door to newcomers and beginners a little more widely. They drive managers into a broader and yet closer inspection of all the many avenues of approach, lined as they are with artists innumerable, good, bad, and indifferent, and they provide the critic with a comforting opportunity of airing his powers of discrimination and sense of authority, enabling him to exercise his craft of valuation and devaluation to the managerial disgruntlement. Why should he therefore complain?

IV. The Stage Manager

The stage manager as a rule is exactly what his description suggests. He governs all that happens at each performance on the stage and behind the curtain. He controls the working of the artists, the carpenters, the electricians, the property men, the scene shifters and other stage hands, the call boy, the dressers. Every member of the stage staff takes orders from him, and he receives his orders and instructions from the producer or the general manager, and from no one else. He himself is not supposed to touch any part of the scene, furniture, or scenery. He must not "switch on the electric light" or work the limes, or permit his assistant to do so.

Trade union regulations insist upon his using labour of the prescribed character and number to carry out the simplest operations. In actual practice the rules may occasionally be disregarded, but not in any first-class West End theatre to any serious extent.

The stage manager arranges the actors' dressing rooms. During the rehearsals he is constantly in attendance, having been responsible for sending "calls" to the actors, stating the times for them to come to the theatre or rehearsal room.

He must make the fullest notes of all the producer's instructions to each member of the company or the staff.

He sits alongside the author and the stage director, jotting down all their comments. He usually carries on rehearsals during the producer's absence and conducts understudy rehearsals as a rule entirely on his own.

A Courteous Disciplinarian

He must be consistently courteous and firm, a tactful disciplinarian, and be accustomed to handle workmen with the same success as temperamental stars. He must have a wide knowledge of hiring or purchasing furniture, additional lighting sets and equipment, sets, rostrums, steps, and all the impedimenta of the scene.

He must be in touch with all the costumiers, be familiar with the firms who deal in stage jewellery and other properties, know all the wigmakers, and have unlimited resource in securing or providing oddments.

The actor should try to realize these many responsibilities of the stage manager and bear with him if he now and again betrays signs of impatience or worry. If in some emergency he can help the position by stepping into the stage manager's shoes or assisting in the discharge of some of these many functions he will be increasing his own value to the management.

Every stage manager has one, two, or three assistants, perhaps more, according to the size and importance of the theatre and its productions. He may be a permanent official or simply brought in with the special production. His assistants have to be responsible for property, plots, lighting and scene plans, inventories of costumes and accessories. The rise and fall of the curtains are controlled by them, unless the stage manager wishes to have that responsibility for himself.

The Curtain

This is one of the most important duties in the theatre, that of ringing the curtain up and down, and should never be left to any but the trained and experienced man, skilled

in estimating just how many "curtains" may be taken and how exactly to time them. A curtain three seconds late kills an act.

The stage manager issues notices which are placed on the official board near the stage door, concerning the times of all rehearsals and performances, the cessation of the run, any transfer of the piece, and all the arrangements covering actors' convenience or movements.

He must keep a strict check upon all the properties, the lights, and the work they involve. He should be a good enough electrician himself to be able to know when his head electrician is talking nonsense. He should have a working acquaintance with carpentry and its details, and be sufficiently likeable and persuasive to get the best out of his work folk, without driving them or antagonizing them.

The actor who is constantly worrying the stage manager for attention and advice cannot expect to receive it. If the stage manager treats him rudely, brusquely, unfairly, he can always refer a dispute to the general manager, but he should never do this without the greatest provocation, and without being able to justify his contentions with evidence.

CHAPTER X

THE AUDIENCE

I. The Critics

NO part of the actor's life will call for greater philosophy and insensitiveness than any contact or conflict he may have with dramatic critics. Actors vary in their effect upon critics, just as critics vary in their effect upon actors.

You will find in time who is your favourite critic and who your most detested. You may even grow to fear the comments of one and to despise the adverse opinion or even the praise of another. For there is the greatest possible variation in the ages, experience, outlook, and authority of critics. Some important newspapers have little or no respect for or interest in the theatre, and some editors have a complete contempt for actors and all their works, if one may judge by the character of the people (often mere reporters) told off to comment upon the play. During wartime the critics have been handicapped by lack of space.

I have known some fine artists who professed that they made a practice of ignoring all Press criticism, studiously avoiding reading it, and who declared that so irritated were they by the ignorance, stupidity, and prejudices of the Press notices they met with at the start of their careers, that they had decided at an early date never to subject themselves to the ordeal of possible unjust condemnation or fault-finding.

The majority of critics employed by national newspapers are honest, experienced, cultured, and hard-working men, few of whom are paid commensurately with the work involved. Naturally enough they have their special viewpoints, their likes and dislikes, their fads and fancies, their styles and their tricks. The actor must learn to accept praise or blame with equal serenity. For very often he is in receipt of encouragement for bad work, whilst some neat and commendable playing may go quite undetected or unnoticed.

Part or Performance

The average critic is liable to confuse a good part with a good performance, and equally prone to criticize the actor when he should blame the author or the production. What the critic does not know, and cannot know, and cannot be expected to know, is exactly how much responsibility attaches to the actor himself for the performance given in front of the critic.

It is all very well to blame the player on the ground that he should not agree to something that he himself does not think right. Actors must live. They must observe discipline. They must act as they believe the author or the producer requires them and tells them to act, and not in accordance with their own judgment or instinct. They can afford independence and freedom of initiative only when they are on the top of the ladder, and even then they may find it troublesome to fight views coming from the higher authorities.

Nothing can be more helpful, more enlightening, more stimulating than intelligent and well-written criticism, sympathetically and comprehendingly executed. The satirical, cynical, biting, savage theatrical writer has seldom any opening on our British Press. He can be found in his most dominant mood in the States. A distinguished dramatic critic has written of his colleagues, "If there is one thing about dramatic critics which is more surprising than their omniscience it is their nescience." These are not my words, but they may console some of my readers.

II. The Playgoer

Should the theatre be a cave of illusion or, as some people would maintain, a home of the obvious and the palpable make-believe? This eternal question was once raised by a schoolboy correspondent of mine, back on vacation.

He wrote to me combatively—

> If the whole play is very convincing and the acting looks like real life, an ordinary man tends to be carried away to a certain extent, though he never forgets that he is in a theatre.

> Some people go to see a play with the fixed idea of securing an illusion, and are sadly disappointed if they fail in their object. Others (paid critics amongst them) go to see plays with the sole intention of finding faults in either piece, players, or production. Such people are not to be borne aloft on the wings of imagination.

I disabused my young friend. I doubt if any playgoer, least of all any professional critic, paid or unpaid, goes to the theatre with the set and sole intention of fault-finding. There are playgoers and critics whose favour it is hard to come by. There are captious and difficult people in the theatrical world as in other walks of life.

Taking them as a class, playgoers—in whom I include the critics—are the most patient, forbearing, and long-suffering of folk. I should like to award medals to many of them for feats of endurance such as I myself would never attempt.

The mass of indifferent stage material, the amount of really bad acting, the execrable character of the productions they are called on in the main to put up with and seriously estimate are sufficient to degenerate all their mental fibres and arouse all their irritable instincts. How seldom do we see the critic, at any rate in England, losing his patience and becoming as rudely vexatious as do his American cousins in similar circumstances!

My young college friend proceeds to tell me that the Midlands form the most "stage-critical" part of England. I wonder if he is right.

The Centre of England

Assuredly the centre of England has produced some remarkable authorities on the drama, and the Birmingham Repertory Theatre has a wonderful history. But Manchester can surely claim to have played as prominent and reputable a part in dramatic criticism as any place in England. And Liverpool's record is likewise second to none.

But to return to my opening question. No generalization

can be or should be indulged in on this or any other subject connected with the stage. There are plays of a realistic character, the fabric of which must be covered with as close and neat a network of illusion as producers and actors are capable of weaving. Every detail must tend to deceive the onlooker and lead him to the conviction that what he is witnessing is an actual "slice of life." Naturalism, sincerity, the reproduction with absolute fidelity of characters and events are imperative with such plays.

But the stage must also provide a niche for the piece of open, admitted, and obvious pretence, the play in which the actors acknowledge with charming effrontery and self-confidence their agreeable trickeries, their patent and blazoned buffooneries. Your skilled author can succeed quite as easily with the one method as with the other.

My schoolboy correspondent delivers me in conclusion an astonishing bombshell in the dogma that

> the more civilized the world becomes the less are people found who can be affected by a play. Two and a half thousand years ago vast collections of people who would now be regarded as ill-mannered though intelligent savages were transported by the acting of a few people who had donned the Cecropian buskin.

In spite of civilization there are still a number of people who can be moved to tears by sentiment and to laughter by humour.

CHAPTER XI

ON STARS AND STARDOM

THE problem of what constitutes a star in theatreland, and how a star comes into being, may be worth a little contemplation.

The false star is common enough. She may owe her stardom to managerial backing, to private support with capital, beauty, and social distinction, or to mere effrontery. She may have achieved a reputation by success in a single unquenchable play, the said play containing a part adroitly or by hazard fitting her limited scope to exact measure. She may have achieved greatness (and certain well-known artists come into view as I write) by a continuous process of part selection, an expert judgment of values in characters and pieces replacing to some extent natural ability.

There have been, especially in America, the land of the booster, managers who undertake to convert into stars—and firmly believe that they can—any third-rate actress to whom they take a fancy; and certainly, if we may judge by some of the products of this type of "barker," the help of the Press agent and the poster merchant has not been commercially in vain. But these strange yellings and bangings of drums have lately been turned upon the folk of the films. In earlier theatrical times even the great Sarah Bernhardt did not despise them in her journeys. To travel with her own coffin, a pet python, and ten marble busts was once the trademark of the most exalted.

Your real star is like oil upon water, and cannot be kept down. There is really no need for the big type letter when a genuine star is on the bill. The name stands out by virtue of itself in flaming supremacy. But you will never persuade your star to believe it. And sometimes the more indisputable the claim to starry eminence the more insistent and sensitive the claimant.

It must require enormous confidence, tremendous grit, colossal belief in yourself, I always think, to claim a superiority over your fellows that entitles you to relegate them to small type, to put every one but yourself in the background of an art, whilst all eyes, all minds, are focused at your own request upon yourself.

It may not mean egotism. It is not necessarily selfishness. It may not be greediness for applause, avidity of praise, that prompt the yearning to be a star. It may come from a laudable desire to excel, to be supreme in one's appointed task, to be a master. Yet there have been honest players who have spent years of effort under these stimuli, never to reach the goal.

Others there are, thank God for it, who are content loyally and humbly to fill in minor niches, to do their smaller jobs, to the best of their talent, conscientiously, unambitiously, decently. We cannot all have aspirations. There is enough competition in the field as it is, without each participant desiring to shine. There is sometimes more joy among the critical gods from a small part well played than from all the fearsome struggles of a group of stars.

No light can be more thrilling to the soul or more illuminating in its beams than that bestowed by experience, length and thoroughness of service, genuine genius and specialized creative gift cultivated to perfection. If there be any virtue in stardom it must come from these.

Not so long ago the critics and the gossipers were all writing articles or dilating vocally at length upon the perniciousness of the star system, the virtues of team work in the theatre, and the folly of concentrating public attention upon players rather than play.

Not so long ago the dramatist seemed paramount. The play was all that mattered. To-day the whirligig of time has brought its revenge to the great personality. The leading actor has once more come into his own. The star takes first place in the manager's calculations, and past records, experience, and talent count for all they should do.

Plays are putting up a fight in London at this moment, thanks to the excellence of their casting and the fact that they are interpreted by brilliant actors and actresses, which, had they been set before us on a basis of mediocre and conscientious second-rate talent, would have stood no chance whatever.

Arguments against Stars

There are many arguments used against stars. They cost too much. They (some of them) are too selfish. They throw the balance of the work out of gear. They allow their temperaments too much licence.

They think more about the size of their names on the bills than about the welfare of the theatre. They judge parts rather than pieces. They allow their successes to make them swollen-headed, and their failures too easily to dishearten them. These are some of the charges made, not always fairly, against them.

The economic side of the starring system needs careful consideration. It may be cheaper to pay one artist £100 a week than another £30 for the same period. I have heard it said, again, that no actor is worth more than £20 a week, because no actor draws more than that amount into the theatre apart from the piece.

The drawing power, the box-office value, of many prominent artists are, it must be admitted, very limited. But who will deny that, given a good play, it will receive greater support with known and recognized artists than it can possibly hope to do with a company of unknowns, however hard-working and however admirable?

How grateful the actor ought to be for the star system! It provides him with a future to look forward to. It promises him rewards which no all-round team work can hope to secure.

I have read somewhere that the only true test of a star is the box-office. A sordid thought, yet, I fear me, correct enough. When Sarah Bernhardt first visited England as a

member of the Comédie Française the receipts of the French company went up night after night, and almost disappeared when her name did not appear on the bills.

There is, however, a lot of nonsense talked in our world of the theatre about this matter of stars.

American managers have boasted that even in England they could "make a star" by the mere process of "boosting," advertising names in huge block letters, filling the sky with electrically lit signs, and using other means of getting the public hypnotized into a fictitious interest.

This is all bunkum—at any rate so far as the English playgoer is concerned. Merit and merit alone will make the star with us. It may be that tastes will differ. Opinions disagree, but the fact that one artist is entitled to greater prominence on the programme than another can seldom be in general dispute.

CHAPTER XII

THE BUSINESS ASPECT

SALARIES form the most vexed and variable topic in the actor's life. In the old days there was always more or less uncertainty as to whether "the ghost would walk" or not—otherwise, whether Treasury at the end of the week would be duly paid. To-day, thanks to the efficiency and intervention of the British Actors' Equity Association, to which almost every actor without exception has to belong, the "bogus" manager has no longer a field for his operations, and salaries are, except in a few surprising and unescapable instances, regularly forthcoming.

A standard form of contract has been agreed upon, and is issued jointly by the Managers' Associations and the actors. A minimum wage has been established, and uniformity of terms more or less made a principle of the profession.

But when the artist has made a big name and is in real demand, despite any regulations to the contrary, conditions can be just what can be bargained from the manager. Fortunately, successful players are generally the fairest-minded, the most long-sighted, and the most generous. Experience has taught them managerial difficulties, and the necessity for making concessions.

Your medium-class artist who finds work not quite so easy to obtain has a very difficult time in negotiating salaries. The agents, who find it profitable and convenient to handle the business of the people who are in demand, are either unable or unwilling to press the claims of mediocre performers. Consequently, salaries have to be elastic and vary tremendously according to different managements.

The art of exacting one's correct salary is far from simple. Moreover, salaries must be varied according to the size of the house, the costs of the whole production, the nature of the management, prices charged, and for other reasons.

The cheap seat managements contend that they cannot carry on except upon a reduction in salaries, and the difficult task of effecting "cuts" in salaries when it is agreed they should be made, between the manager and the company during a bad period, or to give a play a chance, falls upon a special representative of Equity.

The salaries of stars and the arrangements under which they work are also highly variable. There is no fixed list of star salaries. A system of accepting a percentage upon the gross receipts, with or without a definite guarantee of a certain amount, is often in force, and works sometimes very much to the star's advantage—sometimes quite otherwise.

Sometimes the company arranges to play upon a commonwealth basis, and considerable profits have accrued to actors on that arrangement.

To get a salary at all is in the case of such a chancy profession a source of extreme pleasure. Since the films arrived to offer actors and actresses alternative outlets for their activities, salaries and work are not so hard to obtain and maintain. But it is generally difficult to manage rehearsals, and the two lines of employment often conflict.

Film Pay

The rate of pay received for film acting is so much higher that, despite the fact that most actors find film work far less interesting, more monotonous and time-wasting, they cannot afford to neglect or despise a film offer: and, if they are really able and conscientious players of a definite type, there is seldom a long period when film offers do not come to hand.

We hear all sorts of wild stories about the big salaries paid to stage actors. You may take it from me that it pays no manager to give the most popular actor or actress more than £300 a week; that the average star salary is £100 a week, or a percentage of from 10 to 12½ per cent on the gross; that salaries for first-class players range from £15 to £20 a week up to £60 a week; that hundreds of very skilled and able players are glad to work for round about £10 a week; and

that you could get a hard-working and efficient repertory company for an average of £7 or £8 a head.

Salaries in the experimental and outlying theatres are usually on a very low basis, but the actor in that case only sacrifices one or two weeks for a possible chance of showing himself to the critics and managers, and perhaps being transferred to the West End.

The fees paid for Sunday night shows are also extremely low as a rule, but here again there are compensations. The actor may be working elsewhere and be released for the night by his management.

If the actor can arrange for a first-class and reliable agent to handle his business affairs it is always wise for him to do so. The percentage may be high, but it is more often than not paid through increased salary by the manager and employer. Evasion of agents' charges never pays.

The minimum salary has been fixed for the West End at the time of writing at £4 a week (£5 for chorus), but this may in the future, of course, vary with the cost of living. An appearance of only ten minutes in a show may secure this salary, but there is also to consider the time occupied with rehearsals, which are paid for separately at certain rates. Standard Contracts for London Theatres are reprinted in the Appendix.

Students attached to some theatres receive no pay for rehearsals, and no pay for rehearsals is accorded to people in receipt of £10 a week or over. A minimum salary of £3 a week (in course of revision to £4) has been fixed for touring players. The Standard Contract for Touring or Provincial Actors may be obtained from the Secretary, British Actors' Equity Association.

Fares

All railway and other fares in touring are paid for (third class) by the management, but a player may have to pay his or her own fare if called on to join a company located in a certain town. Compromise here is sometimes possible.

The remuneration for twice-nightly or non-stop shows varies, and Equity's advice should be sought in every instance.

It must be kept in mind that "no play, no pay" is more or less the prevailing custom.

Actors who suddenly jump up in financial value are rather liable to live fully up to their enhanced income, only to find out later on, when the higher salary cannot be maintained, or even perhaps when a salary of any kind cannot be secured, that they are under the necessity of effecting drastic economies, even to the extent of selling up their homes.

Stage and Film Together

Is it possible for actors to appear on the stage and work in a film, at the same time doing justice to both?

Mr. Lyn Harding says it is not. Upon being invited to appear in a film production, he returned a polite negative on the ground that it would be against his principles to do so whilst engaged in the theatre.

This consideration, given by a leading performer, to the responsibility he has not only to his management but to himself, is a refreshing change from the attitude of the many players who believe in making the best of both worlds and in drawing money from both film and stage, to the detriment of both and the advantage only of their own pockets.

Mr. Harding, it appears, was asked to suggest someone who might take his place on the screen. He mentioned the name of another notable actor who, in his opinion, might have proved even more suitable. But the film men objected to the suggestion on the ground that that particular actor was not appearing on the stage in a play at the moment, and consequently would have no pull with the public.

But is it of any real advantage to have artists working simultaneously in both sections? If the two parts are important ones—and it is to be presumed they will be—the player undertaking them must necessarily show signs of fatigue when being photographed in the studio as well as when acting before the public. I imagine it is of the greatest importance to both actors and actresses (particularly the latter) to

present in every picture as fresh and undisturbed an exterior to the camera as is possible.

Is it not an indisputable fact that actresses returning to play their parts in the theatre after exhausting sessions on the set in the film studio have invariably given afterwards in the theatre performances unworthy of their reputations? I have frequently found from my own observation that actors and actresses doing the double duty have not been able to do full justice to themselves or their employers.

We cannot and do not blame the film companies for looking to the legitimate stage for their actors. The stage is a full and fertile field for their inquiries. They have "spotters" at all the first nights.

I do not think that film acting requires very much else than a first-class director and a spirit of obedience and submission on the part of the directed. That is why animals are so good on the screen. A good producer can make the worst of actors and actresses appear almost akin to geniuses. But the value of a stage name outside a cinema is incontestable, and so long as the public can be attracted by the personality of a legitimate "star" we must expect the film people to continue to make attractive offers for its exploitation.

The late Dame Madge Kendal always maintained that the theatre should be kept entirely distinct from every other form of amusement. It does not necessarily follow that a good play will make a good film or vice versa; nor is it sure that a personal success on the legitimate stage can be followed by a similar triumph in celluloid. But there is sufficient relationship between the art of the theatre and the art of the screen to make a greater spirit of co-operation and co-ordination highly desirable. What has to be avoided is a slavish subjection of the one medium to the other.

Whilst making a plea for the exclusive services either way of the "star" artists, I have considerable sympathy with those small-part actors who are offered opportunities of supplementing their scanty incomes by occasional work in

the film studios; and I think that so far as managers can, without injury to their productions or inconvenience to their own arrangements, sanction such utilization of time, they should invariably do so. This not only for the reason that the "under-dog" actor is usually insufficiently paid for his work—and because a usually over-generous disposition on a scanty income causes him financial difficulties—but because the hideous problem of unemployment faces the actor always, even when he is employed.

He can never have a permanent and secure income, and should therefore be allowed to take advantage of whatever harvest may come his way, provided he can do so without injury to his stage work. The principal difficulty in the economic utilization of labour in both directions comes during rehearsal time. Managers frequently find important rehearsals dislocated, and sometimes quite upset, by compulsory absences of artists engaged in film work.

There are no serious difficulties, however, in this direction, with reasonable "give and take." A hard and fast attitude that calls for rigid and selfish observance of contract conditions on either side is not beneficial to either art or artists.

Publicity

Some actors will disagree violently with what I am about to say on the subject of publicity. Certain players, for whom I have a great respect, consider all the modern methods of obtaining publicity undignified and unworthy of an honourable profession. The actor should be made known solely through his own merits. He should derive no advantage through the efforts and ingenuity of a publicity agent.

The whole idea of advertising oneself is repugnant to certain minds, and they would pillory, with the same relentlessness as that with which the British Medical Council harries an advertising doctor, any player who sought to direct public attention to himself through any other means than his own talent as an actor.

This is all very well. But in a field so congested, so overrun with brilliant performers, and in which life seems impossible without publicity of the right kind, it is just an impossible counsel of perfection.

The greatest stage artists have nearly all and always been great publicity experts. There has never been anything crudely vulgar or blatant about their advertising methods. They have realized that indirect and subtle publicity is the best as well as the cheapest of all, and they have seldom lost any opportunity of making themselves as widely and as favourably known as possible, or of securing the aid of skilled agents and friends to achieve the same object for them.

The actor must get himself in the public eye. If he cannot do it one way he must another. If he does not get there and stay there, he may soon be forgotten. I do not think that inserting a card in a theatrical or other paper is of any help. It may be. But if he can arrange for news paragraphs about himself and his doings to occur in the gossip columns, if he can by some side-line interest bring himself into the wider limelight of the Press, if he can secure the insertion of his photograph in the illustrateds, or get himself and his plans talked about in drawing rooms, at dinner tables, in the clubs, or elsewhere, he will be increasing his salary value no matter what his status as an actor.

Many an execrably bad player has found a way to fame and fortune by being able to mix with high society or cut a figure in public. I do not approve of this lionization of nonentities; I merely draw attention to it.

Perhaps the public weakness for making celebrities of stage incompetents is more often shown with actresses than with actors, and the methods of film company agents may be mainly responsible for it, but that such folly is general is easily demonstrable. And there is no sense in fighting against it, for God appears to be on the side of the much advertised actor.

Until the desired moment when the actor may be said to have earned a "name," every chance should be taken of

acting for the smallest fee, if needs be, in clubs, private theatres, Sunday shows, charity shows, and occasional matinees.

To lunch or dine at some of the expensive supper or dining resorts patronized by successful theatrical folk may not be practical, but every effort should be made to do so, even at other people's expense. "A disgraceful suggestion," I can hear someone murmur, but it will always be possible to return the invitation when success arrives.

The social factor to-day affects actors and actresses as much as any one. It is, of course, deplorable that a young person who is in touch with aristocratic or wealthy friends should stand a better chance of an engagement than someone less favourably placed in the social scale, but there it is. The stalls must be filled and few managers are exempt from the charge of viewing tenderly and considerately the chances of a highly-placed young actress when she possesses a similar degree of natural ability and a reasonable measure of good looks. There is always an opening for the really clever or pretty girl whatever her social status.

CHAPTER XIII

THE THEATRE

FEW actors have the equipment that could fit them for adapting themselves (were they able and willing to do so) to every kind of stage and every sort of auditorium. To say that actors ought to be able to play with equal satisfaction to the public under any kind of architectural conditions is nonsense.

Some people hold that all the actor cares about is his own part. This is scarcely accurate, but I do think that actors pay insufficient notice to the nature of the theatre in which they are playing and that even producers are sometimes too casual on this most vital matter.

The form of playing that suits one kind of theatre will not suit another.

That is why I am resolutely opposed to slipping into theatres each and every kind of play without any selective or judicial care, and why I maintain that policies governing plays and performances, pursued within rational units, are so important in each of our playhouses.

At the same time there is such a shortage of theatres in the West End, and they are so much under the control of groups or interested parties, that the producing manager has to take what he can get and be thankful he has any theatre at all to play in. This explains why there are so many failures.

I believe that the theatre helps the actor when it enables him or assists him to be clearly visible and clearly audible from every seat in the house, when it does not ask of him impossibilities, placing him too near or too far away from his spectators, when the decorations of the auditorium and the proscenium do not distract and detract from the play, when the atmosphere of the theatre is clear and free from smoke and foul air, when the passage-way between the seats

enables playgoers to reach their places without discomfort to others and noise in the theatre, when there is not too much distinction between the classes in a popular theatre and the requisite distinction in a select or "fashionable" one, when proper comfortable provision is made for the less affluent portion of the audience—no matter what kind of theatre it is—and when the ground floor is divided fairly between expensive and cheap seats.

The Actor's Favourite

A theatre favours the actor when it has a first-class, up-to-date lighting system, proper conveniences for dressing rooms with sufficient lavatory and bath accommodation, where the access to the stage is quick and easy and the likelihood of physical and mental upset of the workers behind the scenes is reduced to a minimum.

I can only hope that some practising actor of standing and intelligence will supplement these observations by providing theatrical architects with other considerations which they are prone to ignore.

Open-air Theatres

The arrival in London, under State protection, of its first regular open-air theatre prompts me, as its first Director, to a few observations on the interesting and complex subject of open-air acting.

Every form of theatre requires its own special form of technique. The performance that suits an intimate theatre has to be altered in a larger playhouse, but within four walls. The main differences to the actor are not so extraordinary nor so difficult of negotiation, however variable. In the open air, however, the actor will have to find a new technique. He must adapt himself to a new set of conditions. He must possibly revolutionize all his old ideas of stage speaking, gesture, and movement. There is now confronting him a vast new arena, bristling with problems of strange sounds.

This calls to him for breadth of treatment, expansiveness,

resiliency, freedom, to a greater degree than does even the stage of Drury Lane or Covent Garden.

The microphones and the amplifiers with which the open-air theatre is fully equipped add new terrors to his task. They enable the audience to hear every word more clearly than in an ordinary theatre, yet, if the actor has not mastered the art of directing his voice and covering the nearest stage microphone, the distribution of the sound of his voice will be unequal, and there may be a curious conflict between his voice as naturally used and the repetition of it as projected through the amplifiers. He must conceal his trickery.

We are at the commencement of a great new era for the actor with a fine voice. The open-air theatre should restore much of the Elizabethan dramatic vigour and robustness, whilst maintaining the subtlety of intonation and emphasis developed so well upon our modern stages. But too much reliance must not be put on microphones.

The skilled mechanician must play a great part in this new art. He cannot be taken from the talking-film studio to transplant the ideas and formulas he has found so efficient in a sound studio. But all that has been learnt therein and all that the broadcasting experts can teach us must form the basis of a new foundation upon which the art of the open-air stage may progress.

There must be a greater synchronization between gesture and speech. When it is difficult (as from certain distant parts of this large theatre it may be) to see the actors' lips moving and the expressions of their eyes (most precious asset of all to every actor), action and movement must be brought in to supplement the voice. Sound and movement help each other.

I have conducted a series of experiments in this wonderful theatre in which sounds were projected and diffused equally from the stage to each and every seat in the arena. The actors have been trained and encouraged in clearer articulation. The opening of their mouths is in each instance

imperative. So many artists of the modern school, in their desire to preserve naturalism and avoid the appearance of pedantry, speak lines with clenched teeth, and treat pure resonant speech as an artifice to be avoided. Elocution is not necessary. What is needed is a clearer-cut enunciation. The subject is an inexhaustible one.

If in exploring its intricate and complex problems we do not immediately attain perfection, we ask the impatient ones to remember the achievements of similar pioneers and to reflect upon the impossibility of accomplishment without great labour and continuous concentration of effort.

When a stage is eighty feet or more in width, it requires actors who can run as well as they can walk. Running exits are unavoidable.

In the open-air theatre the actors never get tired. They seldom, despite adverse conditions, suffer from rheumatism. They regard the experience as exhilaratory.

Actors receive, as actors, more notice from the critics than they do in the ordinary theatre. For one thing the play, being a classic, calls for an interpretation which depends so much upon its playing, there being little argument possible on the merits of the play. Yet it is far more difficult to play Shakespeare satisfactorily to a huge open-air audience than in any West End closed-in theatre.

CHAPTER XIV

INTERPRETATION

Acting Shakespeare

THE late A. B. Walkley, in connexion with a production of *Romeo and Juliet* some years ago, complained of the grievous mishandling of the verse. He attributed the slovenly delivery by the players of that time of the blank verse to a desire for naturalism. He pointed out that in Shakespeare's own time the platform stage necessitated the rhetorical method of delivery. He thought it was the prime requisite in Shakespearian acting in the earliest days, for acting must have been more a matter of recitation than it is to-day. Walkley thought the actors had drifted into bad habits because blank verse was the nearest verse to prose and the easiest to speak as prose. If Shakespeare had meant his actors to speak prose he would have written prose for them, and to turn Shakespeare's verse into prose was, according to him, to perpetrate an enormity.

Lovers of Shakespeare's verse and rhythm had one of the saddest of shocks in the film version of *A Midsummer Night's Dream*, sent us from Hollywood, for the verse in this particular production was almost completely destroyed. The same may be said of the film of *Romeo and Juliet*. But there is a great deal to be said on behalf of the actor who wishes to maintain the point that Shakespeare was a dramatist first and a poet afterwards, and that he wrote plays in a poetic style merely because it was the fashion of his day to do so. There is much to be said for the argument that, if verse comes between the actor and the full dramatic effect, the producer may be justified in subordinating verse to passion.

Mr. Milton Rosmer, the well-known Shakespearian actor and producer, is, and always has been, resolutely opposed to the "recitation" of blank verse. He believes that, if words

can only be spoken with a feeling for their colour and proportion, the poetry will look after itself. He contends that the actor is concerned only with the character he is representing, with the emotions, actions, and passions brought into that character. Shakespeare as an actor credited his actors with enough craft to know which passages should be heightened and which subdued, whether written in prose or not.

Perfect Balance Essential

My own view is that a proper and perfect balance must be struck between interpretation of the verse and the exposition of the passion involved. The dramatic effect must never be wholly sacrificed to the rhythm and the regulations governing the verse-making, and equally the verse must not be maltreated for the sole purpose of creating a dramatic effect. There have been, and still are, very distinguished Shakespearian actors who are capable of rendering a passage of exquisite Shakespearian verse quite unmusically, the better to display their emotional ability. But the best Shakespearian standards will not support such a method.

The partnership that existed in Shakespeare between poet and dramatist must be maintained by the actor so far as is possible. Whatever is done outside the theatre is another matter. But the actor has to remember that on the stage nothing is so fatal to the sound of the verse as a flat disregard of the sense. It is the actor's business to make himself a real person and to be as natural as he can with as little prejudice to the verse as is possible. I am afraid that, in any stage conflict between verse and realism, realism would inevitably have my casting vote.

But the combination of rhythm and realism is the ideal for the Shakespearian actor to aim at. The player who despises tradition is asking for trouble. Tradition should be not your master but your servant. Use it where it helps you, and it invariably does. For tradition is founded upon experience. And we learn best from experience. To seek originality at all costs is merely to be eccentric. The

Absolute Right must be sought, and tradition will assist you to find it. Learn from tradition everything it will teach you. Seek out the old actors and question them. Ask, ask, and ask again—on every possible point and on every possible occasion.

Old English Comedy

There is a branch of the art of acting in which I have always been especially interested. It is what is commonly called Old English Comedy acting or classical comedy. It calls for careful training from those who know its traditions. It is quite distinct from the rhetorical and poetical forms of acting—completely foreign to the modern naturalistic and realistic styles—without relation to the personality type form and stands alone as an art by itself.

It needs manner—the grand manner. It needs style: the style that commands grace, elegance, leisured ease, confidence, the cultivation of the self-sparkle, flash, a comparatively slow and clear delivery—a sense of timing, an artificial gaiety and joyousness, not easy to acquire and convey.

We must remember the period. The method of speech, the pace, the speed of speech in one age cannot be applied with taste and accuracy to another epoch. When Time, that always varying factor, allows us leisure, we become leisured in manner and utterances. The poise of one era must provide contrast with the awkwardness and race of another. Your ancients never resemble the moderns, though it has lately become the fashion to rattle and rush incoherently through dialogue with the most disturbing impatience.

There has been in my time no more delightful exponent of classical comedy than Dame Edith Evans. But, alas, the art seems to be on the verge of vanishing. Our schools must look to it.

Mimicry

Is mimicry acting? The question is not so simple nor so easy as it may look. The art of a Cissie Loftus, one of the

best mimics of my time, promoted her to be a leading lady to Sir Henry Irving, but it cannot truthfully be urged that her experiences as a straight actress at the Lyceum established any claim made on her behalf to consider her a first-class actress.

Mimics have from time to time achieved great popularity. Hermione Gingold can give brilliant imitations of her fellow-artists, though sometimes I think them a little savage. But she is not alone in being merciless.

Value of Caricature

By pertinent observation and recording of other folks' idiosyncrasies and mannerisms their mimicry enjoys a satirical vogue, piquant and roguish. How curious it is that so many of us become conscious of the outstanding peculiarities of a well-known character only when we are called on to watch them, not in the original, but in an imitation or a caricature! The slight exaggeration or over-emphasis which the mimic must employ marks the individual mannerisms and underlines them for our benefit. Providing there is no indulgence in extravagance or distorted burlesque by the mimic, the pleasure of having others' oddities pointed out to us may be considerable.

Pathetic Anxiety

Genial and jovial though your mimic may be, between his turns there is always to me something oddly pathetic about his anxiety to keep on the rails during an imitation. It must weigh heavily, this knowledge that hundreds of eyes and good memories are bent in discovering breaches of resemblance. The sit-back attitude of the "show-me's" in the stalls must put the mimic on very painful mettle. His confidence in his own visual memory needs to be superb and complete.

I am still left with the question unanswered: Is mimicry acting? It raises the eternal argument discussed at such length by Diderot on the paradox of acting. Is acting an

art of exploiting the feelings, the sensibilities? Can someone who is without emotion create the appearance of it merely by simulating the external signs of emotion in others? Is that trick of copying others, so marked and insistent in children and monkeys, to be placed in the same category or on the same standard as the art of "creating" the construction of a character for oneself? I do not think it is.

Against this we have the criticism of so many modern actors that they succeed only when they play themselves. It is more than difficult to introduce with success the knack of mimicry into the art of acting. Yet it can and should be done. For mimicry, to my mind, is one of the many valuable weapons in the armoury of the perfect player.

To be nothing but a mimic must be very unsatisfying. Yet great mimics are seldom allowed to display any originality. The public has branded them as imitators and refuses to allow them to be anything else. It is a perilous path, mimicry.

Irish Acting

There are no actors to equal the Irish, except possibly the Jews. I have long held that opinion. Nor would I qualify it by saying that for an Irish play Irish actors are essential if the true spirit is to be caught, and that it is impossible for players of other nationalities to capture anything like the genuine Hibernian character, though I am inclined to hold that such is really the case.

Your Irishman seems to possess a sincerity and devotion to his part and his play unequalled, except perhaps in a Jew.

Non-exhibitional

He seldom or hardly ever betrays that consciousness of his audience evident all too frequently in players of other countries. There is a quality that for want of a better term I must define as "exhibitional," apparent in a good many English, French, and German actors, that seldom shows itself in an Irishman. It has its virtues, this exhibitionist

tendency. It makes the player self-reliant, full of confidence, and less dependent upon either the play or his fellow-players. But as against the absorption of the Irish in their job, their complete subservience to the ideas and purpose of the dramatist, the exhibitional player must cut a poor figure.

Few Irish actors are devoid of a rich sense of humour, none of them lacks the keenest appreciation of the dramatic; there is a combative virility about every one of them that in itself makes for drama and is of the stuff of which all great plays are composed.

What is there about the Irish that makes them such fine actors? Is it their happy-go-lucky, free and easy, quick-witted readiness for every emergency? Is it their instinctive "spoiling for a fight"? Is it the music, the clearness, the rhythm of their voices?

The Reasons

Is it, perhaps, their complete immersion in their art, their finish and polish, always coupled with breadth and strength of a technique that never reveals itself and is always skilfully concealed? How often are we tempted when watching a first-class Irish player to say, "This is not art, but nature"; and how dreadfully wrong we should be if we come to that conclusion!

Of course, there are Irish players who are not worth the snuff of a candle. When an Irish actor is bad he is very, very bad, and nothing can save him.

But, taking them on the whole, "there is no denying of it": the Irish are the best actors in the world.

I cannot, as I should like to do, in the limits of this book discuss the merits of French, German, Russian, Italian, Yiddish, or American acting. Each nation has its own strengths and weaknesses when its actors are to be considered. The emotional power of American actresses, for example, would call for a chapter in itself. The French have many amazingly skilful players. But this book cannot cover their methods.

The Art of "Making Up"

The actor of character delights in the game of "making-up." Every player, no matter of what consequence, must have a "make-up" box—that is, a portable receptacle which will contain all the various "greasepaints" used in differing shades of flesh, and other colours, the pencils, pomades, powders, etc., necessary to "make-up" complexions for the stage.

There will also be spaces for *crêpe* hair, and all the usual fixings wherewith to make and to apply moustaches, false eyebrows, eyelashes, beards, side whiskers, etc.

I do not propose to give detailed instructions as to the nature of each stick of greasepaint and how to apply it. The business of "making-up," like shaving oneself, is best acquired by experience, and by a few plain hints from other artists, or from the make-up merchant.

Colour and Light

We must find out for ourselves how certain colours are affected by certain lightings. The less make-up some people use the better, whilst others need to be completely hidden under a mass of paint. There is no general rule. The paint-makers issue their own list of directions. Joins of wigs are always hard to manage, and when not skilfully done are apt to be unsightly and disturbing. The amount of powder applied needs to be considered. Make-up is affected more by hot weather than by cold.

Actresses are rather prone to overdo the make-up of their eyes and to darken the skin all round their eyelids so as to enlarge the size of them. This is a mistake.

Be careful not to put in too many lines and not to overdo wrinkling. Never wear false hair either on or about the head if it can be done without. Never accept the judgment of the wig-maker's assistant upon the suitability of a wig, but consult the producer about it every time. For advice, however, as to how to put on and fix wigs go to the stage

manager or his assistant. It is fairly easy and only needs practice.

Make-up, wigs, etc., will run away with quite a lot of money, but wigs are almost always supplied at the management's expense, as is jewellery and personal adornment. In making up for character try to strike new notes and avoid the conventional.

There may be a difference between the lights in the dressing-room and the lighting on the stage, and this disparity must be taken into consideration. Always ask someone to give you an opinion of your make-up, someone upon whose judgment you can rely.

Do not be too eccentric in your make-up, and rely more upon your natural looks than upon artificial ones. You can remove the paint with coconut oil or butter, with vaseline, cold cream, and many other preparations. Be careful to powder the face after the paint has been cleaned away.

No two actors make up in the same way. All use different methods, so rules seem to me superfluous.

CHAPTER XV

SOME PRACTICAL HINTS

IN managing your arms be careful to leave your right arm as free as possible for emergencies or action—that is, unless you are left-handed.

Remember that the eyes can express more than the mouth, but do not overwork them. They must be as responsive as every emotion calls for, no more, no less. They are the best indicators of moods.

Learn the value of closed eyes, lowered eyelids.

Practise the art of pantomime. Try revealing a mood or a passion by gesture and grimace without voice.

Never, except for purpose of characterization, overdo any one particular movement, such as resting your hands on your diaphragm, holding them straight against your sides.

Teach yourself to be awkward as well as graceful, clumsy as well as careful, and do not be consistently nice and exact in your enunciation, unless again, of course, the part calls for it.

Aim at bringing your part to life in your own way. Life, whatever form it assumes, is always interesting, often exciting. Mere existence is always dull.

Stand rather on the balls of your feet than on your heels. It gives you a greater freedom and balance and assists pliability of movement. Flat feet are abominable.

Exercise yourself in every kind of walk. Try keeping

perfectly still for as long as you can. Practise head, arm, body, and leg movements. Have plenty of breathing exercises, preferably under an expert.

Fencing is not only a stage adjunct. It is an invaluable means of increasing plasticity.

Do not cross your legs too much. Keep your feet always ready for use. Kneel with the knee nearest to the audience, keeping the other one bent.

Avoid all unnecessary movements. Never suggest nervousness except in character.

What the eye sees should always slightly precede what the ear hears.

Facial expression seems to be beyond the reach of many actors. Yet it is invaluable when properly under control. Try clenching your teeth, stiffening your lips, dropping your jaws, smiling, laughing, being angry, afraid, surprised, relieved, crying, sneering—everything that the face can express without words.

Try "breaking" your voice, discover your range of notes, and extend it as far as you can, note its undercurrents. Learn that the object of speaking is to communicate to others what you yourself are thinking, wishing, and even desiring to conceal.

Positions are vital. Try to avoid standing in front of others and avoid yourself standing right behind them unless the business of the scene demands it.

Do not overload yourself with "business"—that is, the trick of doing things and making movements and using properties—except under the producer's directions.

Learn to stand erect, to stoop, to lie at full length, to recline, to sit in every position, and to speak naturally in every position you assume.

Avoid anything that suggests straining or artifice. Never be a slouch, except, of course, in character. But discover the art of easy relaxation.

The diaphragm separates the lungs from the viscera at the base of the chest. It is the most necessary muscle in the actor's body, for, unless it is well developed, no power in breathing or vocalization is possible. Breathe always from your diaphragm and not with shoulder movement.

The nose helps in resonance of voice but it must not be used in speaking except for special effects. A nasal utterance is always unpleasant. Never be afraid of opening your mouth. Avoid speaking with your teeth closed. Articulate your consonants especially carefully.

The mirror is invaluable to the actor. He must live with it. It must be the best obtainable and triple-sided. All exercises should be done in front of it.

Always rehearse with the properties as soon as you can get them.

The good actor does not need to rely upon scenery, lighting, or effects, but these help enormously, and, however excellent an actor may be, he is "sunk" completely if he does not obtain co-operation from his fellow-actors, his stage manager, and the workers on the set.

So far as is possible, choose parts that represent or express as nearly as possible reflections of your own experience and life. Drawing upon one's imagination is never so convincing as basing a show upon one's personal record.

Universality of accomplishment is given to few. To be able to act, sing, recite, dance, mime, declaim with equal skill is beyond most people's reach. Do not attempt it. Ambition is a fine thing, but versatility seldom justifies its yearnings.

A great artist can make an audience accept what is supremely unnatural as truth, and can give the impression of sincerity to sheer trickiness.

CHAPTER XVI

IN CONCLUSION

I AM only too sensible of the many shortcomings of this book. A volume five times the size would scarcely do justice to the subject. But what I have written in it represents, I hope, a contribution to the theory and practice of acting for the stage which, coming from one who has been a critic and commentator upon acting for over forty-five years, should prove of value to those for whom it is intended.

The actor's art is usually held to be ephemeral. I do not believe it is. The influence of the actor who is worth while remains for years and years after he has passed from the stage. His methods, his ideals, even his tricks survive. They are handed down from actor to actor, and for generations to come acting traditions will survive in spite of the well-meaning but misguided attempts of certain modern producers to dispense with them.

Such classics as *The School for Scandal*, for example, demand their own peculiar traditional treatment, which, when it is departed from too violently, demonstrates its importance. The successful play can always repeat its original success, despite the flight of time and the change of outlook, if only something of the original genius is allowed to manifest itself and a new and revolutionary attitude is not allowed to destroy or desecrate.

Liberties may be allowed to the actor in representation so long as they do not interfere with the true essence and spirit of the original. Tradition has laid down certain rules. Those rules have come into being only as the result of experience and experiment tried again and again. Let us not treat it with contempt.

There is a great future for the actor. He is becoming more and more master of the situation. Amateur acting is spreading everywhere. Interest in acting is increasing. Its scientific

aspect is improving. There is really a tremendous lot to be learnt about acting. And a calling that once was thought good enough for all the wastrels and scallywags of our families has, thanks to the efforts of many distinguished people, become an honourable, widely sought after, and dignified profession.

We have to-day an exciting and honourable rivalry among our leading actors, a rivalry that reminds us of past struggles between famous players "dead and gone." The classics still form the field on which they compete with each other. John Gielgud's *Hamlet*, Laurence Olivier's *Oedipus*, Ralph Richardson's *Peer Gynt*, Emlyn Williams's *Richard III*, John Clements's *Warwick*, Donald Wolfit's *Lear*—these may challenge any comparison.

APPENDIX

PANTOMIME—CHORUS AND EXTRAS

The Esher Standard Contract for London Theatres, Chorus and Extras

PANTOMIMES

AS APPROVED BY THE LONDON THEATRE COUNCIL

AGREEMENT made this .....day of.....19....
between ..... of.....
(hereinafter called "the Manager") of the one part and..... .....
of .....
(hereinafter called "the Chorister") of the other part.

1. The Manager engages the Chorister to rehearse and play in the Chorus of the pantomime entitled..... .... The engagement shall be from the date of the first rehearsal and the Chorister accepts the said engagement upon the terms and conditions herein appearing.

2. The engagement shall be:—
   *(*a*) for the period of rehearsal and the run of the pantomime subject to one week's notice of the termination of such run; or
   *(*b*) for the period of rehearsal and thereafter until the engagement shall be terminated by either party giving to the other two week's notice in writing at any time.

3. (*a*) The period of rehearsal shall commence on a day to be appointed by the Manager.
   (*b*) The Manager will produce the pantomime at the ..... theatre on or before the..... .....day of .....19.... or some day not later than seven days thereafter.
   (*c*) The Manager shall pay to the Chorister such sum as the Chorister shall be entitled to for expenses during the rehearsal period and from the commencement of the run of the pantomime the sum of ....for every week during the continuance of the run.

4. The Schedules to the Esher Standard Contract for Engagement of Chorus for London Musical Plays (Once Nightly) are hereby varied in the following particulars:—
   (*a*) The salary of the Chorister or Extra during the run of the pantomime shall not be less than £4 15s. per week of twelve performances, all extra performances to be paid pro rata.
   (*b*) The Chorister or Extra shall be paid a sum of not less than £4 15s. for expenses during the rehearsal period of two weeks or less; any time in excess of two weeks to be paid at the rate of 8s. per day. The first rehearsal period of two weeks shall not exceed 98 hours and subsequent rehearsals shall not exceed 49 hours in any one week. For rehearsals after midnight the Chorister or Extra shall be paid 5s. for each hour or part of an hour.
   (*c*) Where Choristers are engaged or selected for their special ability or experience, the minimum salary mentioned herein shall be increased accordingly.

.....MANAGER
..... CHORISTER (or EXTRA)

* *Either Clause* (*a*) *or* (*b*) *must be deleted.*

The Esher Standard Contract for Engagement of Chorus

FOR LONDON NON-STOP REVUES

AS APPROVED BY THE LONDON THEATRE COUNCIL ON 6TH DECEMBER, 1944

AGREEMENT made this.....day of.....19 ...
between .....
of .....
(hereinafter called "the Manager") of the one part and
.... of .....
(hereinafter called "the Chorister") of the other part.

Regulations and Rules

The CONDITIONS contained in the Schedules 1 and 2 hereto are a part hereof as though set forth on this page.

1. The Manager engages the Chorister to rehearse and play in the Chorus of the revue entitled.... .... and to rehearse and play as understudy such part or parts therein as may be required by the Manager. The engagement shall be from the date of the first rehearsal, at such times and at such theatres in the West End of London and *prior* to the first performance in the West End of London at such theatre or theatres in the suburbs or provinces as the Manager shall require; the run of the revue may also be extended from a West End Theatre to any theatres within a radius of 15 miles from Charing Cross; and the Chorister accepts the said engagement upon the terms and conditions herein appearing.

Period of Engagement

2. The engagement shall be:—

*(*a*) for the period of rehearsal and the run of the revue subject to two weeks' notice of the termination of such run; or

*(*b*) for the period of rehearsal and thereafter until the engagement shall be terminated by either party giving to the other two weeks' notice in writing at any time. Any notice given by the Chorister shall have no effect if the Manager converts the engagement into an engagement for the run of the revue in accordance with Clause 3 hereof.

Conversion of Engagement

3. When the engagement of the Chorister is for a term other than the run of the revue the Manager shall be entitled not later than two weeks after the first performance of the chorister in the revue by notice in writing to convert such engagement into an engagement for the run of the revue subject to two weeks' notice of the termination of such run.

Opening Date

4. (*a*) The period of rehearsal shall commence on a day to be appointed by the Manager.

(*b*) The Manager will produce the revue on or before the.....day of. .....,
19....., or some day not later than fourteen days thereafter.

* *Either Clause (a) or (b) must be deleted.*

Salary

5. The Manager shall pay to the Chorister:—

(*a*) From the commencement of the run of the revue the sum of..... for ever week of twelve performances and such additional payments as defined in the Schedule set out herein.

(*b*) The salary of the Chorister during the run of the revue shall not be less than £5 per week of eighteen performances or less plus a war bonus of £1 per week of eighteen performances or less, subject to Clauses D, E, and H of Schedule 1 hereto. Additional performances in excess of eighteen per week and performances during a broken week at the beginning or end of the engagement shall be paid for at the rate of one-eighteenth of the full weekly salary including war bonus per performance.

Rehearsal Payment

6. (*a*) During the period of rehearsal the Chorister shall be paid the sum of £2 per week plus a war bonus of £1 per week for each week of rehearsal in accordance with Schedule 1 Clause A (1) hereof.

Understudy Payment

(*b*) The Chorister engaged as first understudy to an artist holding a principal's contract shall be paid by the Manager a minimum of £1 per week in addition to the salary stated in Clause 5 (*a*) hereof so long as the Chorister continues to understudy; such additional salary may include the understudying of any number of parts. The period of understudy shall commence from the time when the Chorister is selected by the Manager to understudy and is directed to learn the part. When the Chorister is notified by the Manager that he or she is no longer required to understudy, the payment of £1 per week shall cease at the end of the week during which such notification is given. Second and subsequent understudies shall receive a minimum payment of 10s. per week under the same conditions.

Arbitration

7. Any disputes and questions whatsoever which shall arise between the parties hereto or their respective representatives touching this Agreement or the construction or application thereof or of any clause or thing herein contained in any way relating to this Agreement or the affairs dealt with therein or thereunder or the rights duties or liabilities of the parties to this Agreement shall if the parties are unable to agree be referred to two Arbitrators, one to be appointed by each party in accordance with and subject to the provisions of the Arbitration Act 1889 or any statutory modification thereof for the time being in force. One Arbitrator shall be nominated by the Society of West End Theatre Managers or other approved theatrical managerial association and the other Arbitrator (to be appointed by the Chorister) shall be nominated by the British Actors' Equity Association. Provided that this clause shall not in any way affect or restrict the right of either party to this Agreement to apply to the Courts for relief by way of injunction or for an order for specific performance. (See Schedule, Para. J.)

As WITNESS the hands of the parties on the day and year first above written.

..... MANAGER.

..... CHORISTER.

SCHEDULE I

Rehearsal Payment

A. (1) The Chorister engaged at a salary not exceeding £10 per week and not being in receipt of a salary from any other engagement shall be paid for rehearsals that the Chorister is called for and attends prior to production at a flat rate of £2 per week plus a war bonus of £1 per week. The week shall consist of six days (excluding Sunday). Each day shall consist of a maximum of 9½ consecutive hours including costume fittings and breaks of at least 1½ hours for rest and refreshment. Overtime up to midnight shall be paid for at the rate of 2s. for each hour or part of an hour. All rehearsals between midnight and 9.30 a.m. shall be paid for at the rate of 5s. for each hour or part of an hour. A broken week at the beginning or end of the rehearsal period shall be paid for at the rate of 10s. per day of 9½ hours with overtime as stated above. Breaks for refreshment of at least 30 minutes' duration shall be made after each 5-hour rehearsal.

(2) If any rehearsal is extended beyond the hour of midnight the Manager shall pay any reasonable expenses which the Chorister shall incur in providing proper means of transport for the return of the Chorister to the Chorister's home.

(3) The Chorister shall attend all rehearsals after production without payment except on Sundays or as provided in Clause H (2), or photograph calls after production. All photograph calls after production shall be paid for at the rate of 1s. 6d. per hour or part of an hour provided that the maximum payment for a photograph call after production shall not exceed 10s. per day as defined in Clause A (1).

(4) All rehearsals on Sundays whether before or after production shall be paid for at the rate of 10s. per day or part of a day as defined in Clause A (1) and this payment shall be in addition to the payments provided for in Clause A (1).

(5) When a revue is first produced in the provinces under this Agreement, an additional payment (over and above the rehearsal payments stipulated above) of 3s. 4d. per day shall be made for rehearsals required to be given in the provinces. Provided that such additional payment shall entitle the Manager to overtime up to that amount as calculated above.

Transport

B. If the production of the revue shall take place at a theatre in the provinces the Manager shall provide the Chorister's transport from London to the town where the revue shall be produced and thence from place to place where the revue is performed during the engagement and back to London. The Manager shall not be liable for any railway fares through the termination of the engagement unless such

termination is caused by the Manager. The Chorister shall in all cases travel by the train or conveyance appointed by the Manager and in the compartment assigned to the Chorister.

Exclusive Services

C. (1) The Chorister is engaged exclusively by the Manager and (save in the case where the Chorister may be performing another engagement at a theatre in the West End of London during the period of rehearsal) the Chorister shall not during the engagement perform or otherwise exercise the Chorister's talent for the benefit of any other Company, institution or person without the written consent of the Manager first had and obtained.

(2) A special call for the purpose of a performance to be given for a cinematograph photograph to be taken (for private production only) shall be paid for at performance rates.

(3) If a performance is broadcast the Choristers employed in the broadcast shall divide between them in the same ratio as the Chorister's salary bears to the total salaries half the net amount retained by the Manager from the sum which has been paid to him for such broadcast. This clause only applies to broadcasts from the theatre during a normal performance and not to studio broadcasts of current revues.

Illness of Chorister

D. (1) If during the period of rehearsal the Chorister shall be incapacitated by illness, mental infirmity or accident from attending on each of three different days rehearsals which the Chorister may be called to attend the Manager may by notice in writing to the Chorister terminate the engagement forthwith.

(2) During the run of the revue notwithstanding any such medical certificate as is hereinafter mentioned the Manager shall be entitled by notice in writing forthwith to terminate the engagement if the Chorister shall by reason of incapacity by illness, mental infirmity or accident have been absent for twenty-seven or more performances during a period of three consecutive weeks or for more than thirty-six performances during a period of three consecutive calendar months.

Absence Without Cause

E. Absence from any rehearsal or performance or any part thereof from any cause other than mental infirmity, illness or accident shall entitle the Manager without prejudice to any other remedy to terminate the contract forthwith and to deduct a proportionate part of the weekly salary for every such absence having regard to the number of performances being given during that week. A chorister alleging incapacity through illness as the reason of absence from a rehearsal or performance shall furnish to the Manager forthwith a certificate of a registered medical practitioner stating the fact of such incapacity and the nature of the illness and in the absence of such certificate the Manager may forthwith terminate the engagement but the Manager shall in any event be entitled to deduct a proportionate part as above of the salary for every performance from which the Chorister shall be absent. The Chorister shall if required by the Manager submit to examination by a registered medical practitioner nominated by the Manager.

Costumes

F. All costumes of every description for the Chorister (including hats, gloves, shirts, collars, ties, stockings and footwear) shall be provided by the Manager. Costumes or other articles provided by the Manager shall not be removed from the theatre.

Failure to Produce

G. (1) If for any reason the Manager shall decide not to produce the revue the Manager may by notice in writing to the Chorister terminate the engagement, but in the event of the engagement being so terminated the Manager shall pay to the Chorister in satisfaction of all claims by the Chorister under this Agreement a sum equal to two week's salary together with all remuneration to which the Chorister may be entitled for rehearsals under Clauses A (1) to (5) hereof.

(2) If the Manager produces the revue in the suburbs or provinces and does not cause the revue to be performed for at least four weeks, then the Manager shall pay to the Chorister in satisfaction of all claims by the Chorister under this Agreement a sum equal to two weeks' salary, in addition to all other remuneration to which the Chorister may be entitled, but such additional payment shall be one week's salary if the Manager has caused the revue to be performed for three weeks, unless the Chorister is entitled to two weeks' notice under Clause 2 of this Agreement.

(3) If the Manager causes the revue to be performed in the suburbs or provinces for at least four weeks and does not subsequently produce the revue in the West End of London under this Agreement, then the Manager shall be entitled to determine the engagement of a Chorister engaged under Clause 2 (*a*) of this Agreement at the conclusion of the tour and such Chorister shall not be entitled to any further payment other than that provided for in Clause 2 (*a*) of this Agreement.

(4) If the Manager causes the revue to be performed in the suburbs or provinces for eight weeks or more, then the Chorister, even though engaged under Clause 2 (*a*) of this Agreement, shall be entitled to terminate the engagement under this Agreement by giving to the Manager two weeks' notice in writing at any time, such notice to expire at the conclusion of the Saturday night's performance.

Closing of Theatre and Suspension of Engagement

H. (1) Prior to production or during the run of the revue the Manager may suspend the engagement on all or any of the six playing-days preceding Boxing Day and on all or any of the days in Holy Week.

(2) If the revue shall be produced at a theatre in the suburbs or provinces and shall thereafter be transferred to a theatre in the West End of London, an interval not exceeding two weeks may at the option of the Manager elapse between the date of the last performance at any suburban or provincial theatre and the date of the first performance at a theatre in the West End of London and the Manager may suspend the engagement during such interval, but if during the first week of any such suspension the Manager shall require the Chorister to rehearse, the Manager shall pay to the Chorister a proportionate part of the sum (if any) payable to the

Chorister under Clauses A (1) to (5) hereof for each day upon which the Chorister shall rehearse in accordance with such requirement. In respect of the second week of such suspension the Manager shall pay to the Chorister such sums as the Chorister would have received if called upon to rehearse whether or not the Chorister is called upon to rehearse. If the period of suspension exceed two weeks, the Chorister shall receive the full salary as stipulated herein for any such week or part of a week in excess of two.

(3) No salary shall be payable for any days upon which the engagement shall be suspended under Clause H (1) or (2) hereof nor for any days upon which any theatre at which the Company may or should be performing or rehearsing is closed by reason of royal demise, national mourning, war, fire, strikes or lockouts or by reason of the order of any licensing or other public authority having jurisdiction or from any cause beyond the control of the Manager.

General Provisions

I. (1) The Chorister shall from time to time enter in the Stage-doorkeeper's book the Chorister's address and any change thereof.

(2) All notices referring to the Company in general shall be placed on the Stage-door notice board and the placing of such notices on the said board shall be deemed to be valid notice to every member of the Company. All other notices or communications shall be in writing and addressed to the Manager at the office of the Manager or to the Chorister at any theatre or place where the Company may be rehearsing or performing or to the address of the Chorister entered in the Stage-doorkeeper's book or to the address of the Chorister stated herein.

(3) All parts written or printed are the property of the Manager and shall not be parted with by the Chorister and shall be returned to the Manager whenever notice to that effect is given. In the event of the Chorister losing a part or parts the Chorister shall be responsible for payment to the Manager of the cost of re-typing all the part or parts lost.

(4) The Chorister shall comply with and conform to the rules of any theatre at which the Company may be rehearsing or performing and all rules made by the Manager (in so far as such last-mentioned rules do not conflict with the terms of this Agreement).

(5) The Chorister shall appear at all performances and perform the services required of the Chorister under this Agreement in a diligent and painstaking manner and shall play the part as directed by the Manager and shall not insert or omit any words or business in the Chorister's part not approved by the Manager.

(6) The Manager shall have the sole right to determine the inclusion and/or the position of the Chorister's name and the size and nature of the type on all bills, programmes and advertisements.

(7) The Manager may without assigning any reason at any time and whether the name of the Chorister be advertised or not omit the Chorister from any performance or from any number of performances in which case the Chorister shall

notwithstanding such omission continue to be paid salary in respect of such performances as shall take place and in consideration of such payment all obligations on the Manager to advertise the Chorister or to allow the Chorister to perform whether expressed or implied and whether arising out of this Agreement or otherwise shall cease.

Procedure Arbitration

J. The party demanding arbitration shall notify the other party in writing of the nature of his claim by registered letter sent to his residence or place of business, as the case may be, and the party complained against shall have five days after notice of such claim within which he may file an answer. In the event of two arbitrators provided for in the Agreement disagreeing they shall appoint an Independent Umpire whose decision shall be final.

SCHEDULE II

1. The clauses and conditions contained in this contract shall be obligatory and shall not be altered or omitted and no addition shall be made except to provide for:—

(*a*) The name of Artist, place and nature of performance.

(*b*) Special stipulations relating to the Artist's position in Bills and Advertisements.

(*c*) Special stipulations due to the exceptional requirements of particular engagements or to other exceptional circumstances.

(*d*) Special stipulations for conditional cancellations or postponements of contracts.

2. If complaint is made to or by any association approved by the London Theatre Council that the above conditions are not being fairly observed, a Manager or Artist shall through his or her respective organisation ask for a decision of the London Theatre Council upon such complaint.

3. The London Theatre Council or a committee thereof to whom the power has been delegated shall give a decision within seven days of the date when the complaint is lodged, and if a Manager or an Artist shall fail to comply with the decision, then the Council may take such action in relation thereto as in its descretion it shall deem proper, including the cancellation or suspension or the refusal of the registration of a Manager or Artist as provided in its constitution.

The following modification of Clause 14 of the constitution of the London Theatre Council shall apply to this engagement, i.e.:—

Registration of Managers and Artists and Making of Engagements.—The Council shall institute and maintain a Register of approved Managers and a Register of approved Artists. In the case of Managers and Artists who undertake to make engagements in accordance with the standard forms of contract approved by the Council and in accordance with the Rules of the Council, certificates of registration shall be issued on behalf of the Council and such certificates shall be jointly signed by the joint secretaries of the Council. The form of the certificate shall be as in the Appendix.

Subject to the above conditions, all members of approved associations shall forthwith be registered, and shall remain registered so long as they remain members of their respective associations. Such other Managers and Artists as may be approved by the Council shall also be registered.

The Council shall have power to refuse, suspend or cancel the registration of any Manager or Artist.

In order to facilitate the making of engagements, the following rules shall apply:—

(*a*) Managers shall have the right to select their own Artists and to be the sole judge of an Artist's suitability for their particular requirements at the time of engagement.

(*b*) Artists at the time of engagement shall be registered as Artists approved by the Council. Any question arising with regard to the registration of any Manager or Artist shall be determined by the Council at the time of application for registration.

(*c*) Neither the British Actors' Equity Association nor other approved association nor any member thereof shall take any action to impede or endanger the production or run of the play, provided that all Artists engaged are registered as approved Artists at the time of making the engagement and that the contract is in accordance with a standard form of contract approved by the Council. If any question shall arise as to the registration or approval of an Artist or as to the conditions of a contract, it shall forthwith be referred to the Council for decision.

OPTION CLAUSE

MEMORANDUM supplemental to the within-mentioned Agreement whereby it is agreed that it shall be lawful for the Manager at any time prior to the posting of the notice terminating the run of the revue to give to the Chorister notice in writing for a further engagement. Upon such notice being given to the Chorister, the Manager and the Chorister shall be deemed to have concluded a Contract for the engagement of the Chorister at the increased salary hereinafter mentioned and otherwise upon the same terms and conditions as are within set forth for the run of a new revue (such run to commence not latter than the expiration of six weeks from the termination of the run of the within-mentioned revue and such new revue to be selected by the Manager) at the additional weekly salary of £ ..... over and above the within-mentioned salary (payment for rehearsals being at the within-mentioned rates) and further that at any time prior to the posting of the notice terminating the run of any such new revue the Manager may give another notice in writing in respect of the run of another revue to be selected by the Manager (such run to commence within six weeks of the termination of the new revue) at the additional weekly salary of £ .....over and above the within-mentioned salary and immediately upon such second notice being given to the Chorister the Manager and the Chorister shall be deemed to have concluded a Contract for the engagement of the Chorister at the increased salary and otherwise upon the terms and conditions as are within set forth for the run of the second new revue.

The Esher Standard Contract for London Theatres

NON-STOP REVUES

AS APPROVED BY THE LONDON THEATRE COUNCIL ON 6th DECEMBER, 1944

AGREEMENT made this..... .....day of..... ... 19....., between .. . . of .... (hereinafter called "the Manager") of the one part and .... of..... ..... (hereinafter called "the Artist") of the other part.

Regulations and Rules Part or Understudy

The CONDITIONS contained in the Schedules 1 and 2 hereto are a part hereof as though set forth on this page.

1. The Manager engages the Artist for the revue entitled:

Three of these sub-clauses must be deleted

(*a*) to rehearse and play the part of ..

or

(*b*) to rehearse and play such part or parts as the Manager may call upon the Artist to play

or

(*c*) to rehearse and play the part of .... and to rehearse and play as understudy the part of.... .... or such parts as may be required by the Manager

or

(*d*) to rehearse and play as understudy such part or parts as may be required by the Manager.

The engagement shall be from the date of the first rehearsal, at such times and at such theatres in the West End of London and *prior* to the first performance in the West End of London at such theatre or theatres in the suburbs or provinces as the Manager shall require; the run of the revue may also be extended from a West End Theatre to any theatres within a radius of 15 miles from Charing Cross, but if the run is so extended the Manager shall give to the Artist seven days' notice of the termination of the run of the revue, except where the provisions of Clause 2 (*b*) apply; and the Artist accepts the said engagement upon the terms and conditions herein appearing.

Period of Engagement

2. The engagement shall be

Two of these sub-clauses must be deleted.

(*a*) for the period of rehearsal and the run of the revue; or

(*b*) for the period of rehearsal and thereafter until the engagement shall be terminated by either party giving to the other two weeks' notice in writing at any time after the first performance; or

(*c*) for the period of rehearsal and thereafter until the engagement shall be terminated by either party giving to the other two weeks' notice in writing at any time after the first

performance provided that the Manager shall be entitled not later than the thirteenth day after the first performance of the Artist in the revue by notice in writing to convert such engagement into an engagement for the run of the revue but so that the engagement shall be not less than the period of rehearsal and two weeks from the date upon which such notice of conversion is given.

Opening Date

(*a*) The period of rehearsal shall commence on a day to be appointed by the Manager

(*b*) The Manager shall produce the revue on or before the..... day of ....19 .. ..., or some day not later than fourteen days thereafter.

Salary

4. The Manager shall pay to the Artist:—

(*a*) during the period of rehearsal such sums as the Artist shall be entitled to in accordance with the Regulations set out in the Schedule hereto, and

(*b*) from the commencement of the run of the revue the sum of .....for every week, as defined in the said Regulations and such sums as are therein mentioned for any additional performance.

(*c*) In accordance with Clause B (4) of Schedule 1 hereof the Artist agrees to give.....performances weekly for the salary stated in Clause 4 (*b*) hereof, such salary being more than £10 per week.

Arbitration

5. Any disputes and questions whatsoever which shall arise between the parties hereto or their respective representatives touching this Agreement or the construction or application thereof or of any clause or thing herein contained in any way relating to this Agreement or the affairs dealt with therein or thereunder or the rights duties or liabilities of the parties to this Agreement shall if the parties are unable to agree be referred to two Arbitrators, one to be appointed by each party in accordance with and subject to the provisions of the Arbitration Act 1889 or any statutory modification thereof for the time being in force. One Arbitrator shall be nominated by the Society of West End Theatre Managers or other approved theatrical managerial association and the other Arbitrator (to be appointed by the Artist) shall be nominated by the British Actors' Equity Association. Provided that this clause shall not in any way affect or restrict the right of either party to this Agreement to apply to the Courts for relief by way of injunction or for an order for specific performance.

As WITNESS the hands of the parties on the day and year first above written.

..MANAGER.

..ARTIST.

SCHEDULE I

Rehearsal Payments

A. (1) An Artist (whose age exceeds 16 years at the time of signing this Agreement) engaged at a salary not exceeding £10 per week and not being in receipt of a salary from any

other engagement shall be paid for rehearsals that the Artist is called for and attends prior to production at the rate of £3 per week of not more than 56 hours (inclusive of Sunday). Time for costume fittings is included, but breaks for rest and refreshment are not to be included, in reckoning the 56 hours. All hours in excess of 56 hours are to be paid for at the rate of 2s. per hour or part of an hour. All rehearsals between midnight and 9.30 a.m. shall be paid for at the rate of 5s. per hour or part of an hour. A broken week at the beginning or end of the rehearsal period shall be paid for at the rate of 10s. per day up to an average of eight hours per day. Breaks for refreshment of at least 30 minutes's duration shall be made after each 5 hours' rehearsal.

(2) Artists receiving a salary of more than £10 per week and not exceeding £20 per week, and not being in receipt of a salary from any other engagement, shall be paid for all rehearsals for which they are called and attend prior to production at the same rate as provided in Para. A (1) hereof, provided that the Manager shall have the right to deduct from the salary payable to the Artist the payment so made for rehearsals at the same rate per week for the same number of weeks as the rehearsal period. Should an Artist give notice to terminate the engagement before the rehearsal money received has been repaid to the Manager, then the balance due to the Manager shall be paid before the conclusion of the engagement.

(3) If any rehearsal is extended beyond the hour of midnight the Manager shall pay any reasonable expenses which the Artist shall incur in providing proper means of transport for the return of the Artist to the Artist's home.

(4) The rehearsal hours shall begin to run from the time when all Artists called are present or from the time when rehearsals shall actually commence, whichever time is the earlier.

(5) The Artist shall attend all rehearsals after production without payment except on Sundays or as provided in Clause I (2) or photograph calls after production. For all photograph calls after production the Artist who is entitled to rehearsal payments under sub-clause (1) hereof shall be paid at the rate of 1s. 6d. per hour or part of an hour provided that the maximum payment for a photograph call after production shall not exceed 10s. per day as defined in Clause A (1).

(6) All rehearsals on Sundays after production shall be paid for at 1s. 8d. per hour or part of an hour with a minimum payment of 10s. (ten shillings).

(7) When the Artist is required to rehearse in the provinces prior to production full salary shall be paid in respect of such rehearsal period to an Artist whose salary does not exceed £10 per week and in the case of an Artist whose salary exceeds £10 per week £1 10s. per day shall be paid; provided that the Artist shall not in any case receive more than a full week's salary in addition to any other sums due under this Agreement.

B. (1) The weekly salary of an Artist during the run of the revue shall cover a number of performances not exceeding

eighteen and every performance in excess of eighteen shall be an extra performance and shall be paid for at the rate of one-eighteenth of a week's salary per performance. **Number of Performances and Minimum Salary**

(2) The weekly salary of an Artist under 16 years of age at the time of signing this Agreement shall never be less than £4 10s. The weekly salary of an Artist over 16 years of age at the time of signing this Agreement shall never be less than £5 10s.

(3) A broken week at the commencement or termination of the run of the revue or by reason of the suspension of the engagement or the closing of the theatre in accordance with the conditions of this Agreement shall be paid for at the rate of one-eighteenth of a week's salary per performance.

(4) An Artist receiving a salary of more than £10 per week may contract for any definite number of performances at an inclusive salary always provided that if the Manager shall require fewer performances than the number contracted for no deduction shall be made except where the Artist does not perform owing to accident or illness or a broken week, as provided for in Para. B (3) hereof, in which case deductions shall be made pro rata to the number of performances which the Artist should have given in the week. Performances given in addition to those contracted for shall be paid for pro rata.

C. If the Production of the revue shall take place at a theatre in the provinces the Manager shall provide the Artist's transport from London to the town where the revue shall be produced and thence from place to place where the revue is performed during the engagement and back to London. The Manager shall not be liable for any railway fares through the termination of the engagement by any action of the Artist. The Artist shall in all cases travel by the train or conveyance appointed by the Manager and in the compartment assigned to the Artist. **Transport**

D. (1) The Artist is engaged exclusively by the Manager and (save in the case where the Artist may be performing another engagement at a theatre in the West End of London during the period of rehearsal) the Artist shall not during the engagement perform or otherwise exercise the Artist's talent for the benefit of any other company, institution or person without the written consent of the Manager first had and obtained. **Exclusive Services**

(2) A special call for the purpose of a performance to be given for a cinematograph photograph to be taken (for private production only) shall be paid for at performance rates.

(3) If a performance is broadcast the Artists employed in the broadcast shall divide between them in the same ratio as the Artist's salary bears to the total salaries half the net amount retained by the Manager from the sum which has been paid to him for such broadcast. This clause only applies to broadcasts from the theatre during a normal performance and not to studio broadcasts of current revues.

E. (1) If during the period of rehearsal the Artist shall be incapacitated by illness, mental infirmity or accident from attending on each of three different days rehearsals which **Illness of Artist**

the Artist may be called to attend the Manager may by notice in writing to the Artist terminate the engagement forthwith.

(2) During the run of the revue notwithstanding any such medical certificate as is hereinafter mentioned the Manager shall be entitled by notice in writing forthwith to terminate the engagement if the Artist shall by reason of incapacity by illness, mental infirmity or accident have been absent for twenty-seven or more performances during a period of three consecutive weeks or for more than thirty-six performances during a period of three consecutive calendar months.

Absence Without Cause

F. Absence from any rehearsal or performance or any part thereof from any cause other than mental infirmity, illness or accident shall entitle the Manager without prejudice to any other remedy to terminate the contract forthwith and to deduct a proportionate part of the weekly salary for every such absence having regard to the number of performances being given during that week. An Artist alleging incapacity through illness as the reason of absence from a rehearsal or performance shall furnish to the Manager forthwith a certificate of a registered medical practitioner stating the fact of such incapacity and the nature of the illness and in the absence of such certificate the Manager may forthwith terminate the engagement but the Manager shall in any event be entitled to deduct a proportionate part as above of the salary for every performance from which the Artist shall be absent. The Artist shall if required by the Manager submit to examination by a registered medical practitioner nominated by the Manager.

Costumes

G. (1) All costumes of every description for the Artist (including hats, gloves, shirts, collars, ties, stockings and footwear) shall be provided by the Manager.

(2) If the Manager should request a male Artist (not being a chorister) to provide modern clothes already in the Artist's possession, and when the Artist so provides an outfit approved by the Manager including suit, hat, gloves, shirt, collar, tie, socks and footwear, the Manager shall, as long as he requires the use of such outfit, pay to the Artist one pound per week per outfit during the first ten weeks of the run, and ten shillings per week per outfit during the second ten weeks of the run, after which the Artist shall provide such outfit free of charge for a further period not exceeding twenty consecutive weeks during the same run. If the Manager should require the Artist to provide such outfit after the first forty weeks of the run the aforementioned hiring scale shall recommence and be so repeated for each period of forty weeks during the run. If the play runs for less than one week the payment for each outfit shall be one pound. Such paynebts shall be in addition to the salary stipulated herein and the Manager shall also pay for the necessary cleaning and washing of such clothes of the Artist as may be used in the revue. All clothes provided by the Artist shall remain the property of the Artist and shall only be worn by the Artist, but shall not be removed from the theatre during the period of hire without the consent of the Manager. Costumes or

other articles provided by the Manager shall not be removed from the theatre.

Failure to Produce

H. (1) If for any reason the Manager shall not produce the revue the Manager shall pay to the Artist in satisfaction of all claims by the Artist under this Agreement a sum equal to two weeks' salary together with all remuneration to which the Artist may be entitled for rehearsals.

(2) If the Manager produces the revue in the suburbs or provinces and does not cause the revue to be performed for at least four weeks, then the Manager shall pay to the Artist in satisfaction of all claims by the Artist under this Agreement a sum equal to two weeks' salary, in addition to all other remuneration to which the Artist may be entitled, but such additional payment shall be one week's salary if the Manager has caused the revue to be performed for three weeks, unless the Artist is entitled to two weeks' notice under Clause 2 of this Agreement.

(3) If the Manager causes the revue to be performed in the suburbs or provinces for at least four weeks and does not subsequently produce the revue in the West End of London under this Agreement, then the Manager shall be entitled to determine the engagement of an Artist engaged under Clause 2(*a*) of this Agreement at the conclusion of the tour and such Artist shall not be entitled to any further payment other than that provided for in Clause 2 (*a*) of this Agreement.

(4) If the Manager causes the revue to be performed in the suburbs or provinces for eight weeks or more, then the Artist, even though engaged for the run of the revue, shall be entitled to terminate the engagement under this Agreement by giving to the Manager two weeks' notice in writing at any time, such notice to expire at the conclusion of the Saturday night's performance.

Closing of Theatre and Suspension of Engagement

I. (1) Prior to production or during the run of the revue the Manager may suspend the engagement on all or any of the six playing-days preceding Boxing Day and on all or any of the days in Holy Week.

(2) If the revue shall be produced at a theatre in the suburbs or provinces and shall thereafter be transferred to a theatre in the West End of London an interval not exceeding two weeks may at the option of the Manager elapse between the date of the last performance at any suburban or provincial theatre and the date of the first performance at a theatre in the West End of London and the Manager may suspend the engagement during such interval, but if during any such suspension the Manager shall require the Artist to rehearse, the Manager shall pay to the Artist a proportionate part of the sum (if any) payable to the Artist under Clause A hereof for each day upon which the Artist shall rehearse in accordance with such requirement. Provided always that if the revue shall have had a preliminary run on tour of not less than six weeks, the Artist shall give free rehearsals for three consecutive week-days immediately prior to production at a theatre in the West End of London. Any additional rehearsals before production shall be paid for in accordance with Clause A hereof.

(3) No salary shall be payable for any days upon which the engagement shall be so suspended nor for any days upon which any theatre at which the company may or should be performing or rehearsing is closed by reason of royal demise, national mourning, war, fire, strikes or lock-outs or by reason of the order of any licensing or other public authority having jurisdiction or for any cause beyond the control of the Manager.

General Provisions

J. (1) The Artist shall from time to time enter in the stage-doorkeeper's book the Artist's address and any change thereof.

(2) All notices referring to the company in general shall be placed on the stage-door notice board and the placing of such notices on the said board shall be deemed to be valid notice to every member of the company. All other notices or communications shall be in writing and addressed to the Manager at the office of the Manager or to the Artist at any theatre or place where the company may be rehearsing or performing or to the address of the Artist entered in the stage-doorkeeper's book or to the address of the Artist stated herein.

(3) All parts written or printed are the property of the Manager and shall not be parted with by the Artist and shall be returned to the Manager whenever notice to that effect is given. In the event of an Artist losing a part or parts the Artist shall be responsible for payment to the Manager of the cost of re-typing all the part or parts lost.

(4) The Artist shall comply with and conform to the rules of any theatre at which the company may be rehearsing or performing and all rules made by the Manager (in so far as such last-mentioned rules do not conflict with the terms of this Agreement).

(5) The Artist shall appear at all performances and perform the services required of the Artist under this Agreement in a diligent and painstaking manner and shall play the part as directed by the Manager and shall not insert or omit any words or business in the Artist's part not approved by the Manager.

(6) The Manager shall have the sole right to determine the inclusion and/or the position of the Artist's name and the size and nature of the type on all bills, programmes and advertisements.

(7) The Manager may without assigning any reason at any time and whether the name of the Artist be advertised or not omit the Artist from any performance or from any number of performances in which case the Artist shall notwithstanding such omission continue to be paid salary in respect of such performances as shall take place and in consideration of such payment all obligations on the Manager to advertise the Artist or to allow the Artist to perform whether express or implied and whether arising out of this Agreement or otherwise shall cease.

(8) For the purpose of this Agreement a full week shall be deemed to commence on Monday.

SCHEDULE II

1. The clauses and conditions contained in this contract shall be obligatory and shall not be altered or omitted and no addition shall be made except to provide for:—

(*a*) The name of Artist, place and nature of performance.

(*b*) Special stipulations relating to the Artist's position in bills and advertisements.

(*c*) Special stipulations due to the exceptional requirements of particular engagements or to other exceptional circumstances.

(*d*) Special stipulations for conditional cancellations or postponements of contracts.

2. If complaint is made to or by the Society of West End Theatre Managers or to or by the British Actors' Equity Association that the above conditions are not being fairly observed, a Member or Artist shall through either organisation ask for a decision of the London Theatre Council upon such complaint.

3. The London Theatre Council shall give a decision within seven days of the date when the complaint is lodged, and if a Manager or an Artist shall fail to comply with the decision, then the Council may take such action in relation thereto as in its descretion it shall deem proper, including the cancellation or suspension or the refusal of the registration of a Manager or Artist as provided in its constitution.

Clause 14 of the constitution of the London Theatre Council shall apply to this engagement, i.e.:—

14. **Registration of Managers and Artists and Making of Engagements.**—The Council shall institute and maintain a Register of approved Managers and a Register of approved Artists. In the case of Managers and Artists who undertake to make engagements in accordance with the standard forms of contract approved by the Council and in accordance with the Rules of the Council, certificates of registration shall be issued on behalf of the Council and such certificates shall be jointly signed by representatives appointed for this purpose by each of the affiliated associations. The form of the certificate shall be as in the Appendix.

Subject to the above conditions, all members of affiliated associations shall forthwith be registered, and shall remain registered so long as they remain members of their respective associations. Such other Managers and Artists as may be approved by the Council shall also be registered.

The Council shall have power to refuse, suspend or cancel the registration of any Manager or Artist.

In order to facilitate the making of engagements, the following rules shall apply:—

(*a*) Managers shall have the right to select their own Artists and to be the sole judge of an Artist's suitability for their particular requirements at the time of engagement.

(*b*) Artists at the time of engagement shall be registered as Artists approved by the Council. Any question arising with regard to the registration of any Manager or Artist shall be determined by the Council at the time of application for registration.

(*c*) Neither the British Actors' Equity Association nor any of its members shall take any action to impede or endanger the production or run of the play, provided that all Artists engaged are registered as approved Artists at the time of making the engagement and that the contract is in accordance with a standard form of contract approved by the Council. If any question shall arise as to the registration or approval of an Artist or as to the conditions of a contract, it shall forthwith be referred to the Council for decision.

Salary

5. The Manager shall pay to the Chorister:—

(*a*) From the commencement of the run of the play the sum of.....for every week of eight performances and such additional payments as defined in the Schedule set out herein.

(*b*) The salary of the Chorister during the run of the play shall not be less than £4 per week of eight performances or less plus a war bonus of £1 per week of eight performances or less, subject to Clauses D, E, and H of Schedule 1 hereto. Additional performances in excess of eight per week and performances during a broken week at the beginning or end of the engagement shall be paid for at the rate of one-eighth of the full weekly salary including war bonus per performance.

Rehearsal Payment

6. (*a*) During the period of rehearsal the Chorister shall be paid the sum of £2 per week plus a war bonus of £1 per week for each week of rehearsal in accordance with Schedule 1 Clause A (1) hereof.

Understudy Payment

(*b*) The Chorister engaged as first understudy to an artist holding a principal's contract shall be paid by the Manager a minimum of £1 per week in addition to the salary stated in Clause 5 (*a*) hereof so long as the Chorister continues to understudy; such additional salary may include the understudying of any number of parts. The period of understudy shall commence from the time when the Chorister is selected by the Manager to understudy and is directed to learn the part. When the Chorister is notified by the Manager that he or she is no longer required to understudy, the payment of £1 per week shall cease at the end of the week during which such notification is given. Second and subsequent understudies shall receive a minimum payment of 10s. per week under the same conditions.

Arbitration

7. Any disputes and questions whatsoever which shall arise between the parties hereto or their respective representatives touching this Agreement or the construction or application thereof or of any clause or thing herein contained in any way relating to this Agreement or the affairs dealt with therein or thereunder or the rights duties or liabilities of the parties of this Agreement shall if the parties are unable to agree be referred to two Arbitrators, one to be appointed by each party in accordance with and subject to the provisions of the Arbitration Act 1889 or any statutory modification thereof for the time being in force. One Arbitrator shall be nominated by the Society of West End Theatre Managers or other recognised theatrical managerial association and the other Arbitrator (to be appointed by the Chorister) shall be nominated by the British Actors' Equity Association. Provided that this clause shall not in any way affect or restrict the right of either party to this Agreement to apply to the Courts for relief by way of injunction or for an order for specific performance. (See Schedule I, Para. J.)

As WITNESS the hands of the parties on the day and year first above written.

....MANAGER.

..CHORISTER.

SCHEDULE I

Rehearsal Payment

A. (1) The Chorister engaged at a salary not exceeding £10 per week and not being in receipt of a salary from any other engagement shall be paid for rehearsals that the Chorister is called for and attends prior to production at a flat rate of £2 per week plus a war bonus of £1 per week. The week shall consist of six days (excluding Sunday). Each day shall consist of a maximum of 9½ consecutive hours including costume fittings and breaks of at least 1½ hours for rest and refreshment. Overtime up to midnight shall be paid for at the rate of 2s. for each hour or part of an hour. All rehearsals between midnight and 9.30 a.m. shall be paid for at the rate of 5s. for each hour or part of an hour. A broken week at the beginning or end of the rehearsal period shall be paid for at the rate of 10s. per day of 9½ hours with overtime as stated above. Breaks for refreshment of at least 30 minutes' duration shall be made after each 5-hour rehearsal.

(2) If any rehearsal is extended beyond the hour of midnight the Manager shall pay any reasonable expenses which the Chorister shall incur in providing proper means of transport for the return of the Chorister to the Chorister's home.

(3) The Chorister shall attend all rehearsals after production without payment except on Sundays or as provided in Clause H (2), or photograph calls after production. All photograph calls after production shall be paid for at the rate of 1s. 6d. per hour or part of an hour provided that the maximum payment for a photograph call after production shall not exceed 10s. per day as defined in Clause A (1)

(4) All rehearsals on Sundays whether before or after production shall be paid for at the rate of 10s. per day or part of a day as defined in Clause A (1) and this payment shall be in addition to the payments provided for in Clause A (1).

(5) When a play is first produced in the provinces under this Agreement, an additional payment (over and above the rehearsal payments stipulated above) of 3s. 4d. per day shall be made for rehearsals required to be given in the provinces. Provided that such additional payment shall entitle the Manager to overtime up to that amount as calculated above.

Transport

B. If the production of the play shall take place at a theatre in the provinces the Manager shall provide the Chorister's transport from London to the town where the play shall be produced and then from place to place where the play is performed during the engagement and back to London. The Manager shall not be liable for any railway fares through the termination of the engagement unless such

termination is caused by the Manager. The Chorister shall in all cases travel by the train or conveyance appointed by the Manager and in the compartment assigned to the Chorister.

Exclusive Services

C. (1) The Chorister is engaged exclusively by the Manager and (save in the case where the Chorister may be performing another engagement at a theatre in the West End of London during the period of rehearsal) the Chorister shall not during the engagement perform or otherwise exercise the Chorister's talent for the benefit of any other Company, institution or person without the written consent of the Manager first had and obtained.

(2) A special call for the purpose of a performance to be given for a cinematograph photograph to be taken (for private production only) shall be paid for at performance rates.

(3) If a performance is broadcast the Choristers employed in the broadcast shall divide between them in the same ratio as the Chorister's salary bears to the total salaries half the net amount retained by the Manager from the sum which has been paid to him for such broadcast. This clause only applies to broadcasts from the theatre during a normal performance and not to studio broadcasts of current plays.

Illness of Chorister

D. (1) If during the period of rehearsal the Chorister shall be incapacitated by illness, mental infirmity or accident from attending on each of three different days rehearsals which the Chorister may be called to attend the Manager may by notice in writing to the Chorister terminate the engagement forthwith.

(2) During the run of the play notwithstanding any such medical certificate as is hereinafter mentioned the Manager shall be entitled by notice in writing forthwith to terminate the engagement if the Chorister shall by reason of incapacity by illness, mental infirmity or accident have been absent for twelve or more performances during a period of three consecutive weeks or for more than sixteen performances during a period of three consecutive calendar months.

Absence Without Cause

E. Absence from any rehearsal or performance or any part thereof from any cause other than mental infirmity, illness or accident shall entitle the Manager without prejudice to any other remedy to terminate the contract forthwith and to deduct a proportionate part of the weekly salary for every such absence having regard to the number of performances being given during that week. A Chorister alleging incapacity through illness as the reason of absence from a rehearsal or performance shall furnish to the Manager forthwith a certificate of a registered medical practitioner stating the fact of such incapacity and the nature of the illness and in the absence of such certificate the Manager may forthwith terminate the engagement but the Manager shall in any event be entitled to deduct a proportionate part as above of the salary for every performance from which the Chorister shall be absent. The Chorister shall if required by the Manager submit to examination by a registered medical practitioner nominated by the Manager.

Costumes

F. All costumes of every description for the Chorister

(including hats, gloves, shirts, collars, ties, stockings and footwear) shall be provided by the Manager. Costumes or other articles provided by the Manager shall not be removed from the theatre.

Failure to Produce

G. (1) If for any reason the Manager shall decide not to produce the play the Manager may by notice in writing to the Chorister terminate the engagement, but in the event of the engagement being so terminated the Manager shall pay to the Chorister in satisfaction of all claims by the Chorister under this Agreement a sum equal to two weeks' salary together with all remuneration to which the Chorister may be entitled for rehearsals under Clauses A (1) to (5) hereof.

(2) If the Manager produces the play in the suburbs or provinces and does not cause the play to be performed for at least four weeks, then the Manager shall pay to the Chorister in satisfaction of all claims by the Chorister under this Agreement a sum equal to two weeks' salary, in addition to all other remuneration to which the Chorister may be entitled, but such additional payment shall be one week's salary if the Manager has caused the play to be performed for three weeks, unless the Chorister is entitled to two weeks' notice under Clause 2 of this Agreement.

(3) If the Manager causes the play to be performed in the suburbs or provinces for at least four weeks and does not subsequently produce the play in the West End of London under this Agreement, then the Manager shall be entitled to determine the engagement of a Chorister engaged under Clause 2 (*a*) of this Agreement at the conclusion of the tour and such Chorister shall not be entitled to any further payment other than that provided for in Clause 2 (*a*) of this Agreement.

(4) If the Manager causes the play to be performed in the suburbs or provinces for eight weeks or more, then the Chorister, even though engaged under Clause 2 (*a*) of this Agreement, shall be entitled to terminate the engagement under this Agreement by giving to the Manager two weeks' notice in writing at any time, such notice to expire at the conclusion of the Saturday night's performance.

Closing of Theatre and Suspension of Engagement

H. (1) Prior to production or during the run of the play the Manager may suspend the engagement on all or any of the six playing-days preceding Boxing Day and on all or any of the days in Holy Week.

(2) If the play shall be produced at a theatre in the suburbs or provinces and shall thereafter be transferred to a theatre in the West End of London, an interval not exceeding two weeks may at the option of the Manager elapse between the date of the last performance at any suburban or provincial theatre and the date of the first performance at a theatre in the West End of London and the Manager may suspend the engagement during such interval, but if during the first week of any such suspension the Manager shall require the Chorister to rehearse, the Manager shall pay to the Chorister a proportionate part of the sum (if any) payable to the Chorister under Clauses A (1) to (5) hereof for each day

upon which the Chorister shall rehearse in accordance with such requirement. In respect of the second week of such suspension the Manager shall pay to the Chorister such sums as the Chorister would have received if called upon to rehearse whether or not the Chorister is called upon to rehearse. If the period of suspension exceeds two weeks, the Chorister shall receive the full salary as stipulated herein for any such week or part of a week in excess of two.

(3) No salary shall be payable for any days upon which the engagement shall be suspended under Clause H (1) or (2) hereof nor for any days upon which any theatre at which the Company may or should be performing or rehearsing is closed by reason of royal demise, national mourning, war, fire, strikes or lockouts or by reason of the order of any licensing or other public authority having jurisdiction or for any cause beyond the control of the Manager.

General Provisions

I. (1) The Chorister shall from time to time enter in the Stage-doorkeeper's book the Chorister's address and any change thereof.

(2) All notices referring to the Company in general shall be placed on the Stage-door notice board and the placing of such notices on the said board shall be deemed to be valid notice to every member of the Company. All other notices or communications shall be in writing and addressed to the Manager at the office of the Manager or to the Chorister at any theatre or place where the Company may be rehearsing or performing or to the address of the Chorister entered in the Stage-doorkeeper's book or to the address of the Chorister stated herein.

(3) All parts written or printed are the property of the Manager and shall not be parted with by the Chorister and shall be returned to the Manager whenever notice to that effect is given. In the event of the Chorister losing a part or parts the Chorister shall be responsible for payment to the Manager of the cost of re-typing all the part or parts lost.

(4) The Chorister shall comply with and conform to the rules of any theatre at which the Company may be rehearsing or performing and all rules made by the Manager (in so far as such last-mentioned rules do not conflict with the terms of this Agreement).

(5) The Chorister shall appear at all performances and perform the services required of the Chorister under this Agreement in a diligent and painstaking manner and shall play the part as directed by the Manager and shall not insert or omit any words or business in the Chorister's part not approved by the Manager.

(6) The Manager shall have the sole right to determine the inclusion and/or the position of the Chorister's name and the size and nature of the type on all bills, programmes and advertisements.

(7) The Manager may without assigning any reason at any time and whether the name of the Chorister be advertised or not omit the Chorister from any performance or from any number of performances in which case the Chorister shall

notwithstanding such omission continue to be paid salary in respect of such performances as shall take place and in consideration of such payment all obligations on the Manager to advertise the Chorister or to allow the Chorister to perform whether expressed or implied and whether arising out of this Agreement or otherwise shall cease.

J. The party demanding arbitration shall notify the other party in writing of the nature of his claim by registered letter sent to his residence or place of business, as the case may be, and the party complained against shall have five days after notice of such claim within which he may file an answer. In the event of two arbitrators provided for in the Agreement disagreeing they shall appoint an Independent Umpire whose decision shall be final. **Procedure Arbitration**

SCHEDULE II

1. The clauses and conditions contained in this contract shall be obligatory and shall not be altered or omitted and no addition shall be made except to provide for:—

(*a*) The name of Artist, place and nature of performance.

(*b*) Special stipulations relating to the Artist's position in Bills and Advertisements.

(*c*) Special stipulations due to the exceptional requirements of particular engagements or to other exceptional circumstances.

(*d*) Special stipulations for conditional cancellations or postponements of contracts.

2. If complaint is made to or by the Society of West End Theatre Managers or to or by the British Actors' Equity Association that the above conditions are not being fairly observed, a Manager or Artist shall through either organisation ask for a decision of the London Theatre Council upon such complaint.

3. The London Theatre Council shall give a decision within seven days of the date when the complaint is lodged, and if a Manager or an Artist shall fail to comply with the decision, then the Council may take such action in relation thereto as in its discretion it shall deem proper, including the cancellation or suspension or the refusal of the registration of a Manager or Artist as provided in its constitution.

Clause 14 of the constitution of the London Theatre Council shall apply to this engagement, i.e.:—

14. **Registration of Managers and Artists and Making of Engagements.**—The Council shall institute and maintain a Register of approved Managers and a Register of approved Artists. In the case of Managers and Artists who undertake to make engagements in accordance with the standard forms of contract approved by the Council and in accordance with the Rules of the Council, certificates of registration shall be issued on behalf of the Council and such certificates shall be jointly signed by representatives appointed for this purpose by each of the affiliated associations. The form of the certificate shall be as in the Appendix.*

Subject to the above conditions, all members of affiliated associations shall forthwith be registered, and shall remain registered so long as they remain members of their respective associations. Such other Managers and Artists as may be approved by the Council shall also be registered.

The Council shall have power to refuse, suspend or cancel the registration of any Manager or Artist.

* This appears in the Constitution of the London Theatre Council.

In order to facilitate the making of engagements, the following rules shall apply:—

(*a*) Managers shall have the right to select their own Artists and to be the sole judge of an Artist's suitability for their particular requirements at the time of engagement.

(*b*) Artists at the time of engagement shall be registered as Artists approved by the Council. Any question arising with regard to the registration of any Manager or Artist shall be determined by the Council at the time of application for registration.

(*c*) Neither the British Actors' Equity Association nor any of its members shall take any action to impede or endanger the production or run of the play, provided that all Artists engaged are registered as approved Artists at the time of making the engagement and that the contract is in accordance with a standard form of contract approved by the Council. If any question shall arise as to the registration or approval of an Artist or as to the conditions of a contract, it shall forthwith be referred to the Council for decision.

OPTION CLAUSE

MEMORANDUM supplemental to the within-mentioned Agreement whereby it is agreed that it shall be lawful for the Manager at any time prior to the posting of the notice terminating the run of the play to give to the Chorister notice in writing for a further engagement. Upon such notice being given to the Chorister, the Manager and the Chorister shall be deemed to have concluded a Contract for the engagement of the Chorister at the increased salary hereinafter mentioned and otherwise upon the same terms and conditions as are within set forth for the run of a new play (such run to commence not later than the expiration of six weeks from the termination of the run of the within-mentioned play and such new play to be selected by the Manager) at the additional weekly salary of £ .... over and above the within-mentioned salary (payment for rehearsals being at the within-mentioned rates) and further that at any time prior to the posting of the notice terminating the run of any such new play the Manager may give another notice in writing in respect of the run of another play to be selected by the Manager (such run to commence within six weeks of the termination of the new play) at the additional weekly salary of £ .... over and above the within-mentioned salary and immediately upon such second notice being given to the Chorister the Manager and the Chorister shall be deemed to have concluded a Contract for the engagement of the Chorister at the increased salary and otherwise upon the terms and conditions as are within set forth for the run of the second new play.

The Esher Standard Contract for Engagement of Chorus

FOR LONDON MUSICAL PLAYS TWICE NIGHTLY

AS APPROVED BY THE LONDON THEATRE COUNCIL ON 9th JUNE, 1943

This contract is only applicable when two performances are given within five and a half hours from the rise of the curtain on the first performance to the fall of the curtain on the second performance (London Theatre Council, 10/7/41).

AGREEMENT made this.....day of..... 19..... between..... .....of ..... (hereinafter called "the Manager") of the one part and ..... of ....(hereinafter called "the Chorister") of the other part.

The CONDITIONS contained in the Schedules 1 and 2 hereto are a part hereof as though set forth on this page.

Regulations and Rules

1. The Manager engages the Chorister to rehearse and play in the Chorus of the play entitled..... and to rehearse and play as understudy such part or parts therein as may be required by the Manager. The engagement shall be from the date of the first rehearsal, at such times and at such theatres in the West End of London and *prior* to the first performance in the West End of London at such theatre or theatres in the suburbs or provinces as the Manager shall require; the run of the play may also be extended from a West End Theatre to any theatres within a radius of 15 miles from Charing Cross; and the Chorister accepts the said engagement upon the terms and conditions herein appearing.

Period of Engagement

2. The engagement shall be:—

*(*a*) for the period of rehearsal and the run of the play subject to two weeks' notice of the termination of such run; or

*(*b*) for the period of rehearsal and thereafter until the engagement shall be terminated by either party giving to the other two weeks' notice in writing at any time. Any notice given by the Chorister shall have no effect if the Manager converts the engagement into an engagement for the run of the play in accordance with Clause 3 hereof.

Conversion of Engagement

3. When the engagement of the Chorister is for a term other than the run of the play the Manager shall be entitled not later than two weeks after the first performance of the Chorister in the play by notice in writing to convert such engagement into an engagement for the run of the play subject to two weeks' notice of the termination of such run.

Opening Date

4. (*a*) The period of rehearsal shall commence on a day to be appointed by the Manager.

(*b*) The Manager will produce the play on or before the ..... day of ....., 19....., or some day not later than fourteen days thereafter.

Salary

5. The Manager shall pay to the Chorister:—

(*a*) From the commencement of the run of the play the sum of.....for every week of twelve

* *Either Clause* (*a*) *or* (*b*) *must be deleted.*

performances and such additional payments as defined in the Schedule set out herein.

(*b*) The salary of the Chorister during the run of the play shall not be less than £5 per week of twelve performances or less plus a war bonus of £1 per week of twelve performances or less, subject to Clauses D, E, and H of Schedule 1 hereto. Additional performances in excess of twelve per week and performances during a broken week at the beginning or end of the engagement shall be paid for at the rate of one-twelfth of the full weekly salary including war bonus per performance.

Rehearsal Payment

6. (*a*) During the period of rehearsal the Chorister shall be paid the sum of £2 per week plus a war bonus of £1 per week for each week of rehearsal in accordance with Schedule I Clause A (1) hereof.

Understudy Payment

(*b*) The Chorister engaged as first understudy to an artist holding a principal's contract shall be paid by the Manager a minimum of £1 per week in addition to the salary stated in Clause 5 (*a*) hereof so long as the Chorister continues to understudy; such additional salary may include the understudying of any number of parts. The period of understudy shall commence from the time when the Chorister is selected by the Manager to understudy and is directed to learn the part. When the Chorister is notified by the Manager that he or she is no longer required to understudy, the payment of £1 per week shall cease at the end of the week during which such notification is given. Second and subsequent understudies shall receive a minimum payment of 10s. per week under the same conditions.

Arbitration

7. Any disputes and questions whatsoever which shall arise between the parties hereto or their respective representatives touching this Agreement or the construction or application thereof or of any clause or thing herein contained in any way relating to this Agreement or the affairs dealt with therein or thereunder or the rights duties or liabilities of the parties to this Agreement shall if the parties are unable to agree be referred to two Arbitrators, one to be appointed by each party in accordance with and subject to the provisions of the Arbitration Act 1889 or any statutory modification thereof for the time being in force. One Arbitrator shall be nominated by the Society of West End Theatre Managers or other recognised theatrical managerial association and the other Arbitrator (to be appointed by the Chorister) shall be nominated by the British Actors' Equity Association. Provided that this clause shall not in any way affect or restrict the right of either party to this Agreement to apply to the Courts for relief by way of injunction or for an order for specific performance. (See Schedule I, Para. J.)

As WITNESS the hands of the parties on the day and year first above written.

.....MANAGER.

.....CHORISTER.

SCHEDULE I

Rehearsal Payment

A. (1) The Chorister engaged at a salary not exceeding £10 per week and not being in receipt of a salary from any other engagement shall be paid for rehearsals that the Chorister is called for and attends prior to production at a flat rate of £2 per week plus a war bonus of £1 per week. The week shall consist of six days (excluding Sunday). Each day shall consist of a maximum of 9½ consecutive hours including costume fittings and breaks of at least 1½ hours for rest and refreshment. Overtime up to midnight shall be paid for at the rate of 2s. for each hour or part of an hour. All rehearsals between midnight and 9.30 a.m. shall be paid for at the rate of 5s. for each hour or part of an hour. A broken week at the beginning or end of the rehearsal period shall be paid for at the rate of 10s. per day of 9½ hours with overtime as stated above. Breaks for refreshment of at least 30 minutes' duration shall be made after each 5-hour rehearsal.

(2) If any rehearsal is extended beyond the hour of midnight the Manager shall pay any reasonable expenses which the Chorister shall incur in providing proper means of transport for the return of the Chorister to the Chorister's home.

(3) The Chorister shall attend all rehearsals after production without payment except on Sundays or as provided in Clause H (2), or photograph calls after production. All photograph calls after production shall be paid for at the rate of 1s. 6d. per hour or part of an hour provided that the maximum payment for a photograph call after production shall not exceed 10s. per day as defined in Clause A (1)

(4) All rehearsals on Sundays whether before or after production shall be paid for at the rate of 10s. per day or part of a day as defined in Clause A (1) and this payment shall be in addition to the payments provided for in Clause A (1).

(5) When a play is first produced in the provinces under this Agreement, an additional payment (over and above the rehearsal payments stipulated above) of 3s. 4d. per day shall be made for rehearsals required to be given in the provinces. Provided that such additional payment shall entitle the Manager to overtime up to that amount as calculated above.

Transport

B. If the production of the play shall take place at a theatre in the provinces the Manager shall provide the Chorister's transport from London to the town where the play shall be produced and then from place to place where the play is performed during the engagement and back to London. The Manager shall not be liable for any railway fares through the termination of the engagement unless such termination is caused by the Manager. The Chorister shall in all cases travel by the train or conveyance appointed by the Manager and in the compartment assigned to the Chorister.

Exclusive Services

C. (1) The Chorister is engaged exclusively by the Manager and (save in the case where the Chorister may be

performing another engagement at a theatre in the West End of London during the period of rehearsal) the Chorister shall not during the engagement perform or otherwise exercise the Chorister's talent for the benefit of any other Company, institution or person without the written consent of the Manager first had and obtained.

(2) A special call for the purpose of a performance to be given for a cinematograph photograph to be taken (for private production only) shall be paid for at performance rates.

(3) If a performance is broadcast the Choristers employed in the broadcast shall divide between them in the same ratio as the Chorister's salary bears to the total salaries half the net amount retained by the Manager from the sum which has been paid to him for such broadcast. This clause only applies to broadcasts from the theatre during a normal performance and not to studio broadcasts of current plays.

Illness of Chorister

D. (1) If during the period of rehearsal the Chorister shall be incapacitated by illness, mental infirmity or accident from attending on each of three different days rehearsals which the Chorister may be called to attend the Manager may by notice in writing to the Chorister terminate the engagement forthwith.

(2) During the run of the play notwithstanding any such medical certificate as is hereinafter mentioned the Manager shall be entitled by notice in writing forthwith to terminate the engagement if the Chorister shall by reason of incapacity by illness, mental infirmity or accident have been absent for eighteen or more performances during a period of three consecutive weeks or for more than twenty-four performances during a period of three consecutive calendar months.

Absence Without Cause

E. Absence from any rehearsal or performance or any part thereof from any cause other than mental infirmity, illness or accident shall entitle the Manager without prejudice to any other remedy to terminate the contract forthwith and to deduct a proportionate part of the weekly salary for every such absence having regard to the number of performances being given during that week. A Chorister alleging incapacity through illness as the reason of absence from a rehearsal or performance shall furnish to the Manager forthwith a certificate of a registered medical practitioner stating the fact of such incapacity and the nature of the illness and in the absence of such certificate the Manager may forthwith terminate the engagement but the Manager shall in any event be entitled to deduct a proportionate part as above of the salary for every performance from which the Chorister shall be absent. The Chorister shall if required by the Manager submit to examination by a registered medical practitioner nominated by the Manager.

Costumes

F. All costumes of every description for the Chorister (including hats, gloves, shirts, collars, ties, stockings and footwear) shall be provided by the Manager. Costumes or other articles provided by the Manager shall not be removed from the theatre.

G. (1) If for any reason the Manager shall decide not

to produce the play the Manager may by notice in writing to the Chorister terminate the engagement, but in the event of the engagement being so terminated the Manager shall pay to the Chorister in satisfaction of all claims by the Chorister under this Agreement a sum equal to two weeks' salary together with all remuneration to which the Chorister may be entitled for rehearsals under Clauses A (1) to (5) hereof. **Failure to Produce**

(2) If the Manager produces the play in the suburbs or provinces and does not cause the play to be performed for at least four weeks, then the Manager shall pay to the Chorister in satisfaction of all claims by the Chorister under this Agreement a sum equal to two weeks' salary, in addition to all other remuneration to which the Chorister may be entitled, but such additional payment shall be one week's salary if the Manager has caused the play to be performed for three weeks, unless the Chorister is entitled to two weeks' under Clause 2 of this Agreement.

(3) If the Manager causes the play to be performed in the suburbs or provinces for at least four weeks and does not subsequently produce the play in the West End of London under this Agreement, then the Manager shall be entitled to determine the engagement of a Chorister engaged under Clause 2 (*a*) of this Agreement at the conclusion of the tour and such Chorister shall not be entitled to any further payment other than that provided for in Clause 2 (*a*) of this Agreement.

(4) If the Manager causes the play to be performed in the suburbs or provinces for eight weeks or more, then the Chorister, even though engaged under Clause 2 (*a*) of this Agreement, shall be entitled to terminate the engagement under this Agreement by giving to the Manager two weeks' notice in writing at any time, such notice to expire at the conclusion of the Saturday night's performance.

H. (1) Prior to production or during the run of the play the Manager may suspend the engagement on all or any of the six playing-days preceding Boxing Day and on all or any of the days in Holy Week. **Closing of Theatre and Suspension of Engagement**

(2) If the play shall be produced at a theatre in the suburbs or provinces and shall thereafter be transferred to a theatre in the West End of London, an interval not exceeding two weeks may at the option of the Manager elapse between the date of the last performance at any suburban or provincial theatre and the date of the first performance at a theatre in the West End of London and the Manager may suspend the engagement during such interval, but if during the first week of any such suspension the Manager shall require the Chorister to rehearse, the Manager shall pay to the Chorister a proportionate part of the sum(if any) payable to the Chorister under Clauses A (1) to (5) hereof for each day upon which the Chorister shall rehearse in accordance with such requirement. In respect of the second week of such suspension the Manager shall pay to the Chorister such sums as the Chorister would have received if called upon to rehearse whether or not the Chorister is called upon to

rehearse. If the period of suspension exceeds two weeks, the Chorister shall receive the full salary as stipulated herein for any such week or part of a week in excess of two.

(3) No salary shall be payable for any days upon which the engagement shall be suspended under Clause H (1) or (2) hereof nor for any days upon which any theatre at which the Company may or should be performing or rehearsing is closed by reason of royal demise, national mourning, war, fire strikes or lockouts or by reason of the order of any licensing or other public authority having jurisdiction or for any cause beyond the control of the Manager.

General Provisions

I. (1) The Chorister shall from time to time enter in the Stage-doorkeeper's book the Chorister's address and any change thereof.

(2) All notices referring to the Company in general shall be placed on the Stage-door notice board and the placing of such notices on the said board shall be deemed to be valid notice to every member of the Company. All other notices or communications shall be in writing and addressed to the Manager at the office of the Manager or to the Chorister at any theatre or place where the Company may be rehearsing or performing or to the address of the Chorister entered in the Stage-doorkeeper's book or to the address of the Chorister stated herein.

(3) All parts written or printed are the property of the Manager and shall not be parted with by the Chorister and shall be returned to the Manager whenever notice to that effect is given. In the event of the Chorister losing a part or parts the Chorister shall be responsible for payment to the Manager of the cost of re-typing all the part or parts lost.

(4) The Chorister shall comply with and conform to the rules of any theatre at which the Company may be rehearsing or performing and all rules made by the Manager (in so far as such last-mentioned rules do not conflict with the terms of this Agreement).

(5) The Chorister shall appear at all performances and perform the services required of the Chorister under this Agreement in a diligent and painstaking manner and shall play the part as directed by the Manager and shall not insert or omit any words or business in the Chorister's part not approved by the Manager.

(6) The Manager shall have the sole right to determine the inclusion and/or the position of the Chorister's name and the size and nature of the type on all bills, programmes and advertisements.

(7) The Manager may without assigning any reason at any time and whether the name of the Chorister be advertised or not omit the Chorister from any performance or from any number of performances in which case the Chorister shall notwithstanding such omission continue to be paid salary in respect of such performances as shall take place and in consideration of such payment all obligations on the Manager to advertise the Chorister or to allow the Chorister to perform whether expressed or implied and whether arising out of this Agreement or otherwise shall cease.

J. The party demanding arbitration shall notify the other party in writing of the nature of his claim by registered letter, sent to his residence or place of business, as the case may be, and the party complained against shall have five days after notice of such claim within which he may file an answer. In the event of two arbitrators provided for in the Agreement disagreeing they shall appoint an Independent Umpire whose decision shall be final. **Procedure Arbitration**

SCHEDULE II

1. The clauses and conditions contained in this contract shall be obligatory and shall not be altered or omitted and no addition shall be made except to provide for:—

(*a*) The name of Artist, place and nature of performance.

(*b*) Special stipulations relating to the Artist's position in Bills and Advertisements.

(*c*) Special stipulations due to the exceptional requirements of particular engagements or to other exceptional circumstances.

(*d*) Special stipulations for conditional cancellations or postponements of contracts.

2. If complaint is made to or by any association approved by the London Theatre Council that the above conditions are not being fairly observed, a Manager or Artist shall through his or her respective organisation ask for a decision of the London Theatre Council upon such complaint.

3. The London Theatre Council or a committee thereof to whom the power has been delegated shall give a decision within seven days of the date when the complaint is lodged, and if a Manager or an Artist shall fail to comply with the decision, then the Council may take such action in relation thereto as in its direction it shall deem proper, including the cancellation or suspension or the refusal of the registration of a Manager or Artist as provided in its constitution.

The following modification of Clause 14 of the constitution of the London Theatre Council shall apply to this engagement, i.e.:—

Registration of Managers and Artists and Making of Engagements. —The Council shall institute and maintain a Register of approved Managers and a Register of approved Artists. In the case of Managers and Artists who undertake to make engagements in accordance with the standard forms of contract approved by the Council and in accordance with the Rules of the Council, certificates of registration shall be issued on behalf of the Council and such certificates shall be jointly signed by the joint secretaries of the Council. The form of the certificate shall be as in the Appendix.*

Subject to the above conditions, all members of approved associations shall forthwith be registered, and shall remain registered so long as they remain members of their respective associations. Such other Managers and Artists as may be approved by the Council shall also be registered.

The Council shall have power to refuse, suspend or cancel the registration of any Manager or Artist.

In order to facilitate the making of engagements, the following rules shall apply:—

(*a*) Managers shall have the right to select their own Artists and to be the sole judge of an Artist's suitability for their particular requirements at the time of engagement.

(*b*) Artists at the time of engagement shall be registered as Artists approved by the Council. Any question arising with regard to the registration of any

* This appears in the Constitution of the London Theatre Council.

Manager or Artist shall be determined by the Council at the time of application for registration.

(*c*) Neither the British Actors' Equity Association nor other approved association nor any member thereof shall take any action to impede or endanger the production or run of the play, provided that all Artists engaged are registered as approved Artists at the time of making the engagement and that the contract is in accordance with a standard form of contract approved by the Council. If any question shall arise as to the registration or approval of an Artist or as to the conditions of a contract, it shall forthwith be referred to the Council for decision.

OPTION CLAUSE

MEMORANDUM supplemental to the within-mentioned Agreement whereby it is agreed that it shall be lawful for the Manager at any time prior to the posting of the notice terminating the run of the play to give to the Chorister notice in writing for a further engagement. Upon such notice being given to the Chorister, the Manager and the Chorister shall be deemed to have concluded a Contract for the engagement of the Chorister at the increased salary hereinafter mentioned and otherwise upon the same terms and conditions as are within set forth for the run of a new play (such run to commence not later than the expiration of six weeks from the termination of the run of the within-mentioned play and such new play to be selected by the Manager) at the additional weekly salary of £ ..... over and above the within-mentioned salary (payment for rehearsals being at the within-mentioned rates) and further that at any time prior to the posting of the notice terminating the run of any such new play the Manager may give another notice in writing in respect of the run of another play to be selected by the Manager (such run to commence within six weeks of the termination of the new play) at the additional weekly salary of £..... .... over and above the within-mentioned salary and immediately upon such second notice being given to the Chorister the Manager and the Chorister shall be deemed to have concluded a Contract for the engagement of the Chorister at the increased salary and otherwise upon the terms and conditions as are within set forth for the run of the second new play.

The Esher Standard Contract for London Theatres

LONDON MUSICAL PLAYS

AS APPROVED BY THE LONDON THEATRE COUNCIL

AGREEMENT made this ....day of ..... 19 ....., between .....of ..... (hereinafter called "the Manager") of the one part and .. .. of .. ..(hereinafter called "the Artist") of the other part.

The CONDITIONS contained in the Schedules 1 and 2 hereto are a part hereof as though set forth on this page. **Regulations and Rules**

1. The Manager engages the Artist for the play entitled: .... **Part or Understudy**

Three of these sub-clauses must be deleted

(*a*) to rehearse and play the part of ... .
or
(*b*) to rehearse and play such part or parts as the Manager may call upon the Artist to play
or
(*c*) to rehearse and play the part of . .. . and to rehearse and play as understudy the part of .. .. .or such parts as may be required by the Manager
or
(*d*) to rehearse and play as understudy such part or parts as may be required by the Manager.

The engagement shall be from the date of the first rehearsal, at such times and at such theatres in the West End of London and *prior* to the first performance in the West End of London at such theatre or theatres in the suburbs or provinces as the Manager shall require; the run of the play may also be extended from a West End Theatre to any theatres within a radius of 15 miles from Charing Cross, but if the run is so extended the Manager shall give to the Artist seven days' notice of the termination of the run of the play, except where the provisions of Clause 2 (*b*) apply; and the Artist accepts the said engagement upon the terms and conditions herein appearing.

2. The engagement shall be **Period of Engagement**

Two of these sub-clauses must be deleted.

(*a*) for the period of rehearsal and the run of the play; or
(*b*) for the period of rehearsal and thereafter until the engagement shall be terminated by either party giving to the other two weeks' notice in writing at any time after the first performance; or
(*c*) for the period of rehearsal and thereafter until the engagement shall be terminated by either party giving to the other two weeks' notice in writing at any time after the first

performance provided that the Manager shall be entitled not later than the thirteenth day after the first performance of the Artist in the play by notice in writing to convert such engagement into an engagement for the run of the play but so that the engagement shall be not less than the period of rehearsal and two weeks from the date upon which such notice of conversion is given.

Opening Date

3. (*a*) The period of rehearsal shall commence on a day to be appointed by the Manager.

(*b*) The Manager shall produce the play on or before the..... day of..... 19.. .., or some day not later than fourteen days thereafter.

Salary

4. The Manager shall pay to the Artist:—

(*a*) during the period of rehearsal such sums as the Artist shall be entitled to in accordance with the Regulations set out in the Schedule hereto, and

(*b*) from the commencement of the run of the play the sum of ..... for every week, as defined in the said Regulations and such sums as are therein mentioned for any additional performance.

(*c*) In accordance with Clause B (4) of Schedule I hereof the Artist agrees to give .. .. performances weekly for the salary stated in Clause 4 (*b*) hereof, such salary being more than £10 per week.

Arbitration

5. Any disputes and questions whatsoever which shall arise between the parties hereto or their respective representatives touching this Agreement or the construction or application thereof or of any clause or thing herein contained in any way relating to this Agreement or the affairs dealt with therein or thereunder or the rights duties or liabilities of the parties to this Agreement shall if the parties are unable to agree be referred to two Arbitrators, one to be appointed by each party in accordance with and subject to the provisions of the Arbitration Act 1889 or any statutory modification thereof for the time being in force. One Arbitrator shall be nominated by the Society of West End Theatre Managers or other approved theatrical managerial association and the other Arbitrator (to be appointed by the Artist) shall be nominated by the British Actors' Equity Association. Provided that this clause shall not in any way affect or restrict the right of either party to this Agreement to apply to the Courts for relief by way of injunction or for an order for specific performance.

As WITNESS the hands of the parties on the day and year first above written.

.....MANAGER.

..ARTIST.

SCHEDULE I

Rehearsal Payments

A. (1) An Artist (whose age exceeds 16 years at the time of signing this Agreement) engaged at a salary not exceeding £10 per week and not being in receipt of a salary from any

other engagement shall be paid for rehearsals that the Artist is called for and attends prior to production at the rate of £3 per week of not more than 56 hours (inclusive of Sunday). Time for costume fittings is included, but breaks for rest and refreshment are not to be included, in reckoning the 56 hours. All hours in excess of 56 hours are to be paid for at the rate of 2s. per hour or part of an hour. All rehearsals between midnight and 9.30 a.m. shall be paid for at the rate of 5s. per hour or part of an hour. A broken week at the beginning or end of the rehearsal period shall be paid for at the rate of 10s. per day up to an average of eight hours per day. Breaks for refreshment of at least 30 minutes' duration shall be made after each 5 hours' rehearsal.

(2) Artists receiving a salary of more than £10 per week and not exceeding £20 per week, and not being in receipt of a salary from any other engagement, shall be paid for all rehearsals for which they are called and attend prior to production at the same rate as provided in Para. A (1) hereof, provided that the Manager shall have the right to deduct from the salary payable to the Artist the payment so made for rehearsals at the same rate per week for the same number of weeks as the rehearsal period. Should an Artist give notice to terminate the engagement before the rehearsal money received has been repaid to the Manager, then the balance due to the Manager shall be paid before the conclusion of the engagement.

(3) If any rehearsal is extended beyond the hour of midnight the Manager shall pay any reasonable expenses which the Artist shall incur in providing proper means of transport for the return of the Artist to the Artist's home.

(4) The rehearsal hours shall begin to run from the time when all Artists called are present or from the time when rehearsals shall actually commence, whichever time is the earlier.

(5) The Artist shall attend all rehearsals after production without payment except on Sundays or as provided in Clause I (2) or photograph calls after production. For all photograph calls after production the Artist who is entitled to rehearsal payments under sub-clause (1) hereof shall be paid at the rate of 1s. 6d. per hour or part of an hour provided that the maximum payment for a photograph call after production shall not exceed 10s. per day as defined in Clause A (1).

(6) All rehearsals on Sundays after production shall be paid for at 1s. 8d. per hour or part of an hour with a minimum payment of 10s. (ten shillings).

(7) When the Artist is required to rehearse in the provinces prior to production full salary shall be paid in respect of such rehearsal period to an Artist whose salary does not exceed £10 per week and in the case of an Artist whose salary exceeds £10 per week £1 10s. per day shall be paid; provided that the Artist shall not in any case receive more than a full week's salary in addition to any other sums due under this Agreement.

B. (1) The weekly salary of an Artist during the run of

Number of Performances and Minimum Salary

the play shall cover a number of performances not exceeding eight and every performance in excess of eight shall be an extra performance and shall be paid for at the rate of one-eighth of a week's salary per performance.

(2) The weekly salary of an Artist under 16 years of age at the time of signing this Agreement shall never be less than £3. The weekly salary of an Artist over 16 years of age at the time of signing this Agreement shall never be less than £4.

(3) A broken week at the commencement or termination of the run of the play or by reason of the suspension of the engagement or the closing of the theatre in accordance with the conditions of this Agreement shall be paid for at the rate of one-eighth of a week's salary per performance.

(4) An Artist receiving a salary of more than £10 per week may contract for any definite number of performances at an inclusive salary always provided that if the Manager shall require fewer performances than the number contracted for no deduction shall be made except where the Artist does not perform owing to accident or illness or a broken week, as provided for in Para. B (3) hereof, in which case deductions shall be made pro rata to the number of performances which the Artist should have given in the week. Performances given in addition to those contracted for shall be paid for pro rata.

Transport

C. If the production of the play shall take place at a theatre in the provinces the Manager shall provide the Artist's transport from London to the town where the play shall be produced and thence from place to place where the play is performed during the engagement and back to London. The Manager shall not be liable for any railway fares through the termination of the engagement by any action of the Artist. The Artist shall in all cases travel by the train or conveyance appointed by the Manager and in the compartment assigned to the Artist.

Exclusive Services

D. (1) The Artist is engaged exclusively by the Manager and (save in the case where the Artist may be performing another engagement at a theatre in the West End of London during the period of rehearsal) the Artist shall not during the engagement perform or otherwise exercise the Artist's talent for the benefit of any other company, institution or person without the written consent of the Manager first had and obtained.

(2) A special call for the purpose of a performance to be given for a cinematograph photograph to be taken (for private production only) shall be paid for at performance rates.

(3) If a performance is broadcast the Artists employed in the broadcast shall divide between them in the same ratio as the Artist's salary bears to the total salaries half the net amount retained by the Manager from the sum which has been paid to him for such broadcast. This clause only applies to broadcasts from the theatre during a normal performance and not to studio broadcasts of current plays.

Illness of Artist

E. (1) If during the period of rehearsal the Artist shall be incapacitated by illness, mental infirmity or accident from

attending on each of three different days rehearsals which the Artist may be called to attend the Manager may by notice in writing to the Artist terminate the engagement forthwith.

(2) During the run of the play notwithstanding any such medical certificate as is hereinafter mentioned the Manager shall be entitled by notice in writing forthwith to terminate the engagement if the Artist shall be reason of incapacity by illness, mental infirmity or accident have been absent for twelve or more performances during a period of three consecutive weeks or for more than sixteen performances during a period of three consecutive calendar months.

Absence Without Cause

F. Absence from any rehearsal or performance or any part thereof from any cause other than mental infirmity, illness or accident shall entitle the Manager without prejudice to any other remedy to terminate the contract forthwith and to deduct a proportionate part of the weekly salary for every such absence having regard to the number of performances being given during that week. An Artist alleging incapacity through illness as the reason of absence from a rehearsal or performance shall furnish to the Manager forthwith a certificate of a registered medical practitioner stating the fact of such incapacity and the nature of the illness and in the absence of such certificate the Manager may forthwith terminate the engagement but the Manager shall in any event be entitled to deduct a proportionate part as above of the salary for every performance from which the Artist shall be absent. The Artist shall if required by the Manager submit to examination by a registered medical practitioner nominated by the Manager.

Costumes

G. (1) All costumes of every description for the Artist (including hats, gloves, shirts, collars, ties, stockings and footwear) shall be provided by the Manager.

(2) If the Manager should request a male Artist (not being a chorister) to provide modern clothes already in the Artist's possession, and when the Artist so provides an outfit approved by the Manager including suit, hat, gloves, shirt, collar, tie, socks and footwear, the Manager shall, as long as he requires the use of such outfit, pay to the Artist one pound per week per outfit during the first ten weeks of the run, and ten shillings per week per outfit during the second ten weeks of the run, after which the Artist shall provide such outfit free of charge for a further period not exceeding twenty consecutive weeks during the same run. If the Manager should require the Artist to provide such outfit after the first forty weeks of the run the aforementioned hiring scale shall recommence and be so repeated for each period of forty weeks during the run. If the play runs for less than one week the payment for each outfit shall be one pound. Such payments shall be in addition to the salary stipulated herein and the Manager shall also pay for the necessary cleaning and washing of such clothes of the Artist as may be used in the play. All clothes provided by the Artist shall remain the property of the Artist and shall only be worn by the Artist, but shall not be removed from the theatre during the period

of hire without the consent of the Manager. Costumes or other articles provided by the Manager shall not be removed from the theatre.

Failure to Produce

H. (1) If for any reason the Manager shall not produce the play the Manager shall pay to the Artist in satisfaction of all claims by the Artist under this Agreement a sum equal to two weeks' salary together with all remuneration to which the Artist may be entitled for rehearsals.

(2) If the Manager produces the play in the suburbs or provinces and does not cause the play to be performed for at least four weeks, then the Manager shall pay to the Artist in satisfaction of all claims by the Artist under this Agreement a sum equal to two weeks' salary, in addition to all other remuneration to which the Artist may be entitled, but such additional payment shall be one week's salary if the Manager has caused the play to be performed for three weeks, unless the Artist is entitled to two weeks' notice under Clause 2 of this Agreement.

(3) If the Manager causes the play to be performed in the suburbs or provinces for at least four weeks and does not subsequently produce the play in the West End of London under this Agreement, then the Manager shall be entitled to determine the engagement of an Artist engaged under Clause 2 (*a*) of this Agreement at the conclusion of the tour and such Artist shall not be entitled to any further payment other than that provided for in Clause 2 (*a*) of this Agreement.

(4) If the Manager causes the play to be performed in the suburbs or provinces for eight weeks or more, then the Artist, even though engaged for the run of the play, shall be entitled to terminate the engagement under this Agreement by giving to the Manager two weeks' notice in writing at any time, such notice to expire at the conclusion of the Saturday night's performance.

Closing of Theatre and Suspension of Engagement

I. (1) Prior to production or during the run of the play the Manager may suspend the engagement on all or any of the six playing-days preceding Boxing Day and on all or any of the days in Holy Week.

(2) If the play shall be produced at a theatre in the suburbs or provinces and shall thereafter be transferred to a theatre in the West End of London an interval not exceeding two weeks may at the option of the Manager elapse between the date of the last performance at any suburban or provincial theatre and the date of the first performance at a theatre in the West End of London and the Manager may suspend the engagement during such interval, but if during any such suspension the Manager shall require the Artist to rehearse, the Manager shall pay to the Artist a proportionate part of the sum (if any) payable to the Artist under Clause A hereof for each day upon which the Artist shall rehearse in accordance with such requirement. Provided always that if the play shall have had a preliminary run on tour of not less than six weeks, the Artist shall give free rehearsals for three consecutive week-days immediately prior to production at a theatre in the West End of London. Any additional rehearsals before

production shall be paid for in accordance with Clause A hereof.

(3) No salary shall be payable for any days upon which the engagement shall be so suspended nor for any days upon which any theatre at which the company may or should be performing or rehearsing is closed by reason of royal demise, national mourning, war, fire, strikes or lock-outs or by reason of the order of any licensing or other public authority having jurisdiction or for any cause beyond the control of the Manager.

General Provisions

J. (1) The Artist shall from time to time enter in the stage-doorkeeper's book the Artist's address and any change thereof.

(2) All notices referring to the company in general shall be placed on the stage-door notice board and the placing of such notices on the said board shall be deemed to be valid notice to every member of the company. All other notices or communications shall be in writing and addressed to the Manager at the office of the Manager or to the Artist at any theatre or place where the company may be rehearsing or performing or to the address of the Artist entered in the stage-doorkeeper's book or to the address of the Artist stated herein.

(3) All parts written or printed are the property of the Manager and shall not be parted with by the Artist and shall be returned to the Manager whenever notice to that effect is given. In the event of an Artist losing a part or parts the Artist shall be responsible for payment to the Manager of the cost of re-typing all the part or parts lost.

(4) The Artist shall comply with and conform to the rules of any theatre at which the company may be rehearsing or performing and all rules made by the Manager (in so far as such last-mentioned rules do not conflict with the terms of this Agreement).

(5) The Artist shall appear at all performances and perform the services required of the Artist under this Agreement in a diligent and painstaking manner and shall play the part as directed by the Manager and shall not insert or omit any words or business in the Artist's part not approved by the Manager.

(6) The Manager shall have the sole right to determine the inclusion and/or the position of the Artist's name and the size and nature of the type on all bills, programmes and advertisements.

(7) The Manager may without assigning any reason at any time and whether the name of the Artist be advertised or not omit the Artist from any performance or from any number of performances in which case the Artist shall notwithstanding such omission continue to be paid salary in respect of such performances as shall take place and in consideration of such payment all obligations on the Manager to advertise the Artist or to allow the Artist to perform whether express or implied and whether arising out of this Agreement or otherwise shall cease.

(8) For the purpose of this Agreement a full week shall be deemed to commence on Monday.

SCHEDULE 2

1. The clauses and conditions contained in this contract shall be obligatory and shall not be altered or omitted and no addition shall be made except to provide for:—

(*a*) The name of Artist, place and nature of performance.

(*b*) Special stipulations relating to the Artist's position in bills and advertisements.

(*c*) Special stipulations due to the exceptional requirements of particular engagements or to other exceptional circumstances.

(*d*) Special stipulations for conditional cancellations or postponements of contracts.

2. If complaint is made to or by the Society of West End Theatre Managers or to or by the British Actors' Equity Association that the above conditions are not being fairly observed, a Member or Artist shall through either organisation ask for a decision of the London Theatre Council upon such complaint.

3. The London Theatre Council shall give a decision within seven days of the date when the complaint is lodged, and if a Manager or an Artist shall fail to comply with the decision, then the Council may take such action in relation thereto as in its discretion it shall deem proper, including the cancellation or suspension or the refusal of the registration of a Manager or Artist as provided in its constitution.

Clause 14 of the constitution of the London Theatre Council shall apply to this engagement, i.e.:—

14. **Registration of Managers and Artists and Making of Engagements.**—The Council shall institute and maintain a Register of approved Managers and a Register of approved Artists. In the case of Managers and Artists who undertake to make engagements in accordance with the standard forms of contract approved by the Council and in accordance with the Rules of the Council, certificates of registration shall be issued on behalf of the Council and such certificates shall be jointly signed by representatives appointed for this purpose by each of the affiliated associations. The form of the certificate shall be as in the Appendix.*

Subject to the above conditions, all members of affiliated associations shall forthwith be registered, and shall remain registered so long as they remain members of their respective associations. Such other Managers and Artists as may be approved by the Council shall also be registered.

The Council shall have power to refuse, suspend or cancel the registration of any Manager or Artist.

In order to facilitate the making of engagements, the following rules shall apply:—

(*a*) Managers shall have the right to select their own Artists and to be the sole judge of an Artist's suitability for their particular requirements at the time of engagement.

(*b*) Artists at the time of engagement shall be registered as Artists approved by the Council. Any question arising with regard to the registration of any Manager or Artist shall be determined by the Council at the time of application for registration.

(*c*) Neither the British Actors' Equity Association nor any of its members shall take any action to impede or endanger the production or run of the play, provided that all Artists engaged are registered as approved Artists at the time of making the engagement and that the contract is in accordance with a standard form of contract approved by the Council. If any question shall arise as to the registration or approval of an Artist or as to the conditions of a contract, it shall forthwith be referred to the Council for decision.

* This appears in the Constitution of the London Theatre Council.

OPTION CLAUSE

MEMORANDUM supplemental to the within-mentioned Agreement whereby it is agreed that it shall be lawful for the Manager at any time prior to the posting of the notice terminating the run of the play to give to the Artist notice in writing for a further engagement. Upon such notice being given to the Artist, the Manager and the Artist shall be deemed to have concluded an Agreement for the engagement of the Artist at the increased salary hereinafter mentioned and otherwise upon the same terms and conditions as are within set forth for the run of a new play (such run to commence not later than the expiration of six weeks from the termination of the run of the within-mentioned play and such new play to be selected by the Manager) at the additional weekly salary of £ ..... over and above the within-mentioned salary (payment for rehearsals being at the within-mentioned rates) and further that at any time prior to the posting of the notice terminating the run of any such new play the Manager may give another notice in writing in respect of the run of another play to be selected by the Manager (such run to commence within six weeks of the termination of the new play) at the additional weekly salary of £ ..... over and above the within-mentioned salary and immediately upon such second notice being given to the Artist the Manager and the Artist shall be deemed to have concluded an Agreement for the engagement of the Artist at the increased salary and otherwise upon the terms and conditions as are within set forth for the run of the second new play.

..... MANAGER.

Date ..... 19 .... ARTIST.

This contract is only applicable when two performances are given within five and a half hours from the rise of the curtain on the first performance to the fall of the curtain on the second performance (London Theatre Council, 10/7/41).

PRINCIPALS TWICE NIGHTLY

The Esher Standard Contract for London Theatres

LONDON MUSICAL PLAYS—TWICE NIGHTLY

AS APPROVED BY THE LONDON THEATRE COUNCIL

AGREEMENT made this .....day of..... 19....., between ..... of ..... (hereinafter called "the Manager") of the one part and .... of .... (hereinafter called "the Artist") of the other part.

Regulations and Rules Part or Understudy

The CONDITIONS contained in the Schedules I and II hereto are a part hereof as though set forth on this page.

1. The Manager engages the Artist for the play entitled: ....

Three of these sub-clauses must be deleted

(*a*) to rehearse and play the part of ....
or
(*b*) to rehearse and play such part or parts as the Manager may call upon the Artist to play
or
(*c*) to rehearse and play the part of .... and to rehearse and play as understudy the part of .... or such parts as may be required by the Manager
or
(*d*) to rehearse and play as understudy such part or parts as may be required by the Manager.

The engagement shall be from the date of the first rehearsal, at such times and at such theatres in the West End of London and *prior* to the first performance in the West End of London at such theatre or theatres in the suburbs or provinces as the Manager shall require; the run of the play may also be extended from a West End Theatre to any theatres within a radius of 15 miles from Charing Cross, but if the run is so extended the Manager shall give to the Artist seven days' notice of the termination of the run of the play, except where the provisions of Clause 2 (*b*) apply; and the Artist accepts the said engagement upon the terms and conditions herein appearing.

Period of Engagement

2. The engagement shall be

Two of these sub-clauses must be deleted.

(*a*) for the period of rehearsal and the run of the play; or
(*b*) for the period of rehearsal and thereafter until the engagement shall be terminated by either party giving to the other two weeks' notice in writing at any time after the first performance; or
(*c*) for the period of rehearsal and thereafter until the engagement shall be terminated by either party giving to the other two weeks' notice in writing at any time after the first

performance provided that the Manager shall be entitled not later than the thirteenth day after the first performance of the Artist in the play by notice in writing to convert such engagement into an engagement for the run of the play but so that the engagement shall be not less than the period of rehearsal and two weeks from the date upon which such notice of conversion is given.

Opening Date

3. (*a*) The period of rehearsal shall commence on a day to be appointed by the Manager.

(*b*) The Manager shall produce the play on or before the..... .. .. day of..... .... 19 ....., or some day not later than fourteen days thereafter.

Salary

4. The Manager shall pay to the Artist:—

(*a*) during the period of rehearsal such sums as the Artist shall be entitled to in accordance with the Regulations set out in the Schedule hereto, and

(*b*) from the commencement of the run of the play the sum of... ... ...for every week, as defined in the said Regulations and such sums as are therein mentioned for any additional performance.

(*c*) In accordance with Clause B (4) of Schedule I hereof the Artist agrees to give .... performances weekly for the salary stated in Clause 4 (*b*) hereof, such salary being more than £10 per week.

Arbitration

5. Any disputes and questions whatsoever which shall arise between the parties hereto or their respective representatives touching this Agreement or the construction or application thereof or of any clause or thing herein contained in any way relating to this Agreement or the affairs dealt with therein or thereunder or the rights duties or liabilities of the parties to this Agreement shall if the parties are unable to agree be referred to two Arbitrators, one to be appointed by each party in accordance with and subject to the provisions of the Arbitration Act 1889 or any statutory modification thereof for the time being in force. One Arbitrator shall be nominated by the Society of West End Theatre Managers or other approved theatrical managerial association and the other Arbitrator (to be appointed by the Artist) shall be nominated by the British Actors' Equity Association. Provided that this clause shall not in any way affect or restrict the right of either party to this Agreement to apply to the Courts for relief by way of injunction or for an order for specific performance.

As WITNESS the hands of the parties on the day and year first above written.

....MANAGER.

....ARTIST.

SCHEDULE I

Rehearsal Payments

A. (1) An Artist (whose age exceeds 16 years at the time of signing this Agreement) engaged at a salary not exceeding £10 per week and not being in receipt of a salary from any

other engagement shall be paid for rehearsals that the Artist is called for and attends prior to production at the rate of £3 per week of not more than 56 hours (inclusive of Sunday). Time for costume fittings is included, but breaks for rest and refreshment are not to be included, in reckoning the 56 hours. All hours in excess of 56 hours are to be paid for at the rate of 2s. per hour or part of an hour. All rehearsals between midnight and 9.30 a.m. shall be paid for at the rate of 5s. per hour or part of an hour. A broken week at the beginning or end of the rehearsal period shall be paid for at the rate of 10s. per day up to an average of eight hours per day. Breaks for refreshment of at least 30 minutes' duration shall be made after each 5 hours' rehearsal.

(2) Artists receiving a salary of more than £10 per week and not exceeding £20 per week, and not being in receipt of a salary from any other engagement, shall be paid for all rehearsals for which they are called and attend prior to production at the same rate as provided in Para. A (1) hereof, provided that the Manager shall have the right to deduct from the salary payable to the Artist the payment so made for rehearsals at the same rate per week for the same number of weeks as the rehearsal period. Should an Artist give notice to terminate the engagement before the rehearsal money received has been repaid to the Manager, then the balance due to the Manager shall be paid before the conclusion of the engagement.

(3) If any rehearsal is extended beyond the hour of midnight the Manager shall pay any reasonable expenses which the Artist shall incur in providing proper means of transport for the return of the Artist to the Artist's home.

(4) The rehearsal hours shall begin to run from the time when all Artists called are present or from the time when rehearsals shall actually commence, whichever time is the earlier.

(5) The Artist shall attend all rehearsals after production without payment except on Sundays or as provided in Clause I (2) or photograph calls after production. For all photograph calls after production the Artist who is entitled to rehearsal payments under sub-clause (1) hereof shall be paid at the rate of 1s. 6d. per hour or part of an hour provided that the maximum payment for a photograph call after production shall not exceed 10s. per day as defined in Clause A (1).

(6) All rehearsals on Sundays after production shall be paid for at 1s. 8d. per hour or part of an hour with a minimum payment of 10s. (ten shillings).

(7) When the Artist is required to rehearse in the provinces prior to production full salary shall be paid in respect of such rehearsal period to an Artist whose salary does not exceed £10 per week and in the case of an Artist whose salary exceeds £10 per week £1 10s. per day shall be paid; provided that the Artist shall not in any case receive more than a full week's salary in addition to any other sums due under this Agreement.

B. (1) The weekly salary of an Artist during the run of

Number of Performances and Minimum Salary

the play shall cover a number of performances not exceeding twelve and every performance in excess of twelve shall be an extra performance and shall be paid for at the rate of one-twelfth of a week's salary per performance.

(2) The weekly salary of an Artist under 16 years of age at the time of signing this Agreement shall never be less than £4 10s. The weekly salary of an Artist over 16 years of age at the time of signing this Agreement shall never be less than £5 10s.

(3) A broken week at the commencement or termination of the run of the play or by reason of the suspension of the engagement or the closing of the theatre in accordance with the conditions of this Agreement shall be paid for at the rate of one-twelfth of a week's salary per performance.

(4) An Artist receiving a salary of more than £10 per week may contract for any definite number of performances at an inclusive salary always provided that if the Manager shall require fewer performances than the number contracted for no deduction shall be made except where the Artist does not perform owing to accident or illness or a broken week, as provided for in Para. B (3) hereof, in which case deductions shall be made pro rata to the number of performances which the Artist should have given in the week. Performances given in addition to those contracted for shall be paid for pro rata.

Transport

C. If the production of the play shall take place at a theatre in the provinces the Manager shall provide the Artist's transport from London to the town where the play shall be produced and thence from place to place where the play is performed during the engagement and back to London. The Manager shall not be liable for any railway fares through the termination of the engagement by any action of the Artist. The Artist shall in all cases travel by the train or conveyance appointed by the Manager and in the compartment assigned to the Artist.

Exclusive Services

D. (1) The Artist is engaged exclusively by the Manager and (save in the case where the Artist may be performing another engagement at a theatre in the West End of London during the period of rehearsal) the Artist shall not during the engagement perform or otherwise exercise the Artist's talent for the benefit of any other company, institution or person without the written consent of the Manager first had and obtained.

(2) A special call for the purpose of a performance to be given for a cinematograph photograph to be taken (for private production only) shall be paid for at performance rates.

(3) If a performance is broadcast the Artists employed in the broadcast shall divide between them in the same ratio as the Artist's salary bears to the total salaries half the net amount retained by the Manager from the sum which has been paid to him for such broadcast. This clause only applies to broadcasts from the theatre during a normal performance and not to studio broadcasts of current plays.

Illness of Artist

E. (1) If during the period of rehearsal the Artist shall be incapacitated by illness, mental infirmity or accident from

attending on each of three different days rehearsals which the Artist may be called to attend the Manager may by notice in writing to the Artist terminate the engagement forthwith.

(2) During the run of the play notwithstanding any such medical certificate as is hereinafter mentioned the Manager shall be entitled by notice in writing forthwith to terminate the engagement if the Artist shall by reason of incapacity by illness, mental infirmity or accident have been absent for eighteen or more performances during a period of three consecutive weeks or for more than twenty-four performances during a period of three consecutive calendar months.

Absence Without Cause

F. Absence from any rehearsal or performance or any part thereof from any cause other than mental infirmity, illness or accident shall entitle the Manager without prejudice to any other remedy to terminate the contract forthwith and to deduct a proportionate part of the weekly salary for every such absence having regard to the number of performances being given during that week. An Artist alleging incapacity through illness as the reason of absence from a rehearsal or performance shall furnish to the Manager forthwith a certificate of a registered medical practitioner stating the fact of such incapacity and the nature of the illness and in the absence of such certificate the Manager may forthwith terminate the engagement but the Manager shall in any event be entitled to deduct a proportionate part as above of the salary for every performance from which the Artist shall be absent. The Artist shall if required by the Manager submit to examination by a registered medical practitioner nominated by the Manager.

Costumes

G. (1) All costumes of every description for the Artist (including hats, gloves, shirts, collars, ties, stockings and footwear) shall be provided by the Manager.

(2) If the Manager should request a male Artist (not being a chorister) to provide modern clothes already in the Artist's possession, and when the Artist so provides an outfit approved by the Manager including suit, hat, gloves, shirt, collar, tie, socks and footwear, the Manager shall, as long as he requires the use of such outfit, pay to the Artist one pound per week per outfit during the first ten weeks of the run, and ten shillings per week per outfit during the second ten weeks of the run, after which the Artist shall provide such outfit free of charge for a further period not exceeding twenty consecutive weeks during the same run. If the Manager should require the Artist to provide such outfit after the first forty weeks of the run the aforementioned hiring scale shall recommence and be so repeated for each period of forty weeks during the run. If the play runs for less than one week the payment for each outfit shall be one pound. Such payments shall be in addition to the salary stipulated herein and the Manager shall also pay for the necessary cleaning and washing of such clothes of the Artist as may be used in the play. All clothes provided by the Artist shall remain the property of the Artist and shall only be worn by the Artist, but shall not be removed from the theatre during the period

of hire without the consent of the Manager. Costumes or other articles provided by the Manager shall not be removed from the theatre.

Failure to Produce

H. (1) If for any reason the Manager shall not produce the play the Manager shall pay to the Artist in satisfaction of all claims by the Artist under this Agreement a sum equal to two weeks' salary together with all remuneration to which the Artist may be entitled for rehearsals.

(2) If the Manager produces the play in the suburbs or provinces and does not cause the play to be performed for at least four weeks, then the Manager shall pay to the Artist in satisfaction of all claims by the Artist under this Agreement a sum equal to two weeks' salary, in addition to all other remuneration to which the Artist may be entitled, but such additional payment shall be one week's salary if the Manager has caused the play to be performed for three weeks, unless the Artist is entitled to two weeks' notice under Clause 2 of this Agreement.

(3) If the Manager causes the play to be performed in the suburbs or provinces for at least four weeks and does not subsequently produce the play in the West End of London under this Agreement, then the Manager shall be entitled to determine the engagement of an Artist engaged under Clause 2 (*a*) of this Agreement at the conclusion of the tour and such Artist shall not be entitled to any further payment other than that provided for in Clause 2 (*a*) of this Agreement.

(4) If the Manager causes the play to be performed in the suburbs or provinces for eight weeks or more, then the Artist, even though engaged for the run of the play, shall be entitled to terminate the engagement under this Agreement by giving to the Manager two weeks' notice in writing at any time, such notice to expire at the conclusion of the Saturday night's performance.

Closing of Theatre and Suspension of Engagement

I. (1) Prior to production or during the run of the play the Manager may suspend the engagement on all or any of the six playing-days preceding Boxing Day and on all or any of the days in Holy Week.

(2) If the play shall be produced at a theatre in the suburbs or provinces and shall thereafter be transferred to a theatre in the West End of London an interval not exceeding two weeks may at the option of the Manager elapse between the date of the last performance at any suburban or provincial theatre and the date of the first performance at a theatre in the West End of London and the Manager may suspend the engagement during such interval, but if during any such suspension the Manager shall require the Artist to rehearse, the Manager shall pay to the Artist a proportionate part of the sum (if any) payable to the Artist under Clause A hereof for each day upon which the Artist shall rehearse in accordance with such requirement. Provided always that if the play shall have had a preliminary run on tour of not less than six weeks, the Artist shall give free rehearsals for three consecutive week-days immediately prior to production at a theatre in the West End of London. Any additional rehearsals before

production shall be paid for in accordance with Clause A hereof.

(3) No salary shall be payable for any days upon which the engagement shall be so suspended nor for any days upon which any theatre at which the company may or should be performing or rehearsing is closed by reason of royal demise, national mourning, war, fire, strikes or lock-outs or by reason of the order of any licensing or other public authority having jurisdiction or for any cause beyond the control of the Manager.

General Provisions

J. (1) The Artist shall from time to time enter in the stage-doorkeeper's book the Artist's address and any change thereof.

(2) All notices referring to the company in general shall be placed on the stage-door notice board and the placing of such notices on the said board shall be deemed to be valid notice to every member of the company. All other notices or communications shall be in writing and addressed to the Manager at the office of the Manager or to the Artist at any theatre or place where the company may be rehearsing or performing or to the address of the Artist entered in the stage-doorkeeper's book or to the address of the Artist stated herein.

(3) All parts written or printed are the property of the Manager and shall not be parted with by the Artist and shall be returned to the Manager whenever notice to that effect is given. In the event of an Artist losing a part or parts the Artist shall be responsible for payment to the Manager of the cost of re-typing all the part or parts lost.

(4) The Artist shall comply with and conform to the rules of any theatre at which the company may be rehearsing or performing and all rules made by the Manager (in so far as such last-mentioned rules do not conflict with the terms of this Agreement).

(5) The Artist shall appear at all performances and perform the services required of the Artist under this Agreement in a diligent and painstaking manner and shall play the part as directed by the Manager and shall not insert or omit any words or business in the Artist's part not approved by the Manager.

(6) The Manager shall have the sole right to determine the inclusion and/or the position of the Artist's name and the size and nature of the type on all bills, programmes and advertisements.

(7) The Manager may without assigning any reason at any time and whether the name of the Artist be advertised or not omit the Artist from any performance or from any number of performances in which case the Artist shall notwithstanding such omission continue to be paid salary in respect of such performances as shall take place and in consideration of such payment all obligations on the Manager to advertise the Artist or to allow the Artist to perform whether express or implied and whether arising out of this Agreement or otherwise shall cease.

(8) For the purpose of this Agreement a full week shall be deemed to commence on Monday.

SCHEDULE II

1. The clauses and conditions contained in this contract shall be obligatory and shall not be altered or omitted and no addition shall be made except to provide for:—

(*a*) The name of Artist, place and nature of performance.

(*b*) Special stipulations relating to the Artist's position in bills and advertisements.

(*c*) Special stipulations due to the exceptional requirements of particular engagements or to other exceptional circumstances.

(*d*) Special stipulations for conditional cancellations or postponements of contracts.

2. If complaint is made to or by the Society of West End Theatre Managers or to or by the British Actors' Equity Association that the above conditions are not being fairly observed, a Member or Artist shall through either organisation ask for a decision of the London Theatre Council upon such complaint.

3. The London Theatre Council shall give a decision within seven days of the date when the complaint is lodged, and if a Manager or an Artist shall fail to comply with the decision, then the Council may take such action in relation thereto as in its discretion it shall deem proper, including the cancellation or suspension or the refusal of the registration of a Manager or Artist as provided in its constitution.

Clause 14 of the constitution of the London Theatre Council shall apply to this engagement, i.e.:—

14. **Registration of Managers and Artists and Making of Engagements.**—The Council shall institute and maintain a Register of approved Managers and a Register of approved Artists. In the case of Managers and Artists who undertake to make engagements in accordance with the standard forms of contract approved by the Council and in accordance with the Rules of the Council, certificates of registration shall be issued on behalf of the Council and such certificates shall be jointly signed by representatives appointed for this purpose by each of the affiliated associations. The form of the certificate shall be as in the Appendix.*

Subject to the above conditions, all members of affiliated associations shall forthwith be registered, and shall remain registered so long as they remain members of their respective associations. Such other Managers and Artists as may be approved by the Council shall also be registered.

The Council shall have power to refuse, suspend or cancel the registration of any Manager or Artist.

In order to facilitate the making of engagements, the following rules shall apply:—

(*a*) Managers shall have the right to select their own Artists and to be the sole judge of an Artist's suitability for their particular requirements at the time of engagement.

(*b*) Artists at the time of engagement shall be registered as Artists approved by the Council. Any question arising with regard to the registration of any Manager or Artist shall be determined by the Council at the time of application for registration.

(*c*) Neither the British Actors' Equity Association nor any of its members shall take any action to impede or endanger the production or run of the play, provided that all Artists engaged are registered as approved Artists at the time of making the engagement and that the contract is in accordance with a standard form of contract approved by the Council. If any question shall arise as to the registration or approval of an Artist or as to the conditions of a contract, it shall forthwith be referred to the Council for decision.

* This appears in the Constitution of the London Theatre Council.

OPTION CLAUSE

MEMORANDUM supplemental to the within-mentioned Agreement whereby it is agreed that it shall be lawful for the Manager at any time prior to the posting of the notice terminating the run of the play to give to the Artist notice in writing for a further engagement. Upon such notice being given to the Artist, the Manager and the Artist shall be deemed to have concluded an Agreement for the engagement of the Artist at the increased salary hereinafter mentioned and otherwise upon the same terms and conditions as are within set forth for the run of a new play (such run to commence not later than the expiration of six weeks from the termination of the run of the within-mentioned play and such new play to be selected by the Manager) at the additional weekly salary of £..... .. .. over and above the within-mentioned salary (payment for rehearsals being at the within-mentioned rates) and further that at any time prior to the posting of the notice terminating the run of any such new play the Manager may give another notice in writing in respect of the run of another play to be selected by the Manager (such run to commence within six weeks of the termination of the new play) at the additional weekly salary of £..... ..... over and above the within-mentioned salary and immediately upon such second notice being given to the Artist the Manager and the Artist shall be deemed to have concluded an Agreement for the engagement of the Artist at the increased salary and otherwise upon the terms and conditions as are within set forth for the run of the second new play.

.... MANAGER.

Date.....19 .... ARTIST.

The Esher Standard Contract for London Theatres

AS APPROVED BY THE LONDON THEATRE COUNCIL

AGREEMENT made this . ... day of..... . ... . . 19 ....., between.... ... . of..... .... (hereinafter called "the Manager") of the one part and ... . of..... ... . (hereinafter called "the Artist") of the other part.

The CONDITIONS contained in the Schedules 1 and 2 hereto are a part hereof as though set forth on this page. **Regulations and Rules**

1. The Manager engages the Artist for the play entitled: .... **Part or Understudy**

Three of these sub-clauses must be deleted.

(*a*) to rehearse and play the part of . ...

or

(*b*) to rehearse and play such part or parts as the Manager may call upon the Artist to play

or

(*c*) to rehearse and play the part of ... ... and to rehearse and play as understudy the part of . ... or such parts as required by the Manager

or

(*d*) to rehearse and play as understudy such part or parts as may be required by the Manager.

The engagement shall be from the date of the first rehearsal, at such times and at such theatres in the West End of London and *prior* to the first performance in the West End of London at such theatre or theatres in the suburbs or provinces as the Manager shall require, but subject to Clause H hereof; the run of the play may also be extended from a West End Theatre to any theatres within a radius of 15 miles from Charing Cross, but if the run is so extended the Manager shall give to the Artist seven days' notice of the termination of the run of the play, except where the provisions of Clause 2 (*b*) apply; and the Artist accepts the said engagement upon the terms and conditions herein appearing.

2. The engagement shall be **Period of Engagement**

Two of these sub-clauses must be deleted

(*a*) for the period of rehearsal and the run of the play; or

(*b*) for the period of rehearsal and thereafter until the engagement shall be terminated by either party giving to the other two weeks' notice in writing at any time after the first performance; or

(*c*) for the period of rehearsal and thereafter until the engagement shall be terminated by either party giving to the other two weeks' notice in writing at any time after the first performance provided that the Manager shall be entitled not later than the thirteenth day after the first performance of the Artist

in the play by notice in writing to convert such engagement into an engagement for the run of the play but so that the engagement shall be not less than the period of rehearsal and two weeks from the date upon which such notice of conversion is given.

Opening Date

3. (*a*) The period of rehearsal shall commence on a day to be appointed by the Manager, but such day shall not be before the ....day of .....19 ... ..

(*b*) The Manager will produce the play on or before the ... . day of ... ... 19 .... or some day not later than fourteen days thereafter.

(*c*) The Artist agrees to perform in the suburbs or provinces prior to the first performance in the West End of London for a period not exceeding .... weeks.

Salary

4. The Manager shall pay to the Artist:—

(*a*) during the period of rehearsal such sums as the Artist shall be entitled to in accordance with the Regulations set out in the Schedule hereto, and

(*b*) from the commencement of the run of the play the sum of . ... for every week, as defined in the said Regulations and such sums as are therein mentioned for any additional performance.

(*c*) In accordance with Clause B (4) of Schedule I hereof the Artist agrees to give . ... performances weekly for the salary stated in Clause 4 (*b*) hereof, such salary being more than £10 per week.

Arbitration

5. Any disputes and questions whatsoever which shall arise between the parties hereto or their respective representatives touching this Agreement or the construction or application thereof or of any clause or thing herein contained in any way relating to this Agreement or the affairs dealt with therein or thereunder or the rights duties or liabilities of the parties to this Agreement shall if the parties are unable to agree be referred to two Arbitrators, one to be appointed by each party in accordance with and subject to the provisions of the Arbitration Act 1889 or any statutory modification thereof for the time being in force. One Arbitrator shall be nominated by the Society of West End Theatre Managers or other recognised theatrical managerial association and the other Arbitrator (to be appointed by the Artist) shall be nominated by the British Actors' Equity Association. Provided that this clause shall not in any way affect or restrict the right of either party to this Agreement to apply to the Courts for relief by way of injunction or for an order for specific performance.

As WITNESS the hands of the parties on the day and year first above written.

.....MANAGER.

....ARTIST.

SCHEDULE I

Payments Rehearsal Non-Musical Plays

A. (1) An Artist (whose age exceeds 16 years at the time of signing this Agreement) engaged at a salary not exceeding £10 per week and not being in receipt of a salary from any other engagement shall be paid at the rate of 10s. per day for each rehearsal prior to production that the Artist is called for and attends. The rehearsal shall be deemed as of eight hours' duration excluding a break for rest and refreshment and any rehearsal exceeding eight hours shall be paid for at the rate of an additional 2s. 6d. per hour or any part of an hour up to 12 o'clock midnight and 5s. per hour or any part of an hour after 12 o'clock midnight. No Artist shall receive less than £3 per week during the period of rehearsal, except in a broken week at the commencement or end of the rehearsal period.

(2) Artists receiving a salary of more than £10 per week and not exceeding £20 per week shall be paid for all rehearsals for which they are called and attend at the same rate as provided in Para. A (1) hereof, provided that the Manager shall have the right to deduct from the salary payable to the Artist the payment so made for rehearsals at the same rate per week for the same number of weeks as the rehearsal period. Should an Artist give notice to terminate the engagement before the rehearsal money received has been reimbursed to the Manager, then the balance due to the Manager shall be paid before the conclusion of the engagement.

(3) If any rehearsal is extended beyond the hour of midnight the Manager shall pay any reasonable expenses which the Artist shall incur in providing proper means of transport for the return of the Artist to the Artist's home.

(4) The said eight hours shall begin to run from the time when all Artists called are present or from the time when rehearsals shall actually commence whichever time shall be the earlier.

(5) The Artist shall attend all rehearsals after production without payment except on Sundays or as provided in Clause I (2) hereof.

(6) All rehearsals on Sunday shall be paid for at double rates, excepting the Sunday rehearsal immediately preceding the day of production when the ordinary rates provided for in Para. A (1) shall be paid.

(7) When the Artist is required to rehearse in the provinces prior to production full salary shall be paid in respect of such rehearsal period to an Artist whose salary does not exceed £10 per week and in the case of an Artist whose salary exceeds £10 per week £1 10s. per day shall be paid; provided that the Artist shall not in any case receive more than a full week's salary in addition to any other sums due under this Agreement.

Number of Performances and Minimum Salary

B. (1) The weekly salary of an Artist during the run of the play shall cover a number of performances not exceeding eight and every performance in excess of eight shall be an extra performance and shall be paid for at the rate of one-eighth of a week's salary per performance.

(2) The weekly salary of an Artist under 16 years of age

at the time of signing this Agreement shall never be less than £3. The weekly salary of an Artist over 16 years of age at the time of signing this Agreement shall never be less than £4.

(3) A broken week at the commencement or termination of the run of the play or by reason of the suspension of the engagement or the closing of the theatre in accordance with the conditions of this Agreement shall be paid for at the rate of one-eighth of a week's salary per performance.

(4) An Artist receiving a salary of more than £10 per week may contract for any definite number of performances at an inclusive salary always provided that if the Manager shall require fewer performances than the number contracted for no deduction shall be made except where the Artist does not perform owing to accident or illness or a broken week, as provided for in Para. B (3) hereof, in which case deductions shall be made pro rata to the number of performances which the Artist should have given in the week. Performances given in addition to those contracted for shall be paid for pro rata.

Transport

C. If the production of the play shall take place at a theatre in the provinces the Manager shall provide the Artist's transport from London to the town where the play shall be produced and thence from place to place where the play is performed during the engagement and back to London. The Manager shall not be liable for any railway fares through the termination of the engagement unless such termination is caused by the Manager. The Artist shall in all cases travel by the train or conveyance appointed by the Manager and in the compartment assigned to the Artist.

Exclusive Services

D. (1) The Artist is engaged exclusively by the Manager and (save in the case where the Artist may be performing another engagement at a theatre in the West End of London during the period of rehearsal) the Artist shall not during the engagement perform or otherwise exercise the Artist's talent for the benefit of any other Company, institution or person without the written consent of the Manager first had and obtained.

(2) A special call for the purpose of a performance to be given for a cinematograph photograph to be taken (for private production only) shall be paid for at performance rates.

(3) If a performance is broadcast the cast shall divide between them in the same ratio as the Artist's salary bears to the total salaries half of any payment received by the Manager for such broadcast. This clause only applies to broadcasts from the theatre during a normal performance and not to studio broadcasts of current plays.

Illness of Artist

E. (1) If during the period of rehearsal the Artist shall be incapacitated by illness, mental infirmity or accident from attending on each of three different days' rehearsals which the Artist may be called to attend the Manager may by notice in writing to the Artist terminate the engagement forthwith.

(2) During the run of the play notwithstanding any such

medical certificate as is hereinafter mentioned the Manager shall be entitled by notice in writing forthwith to terminate the engagement if the Artist shall by reason of incapacity by illness, mental infirmity or accident have been absent for twelve or more performances during a period of three consecutive weeks or for more than sixteen performances during a period of three consecutive calendar months.

Absence Without Cause

F. Absence from any rehearsal or performance or any part thereof from any cause other than mental infirmity, illness or accident shall entitle the Manager without prejudice to any other remedy to terminate the contract forthwith and to deduct a proportionate part of the weekly salary for every such absence having regard to the number of performances being given during that week. An Artist alleging incapacity through illness as the reason of absence from a rehearsal or performance shall furnish to the Manager forthwith a certificate of a registered medical practitioner stating the fact of such incapacity and the nature of the illness and in the absence of such certificate the Manager may forthwith terminate the engagement but the Manager shall in any event be entitled to deduct a proportionate part as above of the salary for every performance from which the Artist shall be absent. The Artist shall if required by the Manager submit to examination by a registered medical practitioner nominated by the Manager.

Costumes

G. All character and special costumes and wigs shall be found by the Manager. No male Artist shall be required to provide any costume which would not ordinarily be used by him in his private capacity. No male Artist receiving a weekly salary of £10 or less shall be required to provide more than one ordinary walking suit and one evening suit and no male Artist shall be required to provide more than three such suits. All ladies' dresses, hats, shoes and gloves shall be provided by the Manager. All under-garments and linen shall be provided by the Artist. Costumes or other articles provided by the Manager shall not be removed from the theatre.

Failure to Produce

H. (1) If for any reason the Manager shall not produce the play the Manager shall pay to the Artist in satisfaction of all claims by the Artist under this Agreement a sum equal to two weeks' salary together with all remuneration to which the Artist may be entitled for rehearsals.

(2) If the Manager produces the play in the suburbs or provinces and does not cause the play to be performed for at least four weeks, then the Manager shall pay to the Artist in satisfaction of all claims by the Artist under this Agreement a sum equal to two weeks' salary, in addition to all other remuneration to which the Artist may be entitled, but such additional payment shall be one week's salary if the Manager has caused the play to be performed for three weeks, unless the Artist is entitled to two weeks' notice under Clause 2 of this Agreement.

(3) If the Manager causes the play to be performed in the suburbs or provinces for at least four weeks and does not subsequently produce the play in the West End of London

under this Agreement, then the Manager shall be entitled to determine the engagement of an Artist engaged under Clause 2 (*a*) of this Agreement at the conclusion of the tour and such Artist shall not be entitled to any further payment other than that provided for in Clause 2 (*a*) of this Agreement.

(4) If the Manager causes the play to be performed in the suburbs or provinces for eight weeks or more, then the Artist, even though engaged for the run of the play, shall, unless special provision to the contrary has been made in Clause 3 (*c*) of this Agreement, be entitled to terminate the engagement under this Agreement by giving to the Manager two weeks' notice in writing at any time, such notice to expire at the conclusion of the Saturday night's performance.

Closing of Theatre and Suspension of Engagement

I. (1) Prior to production or during the run of the play the Manager may suspend the engagement on all or any of the six playing-days preceding Boxing Day and on all or any of the days in Holy Week.

(2) If the play shall be produced at a theatre in the suburbs or provinces and shall thereafter be transferred to a theatre in the West End of London an interval not exceeding two weeks may at the option of the Manager elapse between the date of the last performance at any suburban or provincial theatre and the date of the first performance at a theatre in the West End of London and the Manager may suspend the engagement during such interval, but if during any such suspension the Manager shall require the Artist to rehearse, the Manager shall pay to the Artist a proportionate part of the sum (if any) payable to the Artist under Clause A hereof for each day upon which the Artist shall rehearse in accordance with such requirement.

(3) No salary shall be payable for any days upon which the engagement shall be so suspended nor for any days upon which any theatre at which the Company may or should be performing is closed by reason of royal demise, national mourning, war, fire, strikes or lock-outs or by reason of the order of any licensing or other public authority having jurisdiction or for any cause beyond the control of the Manager.

General Provisions

J. (1) The Artist shall from time to time enter in the Stage-doorkeeper's book the Artist's address and any change thereof.

(2) All notices referring to the Company in general shall be placed on the Stage-door notice board and the placing of such notices on the said board shall be deemed to be valid notice to every member of the Company. All other notices or communications shall be in writing and addressed to the Manager at the office of the Manager or to the Artist at any theatre or place where the Company may be rehearsing or performing or to the address of the Artist entered in the Stage-doorkeeper's book or to the address of the Artist stated herein.

(3) All parts written or printed are the property of the Manager and shall not be parted with by the Artist and shall be returned to the Manager whenever notice to that effect is given. In the event of an Artist losing a part or parts

the Artist shall be responsible for payment to the Manager of the cost of re-typing all the part or parts lost.

(4) The Artist shall comply with and conform to the rules of any theatre at which the Company may be rehearsing or performing and all rules made by the Manager (in so far as such last-mentioned rules do not conflict with the terms of this Agreement).

(5) The Artist shall appear at all performances and perform the services required of the Artist under this Agreement in a diligent and painstaking manner and shall play the part as directed by the Manager and shall not insert or omit any words or business in the Artist's part not approved by the Manager.

(6) The Manager shall have the sole right to determine the inclusion and/or the position of the Artist's name and the size and nature of the type on all bills, programmes and advertisements.

(7) The Manager may without assigning any reason at any time and whether the name of the Artist be advertised or not omit the Artist from any performance or from any number of performances in which case the Artist shall notwithstanding such omission continue to be paid salary in respect of such performances as shall take place and in consideration of such payment all obligations on the Manager to advertise the Artist or to allow the Artist to perform whether express or implied and whether arising out of this Agreement or otherwise shall cease.

(8) For the purpose of this Agreement a full week shall be deemed to commence on Monday.

SCHEDULE II

1. The clauses and conditions contained in this contract shall be obligatory and shall not be altered or omitted, no addition shall be made except to provide for:—

(*a*) The name of Artist, place and nature of performance.

(*b*) Special stipulations relating to the Artist's position in bills and advertisements.

(*c*) Special stipulations due to the exceptional requirements of particular engagements or to other exceptional circumstances.

(*d*) Special stipulations for conditional cancellations or postponements of contracts.

2. If complaint is made to or by the Society of West End Theatre Managers or to or by the British Actors' Equity Association that the above conditions are not being fairly observed, a Member or Artist shall through either organisation ask for a decision of the London Theatre Council upon such complaint.

3. The London Theatre Council shall give a decision within seven days of the date when the complaint is lodged, and if a Manager or an Artist shall fail to comply with the decision, then the Council may take such action in relation thereto as in its discretion it shall deem proper, including the cancellation or suspension or the refusal of the registration of a Manager or Artist as provided in its constitution.

Clause 14 of the constitution of the London Theatre Council shall apply to this engagement, i.e.:—

14. **Registration of Managers and Artists and Making of Engagements.**—The Council shall institute and maintain a Register of approved

Managers and a Register of approved Artists. In the case of Managers and Artists who undertake to make engagements in accordance with the standard forms of contract approved by the Council and in accordance with the Rules of the Council, certificates of registration shall be issued on behalf of the Council and such certificates shall be jointly signed by the joint secretaries of the Council. The form of the certificate shall be as in the Appendix.*

Subject to the above conditions, all members of affiliated associations shall forthwith be registered, and shall remain registered so long as they remain members of their respective associations. Such other Managers and Artists as may be approved by the Council shall also be registered.

The Council shall have power to refuse, suspend or cancel the registration of any Manager or Artist.

In order to facilitate the making of engagements, the following rules shall apply:—

(*a*) Managers shall have the right to select their own Artists and to be the sole judge of an Artist's suitability for their particular requirements at the time of engagement.

(*b*) Artists at the time of engagement shall be registered as Artists approved by the Council. Any question arising with regard to the registration of any Manager or Artist shall be determined by the Council at the time of application for registration.

(*c*) Neither the British Actors' Equity Association nor any of its members shall take any action to impede or endanger the production or run of the play, provided that all Artists engaged are registered as approved Artists at the time of making the engagement and that the contract is in accordance with a standard form of contract approved by the Council. If any question shall arise as to the registration or approval of an Artist or as to the conditions of a contract, it shall forthwith be referred to the Council for decision.

OPTION CLAUSE

MEMORANDUM supplemental to the within-mentioned Agreement whereby it is agreed that it shall be lawful for the Manager at any time prior to the posting of the notice terminating the run of the play to give to the Artist notice in writing for a further engagement. Upon such notice being given to the Artist, the Manager and the Artist shall be deemed to have concluded an Agreement for the engagement of the Artist at the increased salary hereinafter mentioned and otherwise upon the same terms and conditions as are within set forth for the run of a new play (such run to commence not later than the expiration of six weeks from the termination of the run of the within-mentioned play and such new play to be selected by the Manager) at the additional weekly salary of £ .... over and above the within-mentioned salary (payment for rehearsals being at the within-mentioned rates) and further that at any time prior to the posting of the notice terminating the run of any such new play the Manager may give another notice in writing in respect of the run of another play to be selected by the Manager (such run to commence within six weeks of the termination of the new play) at the additional weekly salary of £ .. ..over and above the within-mentioned salary and immediately upon such second notice being given to the Artist the Manager and the Artist shall be deemed to have concluded an Agreement for the engagement of the Artist at the increased salary and otherwise upon the terms and conditions as are within set forth for the run of the second new play.

. .. . .MANAGER.

Date..... ....19 ... . ARTIST

* This appears in the Constitution of the London Theatre Council.

Esher Standard Contract for Tour or Season

AT PROVINCIAL AND LONDON SUBURBAN THEATRES
AS APPROVED BY THE PROVINCIAL THEATRE COUNCIL

AGREEMENT made this. .. ..day of ..... 19. ....., between .... of..... ... (hereinafter called "the Manager") of the one part and .....of .....(hereinafter called "the Artist") of the other part.

In Clause 1 hereof the words from "and/or" to the end of the Clause or any portion of them may be deleted and such deletion initialled by both parties to meet individual requirements.

The Regulations set out in the Schedules 1 and 2 hereto are a part hereof as though set forth on this page and shall be binding on the parties hereto.

1. The Manager hereby engages the Artist to perform the part of..... . ..... in .. ..and/or such other part or parts as the Artist may be cast for in that or such other play or with such other Manager as the Manager may nominate, and to rehearse or to understudy and to play any part or parts the Manager may require.

Period of Engagement

2. The engagement shall commence on the date of the first rehearsal.

The engagement shall be:—

Two of these lines Must be deleted and initialled by both parties.

(i) Once Nightly.
(ii) Twice Nightly.
(iii) Once or Twice Nightly at the option of the Manager.

The tour shall commence on the .... day of . .. . or on some day not more than two weeks before or one week after at the discretion of the Manager and shall be:—

Two of these lines Must be deleted and initialled by both parties.

(*a*) For the Period of Rehearsal and the duration of the Tour or Season.
(*b*) For the Period of Rehearsal and a definite period of . .. .weeks.
(*c*) For the Period of Rehearsal and for an indefinite period terminable by either party giving fourteen days' notice in writing, such notice to expire after the last performance on any Saturday except in the event of termination of the Tour when such notice may expire on any other day of the week.

PROVIDED that when the engagement of the Artist is for one made under para (*c*) of this clause, the Manager shall be entitled at any time not later than two weeks after the first performance during the Tour or Season to convert, by notice in writing, such engagement into an engagement for the whole Tour or Season.

Any notice given by the Artist shall have no effect if the Manager converts the engagement into an agreement for the Tour or Season in accordance with this Clause.

Period of Rehearsal

3. The period of rehearsal shall commence on such date as the Manager shall specify to the Artist, not being more than ... .weeks prior to the commencement of the Tour or Season.

Salary

4. The Manager will pay the Artist:—
From the commencement of the Tour or Season the sum of . ..... pounds for every week as defined in the said regulations and such sums as are therein mentioned for extra performances.

Termination of Contract

5. The Manager may at any time and for any reason he may think proper, upon giving notice in writing to that effect, terminate the tour or season, subject to the appropriate notices to be given under Clause 2 hereof. Such notice may be given by posting the same on the call board at the theatre at which the play is being performed at the time of the notice, or sent to the last known address of the Artist. On the expiration of such notice the tour or season, for the purpose of this Agreement, shall be finally at an end, notwithstanding that the Manager may at any time, after the expiration of the said notice, continue the production of the play or some modified version of it, with all or some of the members of the cast who were engaged in the said play at the date of the giving of the said notice or otherwise. Any such notice of the termination of the tour or season when given to any member of the cast shall apply equally to every other member of the cast and shall release every member of the cast from their agreements with the manager in so far as their agreements apply to the tour or season to which the notice applies.

Arbitration

6 Any dispute and questions whatsoever which shall arise between the parties hereto or their respective representatives touching this Agreement or the construction or application of any clause or thing herein contained in any way relating to this Agreement or the affairs dealt with herein or hereunder or the rights, duties or liabilities of the parties to this Agreement shall if the parties are unable to agree be referred to the Provincial Theatre Council for consideration and recommendation. If either Party shall be unwilling to accept such recommendation the question shall be referred to two Arbitrators, one to be appointed by each party in accordance with and subject to the provisions of the Arbitration Act, 1889, or any statutory modification thereof for the time being in force. One Arbitrator shall be nominated by a recognised theatrical managerial association and the other Arbitrator (to be appointed by the Artist) shall be nominated by the British Actors' Equity Association. Provided that this clause shall not in any way affect or restrict the right of either party to this Agreement to apply to the Courts for relief by way of injunction or for an order for specific performance.

As WITNESS the hands of the parties on the day and year first above written.

....MANAGER.

....ARTIST.

SCHEDULE I

REGULATIONS APPLICABLE TO THIS CONTRACT

Rehearsal Payments

A. (1) An Artist whose salary under this Agreement does not exceed £6 per week and who is not in receipt of a salary from any other engagement shall be paid the sum of £1 10s.

per week during the rehearsal period and a broken week at the beginning or end of the rehearsal period shall be paid for at the rate of 5s. per day, but the Manager shall have the right to deduct from each full week's salary payable to the Artist and not otherwise the sum so paid in respect of not more than three weeks' rehearsals at the rate of 5s. per week commencing in the third week of the tour or season and not before unless the Artist shall have given notice to terminate the engagement before the sum so paid has been returned to the Manager in which case the balance of the sum so paid shall be repaid before the engagement terminates always provided that in no case shall any deduction or repayment be made which would reduce the salary actually received by any Artist below the minimum salary stipulated for in this Agreement. Any period of rehearsal in excess of three weeks shall be paid for at the same rate of £1 10s. per week which shall not be deductable from the Artist's salary. The period of rehearsal shall be deemed to begin from the date on which the Artist is first called and attends.

(2) During a period of suspension an Artist whose salary does not exceed £6 per week shall be paid for rehearsals at the rate of 5s. for each rehearsal that the Artist is called for and attends.

(3) If any rehearsal is extended beyond the hour of midnight the Manager shall pay any reasonable expenses which the Artist shall incur in providing proper means of transport for the return of the Artist to the Artist's home.

(4) No payment shall be made to the Artist for a special call for the purpose of making any photograph to be used only as a means of advertisement for the show.

Broadcasting

(5) If the usual public performance is broadcast or televised the Artists employed therein shall divide between them in the same ratio as the Artist's salary bears to the total salaries half the net amount retained by the Manager from the sum which has been paid to him for such broadcast or television.

Run of the Tour and Salaries

B. (1) The weekly salary of an Artist during the tour or season shall, except as provided in B (3) hereof, never be less than £3 per week and shall cover 8 performances in the case of once-nightly performance, and 13 performances in the case of twice-nightly whichever may be required and any extra performance shall be paid for at the rate of one-eighth of the weekly salary for each extra once-nightly performance and one-twelfth for each extra twice-nightly performance.

(2) An Artist receiving a salary of more than £5 per week may contract for any number of performances at an inclusive weekly salary provided always that if fewer performances than the number contracted for are played no deduction shall be made except as provided in Clause B (3) hereof. Performances required in addition to those contracted for shall be paid pro rata.

(3) The salaries of Artists engaged under B (1) and (2) above shall be subject to deduction for performances not played (*a*) in a "broken week" in the first or last week of the tour or season, (*b*) owing to the absence or illness of the Artist, (*c*) during periods when the theatre is closed or

performances suspended in accordance with the provisions of this contract, or (*d*) in the events provided for in Clause K hereof. In all such cases the salary paid shall be only in proportion to the number of performances played.

(4) The Manager shall be entitled to engage the Artist to give three performances a day of condensed plays or musical plays, but such performances must not exceed 80 minutes each and the three performances must take place and be completed between the hours of 1.30 p.m. and 11.30 p.m. and for all such performances the minimum salary shall be £3 10s. per week.

Minimum Salary

C. (1) Engagements except as herein provided, shall be at a salary of not less than £3 per week.

(2) The Manager shall be entitled to employ students at less than the minimum wage to an extent not exceeding 20 per cent. of the full cast of the company. A "student" means a person who is solely studying for the stage as a profession and he or she shall retain that status until he or she has completed 40 playing weeks. Before employing students in any play the Manager shall send notice of his intention together with full particulars of the students and of the engagement to the Provincial Theatre Council and such employment shall be subject to the approval of the Council.

(3) Artists' salaries will become due and payable after the close of the last performance in each week, but the Manager may, if he so desires, and as a convenience to the Artist elect to pay salaries on a Friday night.

Exclusive Services

D. The Artist is engaged exclusively by the Manager and during the continuance of this engagement shall not perform or otherwise exercise his or her talent for his or her benefit, or for the benefit of any other Company, institution, person or persons, without the written permission of the Manager first had and obtained.

The Artist shall not rehearse for nor appear in the making of any Film, Gramophone Record or Broadcast during the period of this engagement without the written permission of the Manager first had and obtained.

*** Transport**

E. The Manager shall provide the Artist's transport from .... and from place to place, where the play is produced during the engagement, including cost of steamship berths on sea journeys at night exceeding four hours, also incidental transport whilst crossing London and other Centres and to .. ..at the termination of the engagement. The Manager shall not be liable for any Railway fares through the termination of the engagement by the Artist. The Artist shall in all cases travel by the train or conveyance appointed by the Manager and in the compartment assigned to him when a coach is reserved. The Artist shall not travel by any other way or means.

Baggage

F. The Artist shall be allowed to have conveyed at the expense and cost of the Manager on trains, boats or other means of conveyance to and from the theatre and also to keep at the theatre subject to the permission of the Resident Manager, but at all times at the risk of the Artist, one travelling basket or trunk not exceeding One Hundred Pounds in

weight, but the Artist shall pay all expenses to and from stations and places of Artist's residence. The Artist shall be deemed to consent to the signing of any consignment note by the Manager, whether at "owner's risk" or otherwise for the purpose of such transport and to be a party thereto.

Residence

G. The Artist shall not without the written consent of the Manager reside more than four miles from the theatre in which he is appearing, but this provision shall not apply in the case of a theatre within the London Postal District Area.

Dressing-Rooms

H. The Artist shall accept and occupy the Dressing-room accommodation assigned to him or her by the Manager or his representative. Dressers may be employed at the option of the Manager, and where employed shall be paid for by the Manager.

Illness

I. (1) No salary shall be paid for any days or night on which the Artist does not perform by reason of illness or of his own neglect or default, and there shall be deducted for each non-performance from the weekly salary specified in this contract a sum pro rata to the number of performances to be played during the week.

(2) Absence from any rehearsal or performance or part thereof from any cause other than illness or accident shall entitle the Manager at his option to determine the engagement forthwith or cause the Artist to forfeit one week's salary for every such absence provided proper notice shall have been given to the Artist of the rehearsal or performance.

(3) An Artist alleging incapacity through illness as the cause of absence from a performance or rehearsal of the play shall forthwith furnish the Manager with a certificate of a fully qualified medical practitioner stating the fact of such incapacity and the nature of the illness. The Manager may at his own expense cause the Artist to be examined by a duly qualified medical practitioner selected by him and the Artist shall submit to such medical examination.

(4) Notwithstanding the production of any such medical certificate as hereinbefore provided the Manager shall be entitled forthwith to terminate the engagement on account of illness if the Artist shall by reason thereof have been absent from performances on any six days or from twelve performances or from rehearsals for three days.

(5) The word "illness" shall include any bodily or mental infirmity.

Costumes

J. All character and special costumes and wigs shall be provided by the Manager, excepting when an Artist is engaged specifically as "a speciality" in which case the Artist will supply and maintain his or her own costume to the approval of the Manager. No male Artist shall be required to provide any costume which could not ordinarily be used by him in his private capacity. No male Artist receiving a weekly salary of £4 or less shall be required to provide more than two ordinary walking suits and one evening suit, and no male Artist shall be required to provide in all more than four suits.

No female Artist receiving a weekly salary of £4 or less shall be required to provide more than two ordinary day dresses and one evening gown, and no female Artist shall be required to provide in all more than four dresses.

Hosiery, footwear and all under garments and linen shall be provided by the Artist but choristers shall be required to provide underwear only.

Costumes or other articles provided by the Manager shall not be removed from the theatre or used by the Artist in his or her private capacity.

Suspension

K. (1) No salary shall be payable for any days upon which the engagement shall be suspended by reason of it being Christmas Day or Good Friday, or by reason of royal demise, national mourning, war, fire, strike or lockouts, loss of or damage to scenery, order of any licensing or public authority having jurisdiction or for any cause beyond the control of the Manager.

(2) In the event that an engagement booked on the tour is cancelled by reason of absence of an Artist due to accident, illness or conduct constituting a breach of contract, the Manager shall be at liberty to postpone or suspend performances for a period of not more than two weeks or to cancel the tour without liability to any Artist in the Company other than for such sums as may be due up to the time of such postponement, suspension or cancellation.

(3) The Manager may at any time without payment to the Artist suspend the engagement for the following periods in respect of any one tour:—

(*a*) In the case of an Artist in receipt of a salary not exceeding £6 per week, for a total aggregate period of one week's suspension to each nine weeks of full salary payments.

(*b*) In the case of an Artist in receipt of a salary exceeding £6 per week, for a total aggregate period of one week's suspension to each four weeks of full salary payments.

Always provided that the period of such suspension without payment shall not exceed two consecutive weeks in the case of an Artist receiving up to and including £10 per week or exceed three consecutive weeks in the case of an Artist receiving a salary in excess of £10 per week.

The Artist shall, in the last week of any tour, be entitled to receive by way of additional salary full salary for any week or weeks of suspension in excess of the ratio provided for in (*a*) and (*b*) of this section for which full salary has not already been paid.

Failure to Produce

L. If for any reason the Manager shall except as provided in Clause K fail to produce or present the play or plays for which the Artist is hereby engaged the Manager shall be at liberty by notice in writing to terminate the engagement, but in such event the Manager shall pay to the Artist in satisfaction of all claims a sum of money equivalent to one week's salary, in addition to the money advanced for the rehearsal period and which might otherwise have become due to the Manager.

General Provisions

M. (1) The Artist shall before the first performance in each town enter in the Stage-doorkeeper's book the Artist's address and shall immediately notify any change thereof.

(2) All notices referring to the Tour or Season in general shall be placed on the Stage-door notice board and the placing of such notices on the said board shall be deemed to be valid notice to every member of the Company. All other notices or communications shall be in writing and addressed to the Manager at the office of the Manager or to the Artist at any theatre or place where the Company may be rehearsing or performing or to the address of the Artist entered in the Stage-doorkeeper's book or to the address of the Artist stated herein.

(3) All parts written or printed are the property of the Manager and shall not be parted with by the Artist and shall be returned to the Manager whenever notice to that effect is given. In the event of an Artist losing a part or parts the Artist shall be responsible for payment to the Manager of the cost of re-typing all the part or parts lost and the Manager shall be entitled to deduct the cost from any salary payable to the Artist.

(4) The Artist shall comply with the rules of any theatre at which the Company may be rehearsing or performing and with all rules made by the Manager in so far as such last-mentioned rules do not conflict with the terms of this Agreement.

(5) Conduct liable to bring the Company into disrepute on the part of the Artist shall be sufficient to justify immediate cancellation of this Contract without any liability to the Manager. Any charge of intemperance shall be made at the time of the offence and the Artist shall have the right to call in and be examined by a medical practitioner at his own expense.

(6) The Artist shall perform the services required of the Artist under this Agreement in a diligent and painstaking manner and shall play the part as directed by the Producer and desired by the Manager and shall not insert or omit any words or business in the Artist's part not approved by the Manager.

(7) The Manager shall have the sole right to determine the inclusion and/or the position of the Artist's name and the size and nature of the type on all bills, programmes and advertisements.

(8) The Manager may without assigning any reason at any time and whether the name of the Artist be advertised or not omit the Artist from any performance or from any number of performances in which case the Artist shall notwithstanding such omission continue to be paid salary in respect of such performances as shall take place and in consideration of such payment all obligations on the Manager to advertise the Artist or to allow the Artist to perform whether expressed or implied and whether arising out of this Agreement or otherwise shall cease.

(9) The Artist shall not introduce into his performance any material not previously approved by the Manager, and

where any such material is introduced with the Manager's consent the Artist warrants that he has the right to use such material and is not infringing any copyright. The Artist agrees to indemnify the Manager against any claim made in the event of such infringement. No songs, gags, sketches and other material or any part thereof (excepting the Artist's own speciality items) used in the production or entertainment in which the Artist is engaged shall be used by the Artist in any other entertainment. The Artist shall not perform any unlicensed stage play or sketch or introduce into his performance any words not in the licensed script, and in the event of infringement or breach hereof shall be liable for and on demand pay the amount of all damages, penalties and costs incurred by the Manager.

Clause M (10) may be deleted by mutual consent

(10) The Manager shall have the right to assign or sublet the services of the Artist to any responsible Manager or Managers for such period on such terms not being inconsistent with the provisions of this Agreement, but the Manager shall still be responsible for the salary payable to the Artist under the terms of this Agreement.

(11) The Artist declares that at the time of signing this Contract he is under no engagement to any other person, firm or company that can preclude him from fulfilling this Contract.

(12) This Contract is subject to written confirmation by the Manager within ten days from the receipt of the contract signed by the Artist and if not so confirmed by the Manager it shall be deemed to be null and void and no liability whatever shall attach to either the Manager or the Artist. If before confirmation is issued by the Manager the Artist is called to rehearse and rehearses the Manager shall be deemed to have confirmed the contract.

(13) In this Agreement unless otherwise provided words importing the masculine gender include the feminine.

SCHEDULE 2

1. The printed clauses and conditions contained in this contract shall be obligatory and shall not be altered or omitted and no addition shall be made except to provide for:—

(*a*) The name of Artist, place and nature of performance.

(*b*) Special stipulations relating to the Artist's position in Bills and Advertisements.

(*c*) Special stipulations due to the exceptional requirements of particular engagements or to other exceptional circumstances.

(*d*) Special stipulations for conditional cancellations or postponements of contracts.

2. If complaint is made to or by an association of Theatre Managers affiliated to the Provincial Theatre Council, or to or by the British Actors' Equity Association that the above conditions are not being fairly observed a Manager or Artist shall through his association ask for a decision of the Provincial Theatre Council upon such complaint.

3. The Provincial Theatre Council shall give a decision within seven days of the date when the complaint is lodged, and if a Manager or an Artist shall fail to comply with the decision, then the Council may take such action in relation thereto as in its discretion it shall deem proper, including the cancellation

or suspension or the refusal of the registration of a Manager or Artist as provided in its constitution.

Clause 14 of the constitution of the Provincial Theatre Council shall apply to this engagement, i.e.:—

14. **Registration of Managers and Artists and Making of Engagements.**—The Council shall institute and maintain a Register of approved Managers and a Register of approved Artists. In the case of Managers and Artists who undertake to make engagements in accordance with the Standard Forms of Contract approved by the Council and in accordance with the Rules of the Council, certificates of registration shall be issued on behalf of the Council and such certificates shall be jointly signed by the joint Secretaries of the Council. The form of the certificate shall be as in the Appendix.

Subject to such conditions as the Council may make from time to time members of affiliated associations shall be registered, and shall remain registered so long as they remain members of their respective associations unless the Council shall otherwise decide. Such other Managers and Artists as may be approved by the Council may also be registered. The Council shall determine the fee for registration to be charged from time to time.

The Council shall have power to refuse, suspend or cancel the registration and/or certificate of any Manager or Artist.

In order to facilitate the making of engagements, the following Rules shall apply:—

(*a*) Managers shall have the right to select their own Artists and to be the sole judges of an Artist's suitability for their particular requirements at the time of engagement.

(*b*) Managers and Artists at the time of entering into engagements shall be registered as approved by the Council. Any question arising with regard to the registration of any Manager or Artist shall be determined by the Council at the time of application for registration.

(*c*) Neither the British Actors' Equity Association nor any of its members shall take any action to impede or endanger the production or run of the play, provided that at the time of making the engagement the Manager is registered as an approved Manager and all Artists engaged are registered as approved Artists and that the contract is in accordance with a Standard form of Contract approved by the Council. If any question shall arise as to the registration or approval of an Artist or as to the conditions of a contract, it shall forthwith be referred to the Council for decision.

OPTION CLAUSE

MEMORANDUM supplemental to the within-mentioned Agreement whereby it is agreed that the Manager may at any time prior to the posting of the notice terminating the run of the tour or season give to the Artist notice in writing for a further engagement and such notice shall be deemed to have concluded a Contract for the engagement of the Artist at the salary hereinafter mentioned and otherwise upon the same terms and conditions as are within set forth other than in this option clause for the run of a new tour or season (such run to commence not later than the expiration of ... ...weeks from the termination of the run of the within-mentioned tour or season)at the weekly salary of £ ....

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