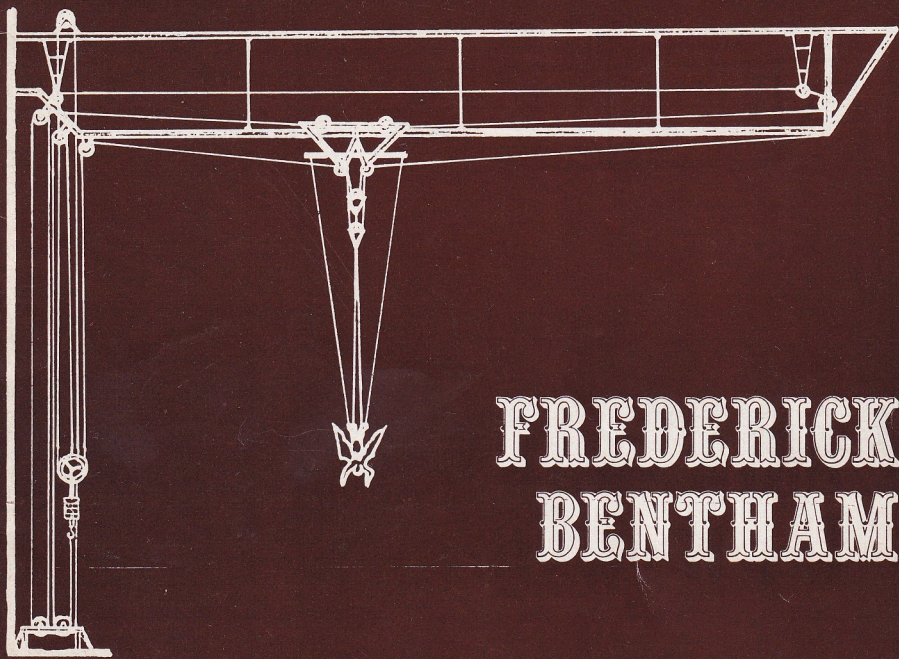


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WYNDHAM'S THEATRE



FREDERICK BENTHAM

THEATRE TEACH-IN

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From a] AGE 18. [Miniature.

CHARLES WYNDHAM.



R. CHARLES WYNDHAM was, at eighteen, the age at which our first portrait represents him, a medical student at Liverpool, at which

city he was born ; but having taken his degrees of L.R.C.S. and L.S.A., he went, at twenty-one, to America, and made his first appearance as an actor at Washington, with John Wilkes Booth, to whose *Hamlet* he played *Oswic*. Booth, who perhaps was never wholly sane, and who three years later made himself a name of world-wide infamy by shooting President Lincoln in a theatre-box, saw so little sign of genius in the new actor that he discharged him for incompetency. Mr. Wyndham then served as surgeon to the 19th Army Corps, and was present at some of the most deadly battles of the Civil War. His appearance at that time was that of our second portrait, which represents him in his uniform. Two years later, on his return to England, he again went on the boards, and entered at once upon the career which has long been recognised as that of the finest light comedian at present on the stage.



From a Photo. by] AGE 22. [Purriance, New York.



From a Photo. by] PRESENT DAY. [Vernon Heath.

FAMOUS PARTS

Charles Wyndham's first big hit, as a young man, was that of Hackett in Burnand's burlesque, "Black-eyed Susan." He was acclaimed in this as a wonderful dancer—yet he had never had a lesson in dancing! He used to say he thought the success of his dance was due to the fact that he put so much energy and "go" into it.

Of "Cyrano de Bergerac," Mary Moore wrote in her reminiscences: "This play is regarded, I believe, as one of Mr. Wyndham's few failures, because in those days there was—and sometimes, I fear, still is—a tendency to decry any English actor's performance in a role made famous by a French original. Although Monsieur Coquelin was in many ways more suited to portray "Cyrano" than Mr. Wyndham . . . I, who was always more critical of Mr. Wyndham's work than any critic, venture to affirm it was one of his best performances."

It is as "David Garrick" that he is, perhaps, best remembered. Appropriately enough, he was playing this part at Wyndham's when his name appeared in the Coronation Honours' List in 1902.

'Miss Mary Moore and Sir Charles Wyndham in DAVID GARRICK'



The Salary List below is illuminating as it shows the scale of payment for artists at this period. Charles Wyndham's duties included stage management as well as acting, which is probably why he received £3 per week—more than Sir Henry Irving, who had only £2 13s. 4d. It will be noted that J. L. Toole, the famous comedian, was leading man, and the leading lady was the one and only Ellen Terry.

QUEEN'S THEATRE

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STEPHENS	2 0 0	BATTY	1 0 0
TERROTT	2 0 0	TURNER	1 0 0
SANGER	1 10 0	HULLAH	10 0
SEYTON	1 10 0	JORDAN	10 0
PEEL	1 0 0	EVERARD	1 0 0
CRELLIN	15 0	MASSE	13 4
WOODFIELD	15 0		
VINCENT	12 6		
WIGAN	8 6 8		
TOOLE	10 16 8		
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Editor
MARTIN TICKNER

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RECORD SCENE

by

RON ANDERSEN

Dracula Records!

First position this month must go to a somewhat unusual LP. For many years now Hammer Films have been producing superior horror subjects. Now through Hammer City Records they release their first recording on the same subject. *Dracula* features Christopher Lee who tells a terrifying tale of vampirism accompanied by James Bernard's original score played by a full symphony orchestra and some very ingenious sound effects. On the other side of the record are the themes from four Hammer productions—*Fear In The Night*, *She*, *The Vampire Lovers* and *Dr Jekyll and Mister Hyde*. *Dracula* is available on EMI Records' Studio 2 label (TWOA 5001) and is certainly not something to listen to alone! Incidentally, a useful companion piece to the record is a book, already referred to some time ago by my colleague Peter Lawrence. This comes from Lorrimer Publishing and is called *The Hammer House of Horror*.

Billy On Record

Billy the new musical success is now available as an LP with the Drury Lane cast. The recording has been produced by the distinguished American Goddard Lieberson whose many other works in the cast album field include the original *My Fair Lady* LP. *Billy* is on CBS Records (CBS 70133).

Lucy's Mame

Lucille Ball returns to West End cinema screens in June in the film version of the highly successful stage musical *Mame*. The soundtrack recording is released by Warner Records (K 56035) and recaptures all the magic of the tuneful score. I particularly enjoyed Miss Ball's version of *Bosom Buddies* accompanied by Beatrice Arthur.

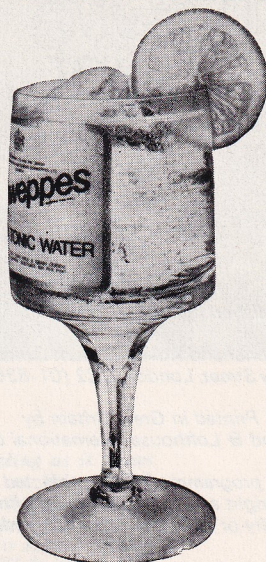
Scott Joplin

The Sting has caused renewed appreciation of the ragtime music of Scott Joplin. The soundtrack recording from the film has a number of his works expertly arranged by Marvin Hamlisch including the justifiably popular *The Entertainer*. *The Sting* is an MCA Record from EMI (MCF 2537).

Military Marches

A fine selection of marches ranging from Strauss's *Radetsky March* through to *Men of Harlech* comes on a new LP. *Marching Through History* with the Band of the Grenadier Guards is from Decca on SB 706.

First Act.



Then drink.

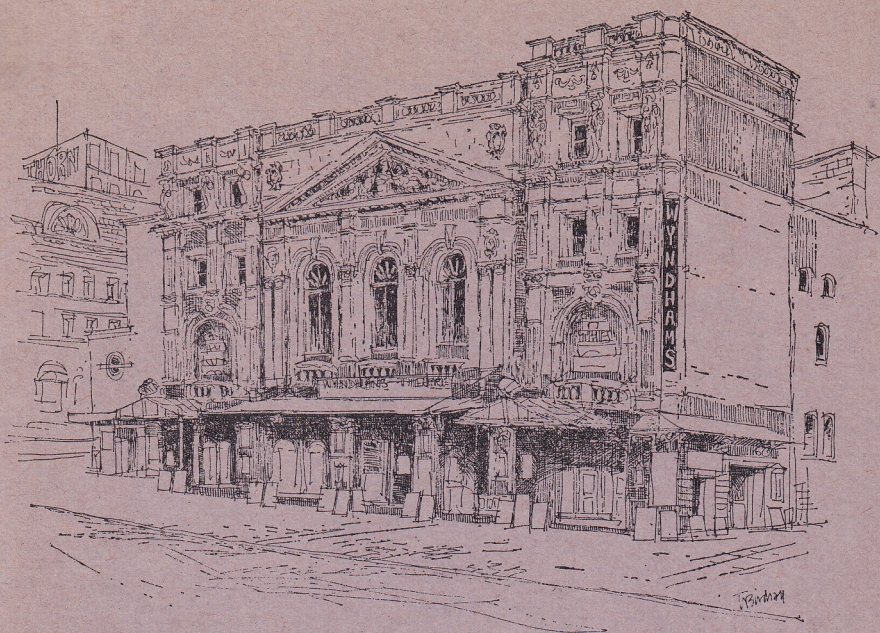
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Drawing by Timothy Birdsall

WYNDHAM'S THEATRE

Capacity: 756

Opened 16 November 1899 with a revival of David Garrick, a play by T. W. Robertson. Produced by and under the management of Charles Wyndham.

THE BUILDING

Towards the end of the century Charles Wyndham, who had been at the Criterion since 1875, decided to build his own theatre. Mary Moore, his leading lady (wife of dramatist James Albery, later to become Lady Wyndham), in her privately printed reminiscences, tells us that in 1897 Joseph Pyke began to negotiate for a site between Charing Cross Road and St Martin's Lane which was part of the Salisbury Estate. He was told that the then Marquess would not permit a theatre to be built on his land, or if he did it would only be for Wyndham, for whose acting he had a great admiration. Pyke therefore approached Wyndham with a view to an association. If Wyndham were to secure the site and clear it at a cost of £10,000 he Pyke, would advance the money for the building charging six per cent on his outlay and hold a mortgage on the cleared site as security. Unfortunately Wyndham, at the period, could not put up the money so Mary Moore raised the necessary money by finding ten

friends to act as guarantors to her bank for £1000 each for one year, on which she was to pay the interest. When the building was completed, an increased mortgage on the theatre was to repay the bank. The site acquired stretched from Charing Cross Road to St Martin's Lane with St Martin's Court on both sides at the Charing Cross Road end, and crossing it midway.

The theatre was built on the Charing Cross Road end of the plot, so that it was isolated on all sides. The remainder of the ground was later, in 1903, to be occupied by the "New" Theatre, now renamed the Albery Theatre.

The theatre was designed by W. G. R. Sprague, its exterior in a classical style.

The *Era* of 18 November 1899 says:

The house is not very large, being built on a site of only 7000 square feet. The reserved portion includes twelve private boxes, 157 stalls, 160 dress circle and 180 family circle seats. The pit is small, but particularly good, and the gallery is large and admirably planned. The theatre being isolated, the exits from the various parts of the house are many and direct. In addition to the staircases, which to the dress circle and balcony are of white marble, there is a lift which runs to each floor and to the roof, where, if the LCC will permit, Mr Wyndham proposes to have a Winter Garden. The stage, in common with that of the Criterion Theatre, is flat, but it is some 6ft wider and 10ft deeper. The scheme of decoration is that of Louis XVI period, and the colours used are turquoise blue and cream, relieved by judicious gilding. The proscenium is set in cream and gold bordering, which is continued along the front of the stage, thus hiding the footlights and, forming a complete frame. At the top are allegorical figures, and portraits of Sheridan and Goldsmith. The ceiling of the auditorium contains paintings after Boucher, which are illuminated by a ring of concealed electric lights and a central sunlight covered by a crystal pendant and surrounded by eight smaller lights. Round the dress and family circle there are clusters of electric lights, tempered by cream silk shades. The vestibule is decorated in "old rose".

Among the "allegorical" decorations above the proscenium, in the centre, is a bust which bears a strong resemblance to Mary Moore.

It is a two-tier theatre, and the unreserved gallery rises behind the upper circle. The decorations and seating remained in perfect order, very much as they were at its opening, until a reconditioning after the Second World War. The original curtain is unaltered, and the gallery became a bookable balcony in June 1961.

It is interesting to observe today the complete picture frame, on all four sides, of the proscenium, now only the one left in London of the style originally devised by Squire Bancroft for the Haymarket in 1880.

Reproduced by kind permission of Raymond Mander and Joe Mitchenson from their book *The Theatres of London* published by Rupert Hart-Davis, 1963.

Wyndham's is one of the four London theatres under the management of Donald Albery, son of Sir Bronson Albery and grandson of Mary Moore, the other three theatres being the Albery, Criterion and Piccadilly. Donald Albery was General Manager of Sadler's Wells Ballet (Royal Ballet) from 1941 to 1945 and Honorary Director and Administrator of London's Festival Ballet from 1964 to 1968. He has also produced many plays including *The Living Room*, *Tea and Sympathy*, *I am a Camera*, *Waiting for Godot*, *Gigi*, *The Remarkable Mr Pennypacker*, *The Waltz of the Toreadors*, *A Taste of Honey*, *The Hostage*, *Suzie Wong*, *The Miracle Worker*, *A Passage to India*, *Who's Afraid of Virginia Woolf?*, *A Severed Head*, *Beyond the Fringe*, *The Prime of Miss Jean Brodie*, *The Italian Girl*, *Portrait of a Queen*, *Conduct Unbecoming* and the musicals *Zuleika Dobson*, *Irma La Douce*, *Fings Ain't Wot They Used T'Be*, *Blitz*, *Man of La Mancha* and *Oliver!*

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Ian Albery presents a

THEATRE TEACH-IN

by

Frederick Bentham

PROLOGUE

This lecture is about theatres rather than about theatre itself. Good theatre does not necessarily need a good theatre or even a theatre building at all. The show on the stage at Wyndham's as I write (*Godspell*) had its first London production in an old railway shed—the Round House near Euston Station. Old is the correct word, because that engine shed was built for the first main-line railway in the world. The conversion to a theatre was an easy one, some seats, a platform for a stage and some lights. Conversions like this—and like others in the basements of buildings never intended for such a purpose—tend to suggest that a theatre is easy to design. This is not so—the key word for these other places is 'makeshift'. Not only does the audience expect a quite different standard of amenity in a purpose-built theatre but so do the Authorities who license the place and so do those who work or play therein.

Designing and building a new theatre is a very difficult task and today a very costly enterprise. We in London are fortunate to possess such a fine range of theatre buildings, though very few indeed are modern—i.e. built since the last world war . . . and some might observe that we are fortunate in that too!

It is probably still the case that when people think of a theatre—at any rate a live one as distinct from a cinema—they think of one very like Wyndham's. This form, with three or more tiers of seating and private boxes at the sides can be designed for a remarkable range of seating capacities. Near the top of the range in London we have the Theatre Royal, Drury Lane, with 2,283 seats, and at the bottom the Ambassadors with 453. I say 'near' because there are in London four big theatres of much the same size, give or take a few seats, and at the other end four small ones.

The schedule gives some clues as to how this is done. One clue is the width of the proscenium opening; another is the number of tiers. This proscenium opening dimension is still the crucial one because, as Benjamin Wyatt, the architect of Drury Lane, pointed out in 1811 "for every additional foot given to the width of the stage opening . . . a great many additional yards of canvas" must be used for the scenes with similar effects on the machinery to move it and the number of actors to people it. A wide stage requires less rows of seats for a given number of people so they feel nearer the actors, but seats to one side can be a long way from the action on the opposite side. The number of tiers can be deceptive because sometimes, particularly in theatres built round about 1930, a lesser number of balconies was preferred—but these were much deeper. At the same time, such theatres as were built or rebuilt reduced the boxes to one either side, and that seldom occupied—a mere architectural feature to break up the expanse of side wall. Side seats were not popular. Members of the audience would prefer a more central seat even though it meant sitting much further away from the stage.

The notion of 'the gallery' as a place for the poorer people had come to be disliked. Since this could not be removed in old theatres, the simple expedient of changing the name of that area and fitting padded instead of hard, wooden benches was adopted—an early form of 'marketing' perhaps? Curiously in the latest of London's new theatres, the Young Vic, hard wooden benches are *de rigueur* for all parts of the house! The degree of 'rigueur' very much depends on the amount of padding each member of the audience carries about on his or her own part!

An essential feature of theatres like Wyndham's is the curved balconies and the boxes on the side walls. These side seats are important in bringing the audience in close contact with the stage. In earlier days, particularly in an opera house, people liked to be seen in the boxes and to scan the audience from their place of vantage. In opera the boxes at the side also allowed one to dispense discreetly with the visual distractions and just to listen or to sleep depending on how the music took one.

However, if a theatre concentrates on the actor and his lines it will push him out among his audience on a forestage, as happened in the still earlier Georgian theatre, rather than keep him behind a picture frame; and then seats that are at the side can become as popular as those in the centre. In an extreme form 'theatre-in-the-round' (otherwise known as Arena theatre) places the actor centre stage, with just a few props, no scenery, and the audience surrounding him. With this form, for a given number of spectators we require far fewer seats. In such an intimate theatre the flick of some cigar ash can have more significance than a ton of scenery.

It could be said that this is true theatre—just the actor and an audience. However, scenery—whether relevant or not—obstinately refuses to die. No matter whether the theatre has been designed for it or no, it has a way of creeping back. Many shows which appear not to use scenery or mechanics do in fact spend a lot of money on it and on that other ingredient of modern theatre—stage lighting. Indeed, there is yet another gift (or curse?) of technology to modern theatre—namely sound equipment. It is quite possible that the audience, riveted by the show on the stage, does not realise the amount of scenery and lighting being deployed and does not even hear *les grands bruits du son* with which it is surrounded; 'the play's the thing.'

However, in my lecture it isn't, and we shall talk of these other technical matters as if the life of our theatre depended on them. But it doesn't—Keep that firmly in mind!

THEATRES IN BRITAIN

The current British Theatre Directory lists some 83 theatres under London. Of these 55 are in the central London area. 'Theatre' is nowadays a wide term but 46 are well established theatres. In addition the same directory lists for London 24 smaller clubs and lunchtime theatres and 8 concert halls, always excluding cinemas.

London is uniquely provided for but under 'Theatres Provincial' there are a further 200 or so and among these are many good examples of theatre design. Indeed, most of the recent theatre building in the UK has been in the Provinces, or Regions as they are now termed. The schedule below is highly selective being based on the theatres likely to be referred to and illustrated in the lecture.

The type can be summed up as proscenium (Pros.) where the theatre as built has very little or no extension of the stage into the auditorium. The width of the opening is then given—for example, 30' Pros. When, as in the Georgian theatre, there is a considerable forestage with separate entrances to it within the auditorium then this is abbreviated as Pros/Apron—the dimension given being still that of the opening. In most modern theatres one or two lifts, or elevators, enable the forestage to become an orchestra pit, with often a third position level with the stalls floor, allowing further rows of seating. Where the stage is still at one end of the auditorium, but completely open to it, running the full width—wall to wall—as in the Mermaid, it is known as Open End stage. Another form of open stage pushes out (thrusts) into the audience. A true thrust stage has, near enough, an equal number of the audience on each of its three sides. The fourth side is occupied by a scenic background. At the Greenwich Theatre the End stage is given a thrust effect by pushing the centre section 10' out into the seating. In some other theatres the thrust effect is token indeed—largely an optical illusion due to the shape of the stage front and the conformation of the seats which, in reality, do not embrace the stage at all. Where the audience completely surround the stage it is known as Theatre-in-the-Round (abbreviated as 'In-the-Round' here) or in America as Arena.

Adaptable theatres usually work best in one of their layouts and merely modify to form others. This particular form is therefore given, for example, Thrust/Adaptable. Small studio theatres may be so 'adaptable' as to make it impossible to sum up what they offer.

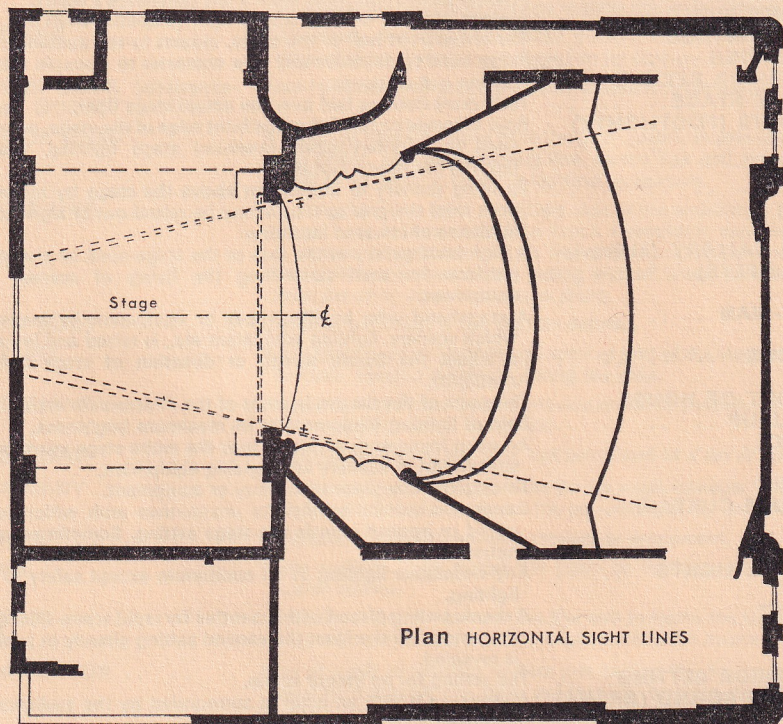
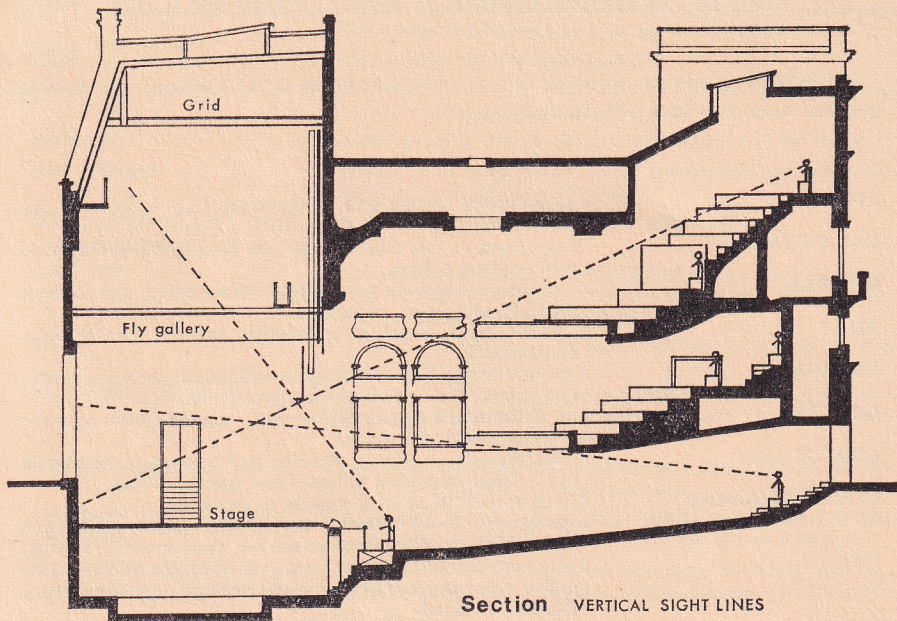
In approximate terms the scale of the technical equipment in a theatre can be deduced from the number of stage lighting dimmers, but even here one would need to know the type of switchboard control and the date installed.

FREDERICK BENTHAM, JUNE 1974

<i>Theatre (date order)</i>	<i>Tiers</i>	<i>Seats</i>	<i>Stage</i>	<i>Dimmers</i>	<i>Architect</i>
Bristol, Theatre Royal (1766)	4	681	25' Pros/Apron	—	John Paty
Adelphi (1806) (rebuilt 1930)	3	1481	36' Pros.	152	E. Schaufelberg
Drury Lane (1811)	6	2120	33' Pros.	—	Benjamin Wyatt
(reconstructed 1922)	4	2283	42' 6" Pros.	216	F. Emblin-Walker & F. E. Jones
(There has been a Theatre Royal on this site from 1662)					
Bury St. Edmunds (1819)	4	—	24' Pros/Apron	—	William Wilkins
(restored 1965)		333		48	
Haymarket (1821)	4	—	—	—	Nash
(reconstructed 1905)	4	906	27' Pros.	120	C. Stanley Peach
Royal Opera House (1858)	5	2152	43' Pros.	240	E. M. Barry
Criterion (1874)	3	592	25' Pros.	60	Thomas Verity
Wyndham's (1899)	3	756	27' Pros.	120	W. G. R. Sprague
Albery (1903 formerly the New)	3	879	31' 6" Pros.	134	W. G. R. Sprague
Coliseum (1904)	4	2358	50' Pros.	240	Frank Matcham
Aldwych (1905)	3	1024	31' Pros.	120	W. G. R. Sprague
Palladium (1910)	3	2325	47' 6" Pros.	240	Frank Matcham

<i>Theatre (date order)</i>	<i>Tiers</i>	<i>Seats</i>	<i>Stage</i>	<i>Dimmers</i>	<i>Architect</i>
Ambassadors (1913)	2	453	24' 6" Pros.	48	W. G. R. Sprague
Piccadilly (1928)	3	1140	31' 10" Pros.	120	Bertie Crewe & E. A. Stone
New Victoria (1930)	2	2574	46' Pros.	—	Wamsley Lewis
Sadler's Wells (1931)	3	1499	30' Pros.	180	F. G. M. Chancellor
Royal Shakespeare Theatre, Stratford-Upon-Avon (1932) (Auditorium revised 1951, 1962 and 1972.)	3	1518	29' Pros/Apron	240	Elizabeth Scott
Mermaid (1959)	1	498	Open end 48'	54	Elidir Davies
Stoke On Trent, Victoria (1962)	1	343	In-The-Round	20	Designed by Stephen Joseph
Leicester, Phoenix (1963) . .	1	274	Open end 48'	48	Stephen George
Nottingham Playhouse (1963)	2	719	32' Pros/Apron	100	Peter Moro
Ealing, Questors (1964) . .	1	350	Adaptable thrust 27' x 22'	72	Norman Branson
Bolton, Octagon (1967) . .	2	420	Adaptable In-the-Round 26' x 22'	60	Geoffrey Brooks
Leatherhead, Thorndike (1968)	1	530	36' Pros/Apron	80	Roderick Ham
Greenwich (1969)	1	426	Open end 48'	60	Brian Meeking
Birmingham Repertory (1971)	1	919	49' Pros.	140	S. T. Walker & Partners
Sheffield, Crucible (1971) . .	1	1000	Thrust 18' wide x 27'	140	Renton Howard Wood
Young Vic (1971)	2	400	Thrust 24' wide x 36'	40	Bill Howell (H.K.P.A.)
Bristol, New Vic (1972) . .	1	190	Adaptable studio	—	Peter Moro
Colchester, Mercury (1972)	1	505 (409)	Open End 40' 28' Pros.	80	Norman Downey
Leicester, Haymarket (1973)	2	703	48' Pros/Apron	100	Stephen George and others
Olivier (National) (1975) . .	2	1165	Open End 36'	280	Denys Lasdun

Familiarity with the plan and section illustrated opposite will help your appreciation of some of the slides in the lecture. Since they are of the theatre in which you are now sitting, the various areas can be located in the flesh, so to speak. There are, in fact, three tiers at Wyndham's — a stalls floor with two balconies above. The section also shows the boxes on the side wall. Behind the proscenium opening there is a stage tower with grid for suspending scenery or flying it out of sight. On the plan you can also see the wings which are working spaces on either side of the stage.



WYNDHAM'S THEATRE

SOME OF THE TECHNICAL TERMS IN EVERYDAY THEATRICAL USE

It should be noted that, according to their context and even to the traditions of individual theatres, words may have different meanings.

APRON	The forestage or that part of the stage floor in front of the <i>proscenium</i> arch.
BACK-STAGE	Those parts of the theatre which lie behind the <i>proscenium</i> arch or stage setting.
BORDER	A curtain used to form the top of a scenic setting and to mask the flies and lighting equipment.
BUILT	A scenic piece which is constructed in relief and is three dimensional.
CAT-WALK	A narrow bridge above the stage or auditorium providing access to mechanical and electrical equipment.
CENTRE	The middle of the stage or acting area—also any point adjacent to the <i>centre line</i> .
CENTRE LINE	A line, actual or imaginary, dividing and running up the middle of the stage from front to back. See also <i>set of lines</i> .
COUNTERWEIGHT	A weight used to balance scenery or equipment.
CYCLORAMA	A stretched, curved curtain or plaster wall usually at the back of the stage, used to represent the sky, open space, or infinity.
DEAD	Said of scenery or equipment which is no longer required. This is also a term to indicate the precise position to which scenery is moved or fixed.
DEPTH	The distance from the front to the back of the stage.
DIM (FADE)	To decrease the stage illumination; but also sometimes to increase it—for example, 'FADE UP'.
DIMMER	Any device used to regulate the intensity of light from a <i>lantern</i> .
DOWN CENTRE	A stage position or area at the centre front of the stage.
DOWN LEFT	A stage position or area, actor's left (audience's right).
DOWN RIGHT	A stage position or area, actor's right (audience's left).
DOWN STAGE	The entire front half of the stage, closest to the audience.
DRESSING	<i>Props</i> used to decorate and give character to a scenic setting.
EXTERIOR SETTING	A scene out-of-doors.
FALSE STAGE	Temporary flooring laid over the actual stage floor.
FLOATS (FOOTLIGHTS)	Row of lamps concealed at the front edge of the stage, primarily used to counterbalance overhead stage lighting, besides lighting the <i>house curtain</i> .
FLY	To hang scenery or equipment above the stage by means of lines from the <i>grid</i> so that it may be raised out of sight of the audience or lowered into view.
FLY GALLERY (abbreviation FLYS)	A high level gallery at the side of the stage used as a working platform for staff controlling the flying of scenery and equipment.
FLY-MAN	A stagehand who handles ropes or equipment by means of which scenery, lighting equipment etc., is raised and lowered.
FOCUS	To adjust the beam, spread or direction of stage lighting <i>spotlights</i> .
FRONT OF HOUSE	The parts of the theatre in front of the <i>Proscenium</i> arch.
FULL UP	Said of lighting equipment at its maximum brightness.
GRID	An open framework of beams over the entire stage used for the suspension of scenery and lighting equipment.
HANG	To suspend any piece of scenery or equipment.
HOUSE CURTAIN	Decorative curtain behind the <i>proscenium</i> arch which when raised or opened reveals the stage setting. Sometimes called <i>house tabs</i> .
HOUSE LIGHTS	Any decorative lighting in an auditorium except safety or exit lighting.
INSET	A scenic setting placed within another for rapid scene-changing. By removal of the inset the second setting already in position is revealed.
INTERIOR SETTING	The setting for an indoor scene.
IN THE ROUND (ARENA)	A stage on which an actor is surrounded by the audience on all sides.
IRON	A safety curtain which can be dropped from the <i>grid</i> to close the <i>proscenium</i> opening, in order to separate the stage from the auditorium in the event of fire on the stage.
LANTERN (LUMINAIRE)	A term for a lighting instrument such as a <i>spotlight</i> or floodlight.
LEGS	Curtains at the sides of a scenic setting to mask the <i>wings</i> or <i>off-stage</i> areas.

LIFT	An elevator used on the stage or in the auditorium to move part of the stage floor vertically, as in an 'orchestra lift.'
LINE	A rope or wire used to hang scenery.
LIVE	Said of scenery or equipment which will be needed again during a performance.
MASKING	A scenic piece or curtains used to conceal parts of the stage.
OFF STAGE	That part of the stage which is not visible to the audience and which lies outside the acting area.
OPPOSITE PROMPT SIDE (abbreviation O.P.)	Actor's right (audience's left) side of the stage.
PERCHES	Small platforms just behind the <i>proscenium</i> arch and above head height, usually on both sides of the stage and masked from the audience by <i>tormentors</i> .
PLOT	A plan or cue sheet setting out operational duties or actions during a performance.
PROMPT CORNER	The control position for the stage manager and prompter, <i>off-stage</i> and traditionally <i>downstage</i> actor's left. If situated actor's right it is called a 'bastard' prompt.
PROMPT SCRIPT	A play text containing production notes, including cues, for the use of the stage manager and prompter.
PROMPT SIDE (abbrevia- tion P.S.)	The actor's left side of the stage (audience's right) and not necessarily the side on which the prompt corner is located.
PROPERTY (abbreviation PROP)	Any object handled by actors on the stage, excluding scenery, lights and costumes or objects used as <i>dressings</i> for the scenic setting.
PROSCENIUM (abbrevia- tion PROS)	The proscenium arch which frames the proscenium opening through which the stage setting is revealed to the audience.
RAKE	The slope of an auditorium floor or stage floor.
REVOLVE	A turntable set in the stage floor or scenic platform which can be turned on castors to change quickly the stage setting.
RIGGING	Collectively, the rope lines, wires, pulleys, counterweights and other pieces of equipment rigged to fly scenery.
SCENE DOCK (abbrevia- tion DOCK)	Area for storage of scenery usually adjacent to the stage.
SET OF LINES	A group of ropes or wires from the <i>grid</i> , usually in sets of three, and called, respectively, long line, centre line and short line, used to suspend scenery or lighting equipment.
SIGHT LINE	An imaginary line from any given seat in the auditorium to the stage, used to determine how much a spectator, especially in a remote or extreme seat at the side, back or front of the auditorium, can see of the acting and off stage areas. Such lines are often shown on stage plans.
SOFT EDGE	Illumination which is not sharply defined.
SPECIAL	A <i>spotlight</i> used to highlight an actor or part of the stage at one, or more, specific moments during the play.
SPOTLIGHT	A lighting instrument used to provide sharp, intense illumination for a specific area of the stage.
SPOT LINE	A special rope from the <i>grid</i> , not being one of a <i>set of lines</i> .
STAND-BY	A verbal or visual warning given by the stage manager to actors or stage staff to be ready for the pre-arranged actions or cues.
STRIKE	To dismantle and/or remove scenery or equipment.
TABS	Wide curtains hung across the stage as masking or part of a scenic setting.
TEASER	A curtain or <i>border</i> to mask the <i>flies</i> and to frame the top of the stage opening at any desired height behind the <i>house curtain</i> .
TORMENTOR	One of a pair of curtains or flats just behind the <i>house curtain</i> used to frame off the inner <i>proscenium</i> or stage opening at any desired width to mask the <i>off-stage</i> areas.
TRAP	An opening in the stage floor for the passage of actors, objects etc., usually concealed by a cover such as a flap.
VOMITORY	A passage for actors or spectators emerging in an area occupied by auditorium seating.
WINGS	The <i>off-stage</i> spaces each side of the acting area.

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The Wyndham Theatres Ltd. wish to express their appreciation for the co-operation given by the management and staff of the current production at the theatre, and in particular, the assistance of Anthony Howell and James Gill.

First performance at Wyndham's Theatre 25th June 1974

The Management reserve the right to refuse admission and to make any change in the cast necessitated by illness or other unavoidable causes.

Outside performance times this theatre is available for conferences or similar gatherings.

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4. The safety curtain must be lowered and raised in the presence of each audience.

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KINGSLEY AMIS



Photo: Mark Gerson

It is exactly twenty years since Kingsley Amis' first book *Lucky Jim* was published, and it is now considered to be a mirror of an age of university life and what young people were thinking and doing in the early fifties. "Nothing could have been further from my mind when I was writing it," he says "but now it is used for sociological studies in the United States. Capturing the spirit of an age when you are living in it is good luck, as one is unable to realise it at the time." It took about a year to catch on—students read it and identified with the central character—and in 1955 *The Boulting Brothers* brought Jim to life on the screen portrayed by Ian Carmichael and romped home with a box office success. The paperback version still sells several thousand copies a year.

He confesses that his motives for being a novelist are "that I like funny books with a bit of sex in them and farcical incidents," so he writes what he would like to read himself. His subsequent novels include comedy romances like *Take A Girl Like You* and *I Want It Now* and also a ghost story *The Green Man* and a thriller *The Riverside Villas Murder*. They tend to collect such adjectives as 'acidular', 'uproarious', 'wickedly outrageous' and 'incendiary'.

His latest book has just been published by Jonathan Cape. He calls it *Ending Up* and directs his wit at five septuagenarians

living in isolation in a cold damp cottage, with their idiosyncracies and their loneliness. 'A painful farce' his publishers term it.

Has he turned away from writing about young people? No, he hastens to reassure me that his next novel will have a ten-year-old boy as its main character. He writes straight on to the typewriter, and midway through what he is writing the next story starts looming up. When his imagination is in need of stimulation, he takes a walk to clear his mind and finds "as little as five minutes later my unconscious can solve a problem. My most ambitious novel *The Anti-Death League* would make me wonder what on earth was going to happen next. But I used to walk to the tobacconist for a packet of cigars and the ideas would begin to arrive."

Had he not been a novelist, he would like to have been a musician, "They are not so alone, a musician has colleagues. The writer is constantly on his own," and he admits that receiving letters is most encouraging. "Discriminating praise from a stranger is very rewarding. I think a writer needs this more than most people, the actor has his applause. I would have liked too to have been a poet." He has in fact had two volumes of poetry published, but finds he cannot turn out poetry to order, and with his articles for 'Penthouse' and reviews he doesn't find the time. "If we were Victorians we would be turning out a volume a year, but life moves too fast these days."

He lives in Hertfordshire in a rambling house with graceful cedar trees shading the lawn, with his equally gifted wife Elizabeth Jane Howard whose own highly praised novels include *The Sea Change* and *Odd Girl Out*. How does such a partnership work, I asked him. "You help one another by being able to talk it over with an intelligent audience, and there is mutual reassurance and criticism, which is very important. You have to retain respect for each other's work or the marriage wouldn't last a minute!"

His unfulfilled ambition is to write forty successful novels, and as his latest *Ending Up* brings him not even half way to fulfilling this, there should be much more to look forward to from the pen of Kingsley Amis!

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IN LONDON NOW

by
JANE SEMPLE

The entrance to the National Gallery is currently flanked by banners proclaiming the 150th birthday of this famous institution. The celebration takes the form of an exhibition called *The Working of the National Gallery* which is aimed at showing the public how the gallery operates behind the scenes—(behind the canvasses?)—restoring, cataloguing, framing, hanging and environmental control. The day-to-day running of the Gallery is illustrated in parts with what can really be considered the centrepiece of the exhibition—“The Immaculate Conception” by Velasquez. This was acquired earlier this year with a special advance of £185,000. History is brought right up to date by a detailed account of measures taken to ensure that this masterpiece became a permanent part of our national treasure.

This latest acquisition is one in a long line of successes, although as the picture book on sale at the exhibition called *Failure & Success* reveals, there have been a number of pictures once in British private collections which the Gallery would have liked to acquire but did not.

The modest beginning of the National Gallery in 1824 was a very different collection compared with the familiar one of today. It was then exhibited in a private house and cared for by a staff of six and provision was made for “coals, candles and a small amount of stationery.”

Much of the exhibition is taken up by the fascinating documentation on how and when gifts arrived and purchases were made. During the Second World War, the gallery experienced its greatest upheaval when the paintings were removed for safety to Manod Quarry in North Wales. This experience led to the development of Departments of Science and Conservation and to the compiling of the first volumes of the present series of detailed catalogues of the collection.

This new style exhibition gives the public a fascinating insight into what everyone acknowledges as one of the greatest art collections in the world. *The Working of the National Gallery* is open until the end of June from 10 to 6 on weekdays, 2 to 6 on Sundays and until 9 pm on Tuesdays and Thursdays. Admission free.

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PEOPLE I KNOW: BY HANNEN SWAFFER

LADY WYNDHAM

the Manageress

For many years there will be remembered in stage history the enduring charm, the spontaneous vivacity, the ever-present femininity of Mary Moore, the cleverest comedienne of her generation. For years she was associated in the minds of millions with a long succession of comedy triumphs almost unequalled during the last century.

But few people know that all the time that she was sharing, with Sir Charles Wyndham, in one stage conquest after another, she was, in private life, quietly, unassumingly, almost secretly, one of the most astute and successful business women of her age. As a consequence, she is probably the wealthiest woman associated with the English theatre.

She has retired from acting now, and the footlights know no more the witchery of her smile. But, to this day, she drives down to the New Theatre three or four days a week, and there directs, generally and in detail, the vast enterprise of which she is the head, Howard Wyndham, her life-long colleague's son, her associate, Bronson Albery, her own son, at her right hand, always.

Generally speaking, theatrical stars have not acquired money. They either invested it badly, or they spent it.

"We just saved ours," says Lady Wyndham, speaking of herself and Sir Charles, "and we invested it in our own business."

When Toole left £70,000 it was a big stage fortune, especially since money was less easily earned when he was in the height of his fame. But Sir Charles Wyndham left £220,000, and this large fortune was acquired as his share of the clever business partnership between himself and the charming actress, Mary Moore, whom he ultimately married.

Mary Moore's business capacity showed early. Not wishing to be a drag upon her family, she went, at the age of fifteen, to see Mr. D'Oyly Carte, in whose Savoy company her sister, Haidee, was singing. Carte tried her voice, but was disappointed.

"When you've got as good a voice as your sister," he said, "you can come back."

She did not go back. She called, instead, at the Gaiety Theatre, a pretty girl, but with no stage experience, and no great gift, apparently, to sell. But, anyway, the manager was sufficiently struck with her to give her a tiny part.

"Well, I'll sign the contract," she said, with a shrewd business sense.

"Why do you want a contract?" asked the manager.

"My sister always has one," she answered.

And she got it.

So, for three months, she acted at the Gaiety in *Faust Up to Date*, and then in a pantomime. Then she became engaged to James Albery, the brilliant dramatist, whom she married six months later, before she was seventeen. Albery's play, *Two Roses*, had been acted a thousand times, had contributed to Irving's earlier success, and had made its author a well-known man about town. Not that there was much money in it.

"They did not pay the fees we had to pay our playwrights afterwards," Lady Wyndham has told me. "Three guineas a night for *Two Roses*. We often paid an author like Jones or Haddon Chambers 10 per cent on £1,600 a week!"

Well, James Albery was forty when she married him. He fell ill, and his plucky wife, then twenty-three, found herself compelled to support the family. She had three young sons, Irving, godson of the great actor, who had appeared in her husband's play; Bronson, called after Bronson Howard, the dramatist, in whose *Brighton* she afterwards acted; and Wyndham, the youngest, who received this name at his tardy christening some years later.

Mrs. Bronson Howard, who was Charles Wyndham's sister, went to Wyndham and asked him to give Mrs. Albery a part. The young wife was nothing to look at, in those days, for the worry of a sick husband and young family had worn her out. "In fact," she recalls, "Mr. Wyndham did not look at me. He scarcely moved his eyes from the play he was reading. But, good-natured and kindly, he actually gave me £4 a week to understudy a part in *The Candidate* on tour, promising me a part as soon as one fell vacant. The £4 a week was very generous of him, as 30s. or £2 a week was a good salary for a beginner in those days."

So little Mary Moore went on tour, understudying, learning the rough business of her craft. But when the part she had been promised fell vacant, she did not get it. So, leaving the company at Liverpool, she took the night train back to London and

bearded Wyndham just before he went on the stage for the matinee the next day.

All this time she had been sending £2 home to keep her two younger boys; and, on the other £2, she had lived and supported the eldest son on tour. But, although it was not much, her hopes were high. So she was looking prettier by now; Wyndham noticed her a little more.

"It's very kind of you to pay me £4 a week as an understudy," she said. "But, in the long run, that's no good to you or me. I want to learn the business, and find out whether I am going to be any use on the stage. Otherwise I must try something else."

So Wyndham gave her a part on tour, and, then, going on tour himself, noticed, I suppose, that the young actress was showing promise. When he returned to town he astounded her by offering her a three-years contract, and the leading part, the heroine's in *Wild Oats* at the Criterion. It is interesting to recall that, leading lady though she was, there was not much money in it, in those days, for her contract was £5 the first year, £6 the second, and £7 the third. But, such was her success, that Wyndham tore up the contract and made it £7 at once.

That, alas! is thirty-five years ago. And, shortly after, Mary Moore played Ada Ingot, in *David Garrick*, with Wyndham in Germany and Russia, both of them acting in the German language, and with five different German companies. Miss Moore was not puffed and paragraphed into temporary fame, as is the way today. She climbed by working.

Everyone knows the story of Mary Moore's stage career since then. For is it not largely the story of Henry Arthur Jones, Haddon Chambers, Hubert Henry Davies, the story, indeed, almost, of English comedy? Charles Wyndham we remember chiefly as the sympathetic, broad-minded, breezy friend, and Mary Moore as the quarrelling or misunderstood wife, petulant perhaps, extravagant, perchance, provoking, for a change, but always feminine, womanly, becoming, English to the finger-tips. *The Liars* remains, after *The School for Scandal*, the finest English comedy ever written. *The Tyranny of Tears* and *The Mollusc* almost equal it in charm and in craftsmanship.

It was in 1896 that Mary Moore and Charles Wyndham signed their first deed

of partnership; and so Miss Moore became interested for the first time in the business side of the Criterion Theatre. About this time much of the money the two had earned had been invested, on good advice, in South African shares. But the Jameson Raid spoiled things.

War had not come, then; but there was such a slump that Wyndham became heavily involved. So the dream of a theatre called after him nearly did not come true.

Joseph Pyke, a financier, came to them one day and said, "I have a wonderful site for a theatre. If you two will find the money to clear the site I will find the money to put up the building." What is now Wyndham's Theatre was then a rookery of poor houses belonging to Lord Salisbury, and it was estimated that £10,000 would be needed to clear the land before building started.

But the South African speculation had made things difficult, and, before bankers would advance £10,000 with which to clear the site, they wanted guarantors.

"I suppose I knew something of business by that time," says Mary Moore, "because I formed my first, and only, syndicate. The bank wanted ten men to guarantee £1,000 each, backing the overdraft; and when I asked ten City friends if they would be responsible for £1,000 each, they all said 'Yes.' I am happy to say that their responsibility lasted only a year and that none of them had to find a penny. But my gratitude is none the less, because of that."

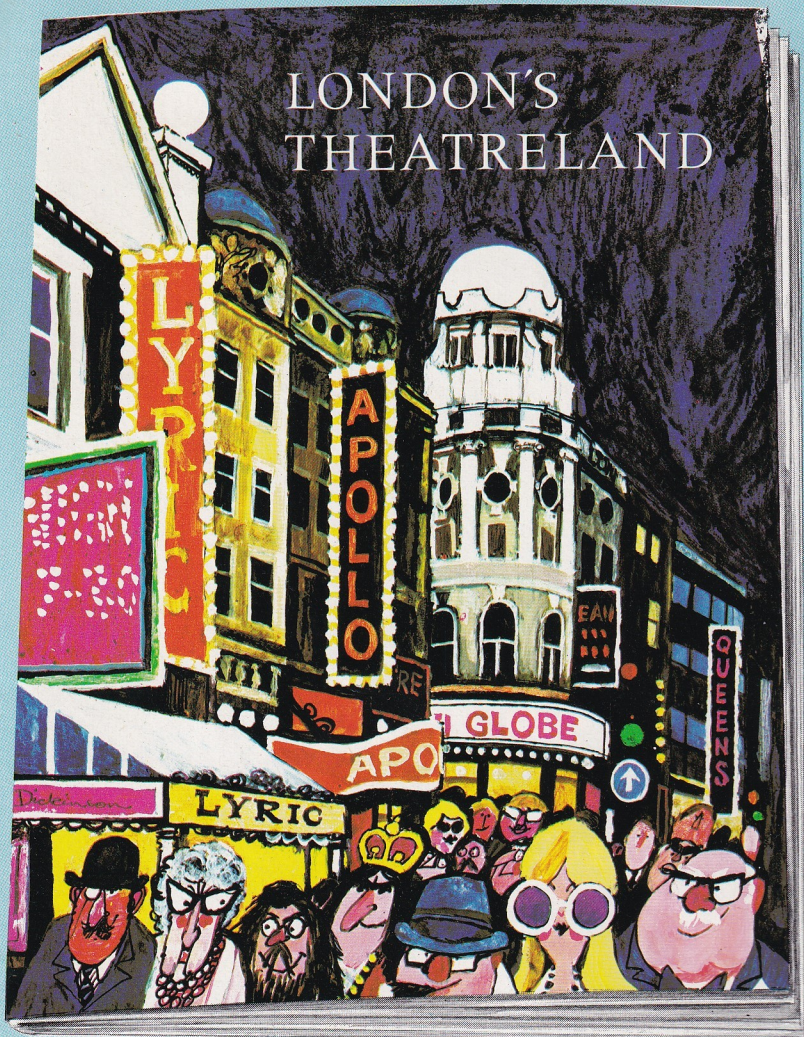
Wyndham's was opened, in 1899, by Wyndham and Mary Moore themselves. And, from the first day, it was a very great success. . . . So they went on dreaming.

"We had a little bit of land left over at the back," says Miss Moore, "and, although we were offered a good sum of money for it, we decided to buy the land adjoining and build another theatre. We were an ideal business combination, Sir Charles and I. He could see things in a big way. I attended to all the details."

This "detail" method of Miss Moore's is now a tradition in the world of London theatres. She sees to everything. She smilingly denies this. But few plays have been staged at either of the two theatres which remain in her own hands unless Miss Moore has approved of them herself.

The Graphic,
10th December 1922





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