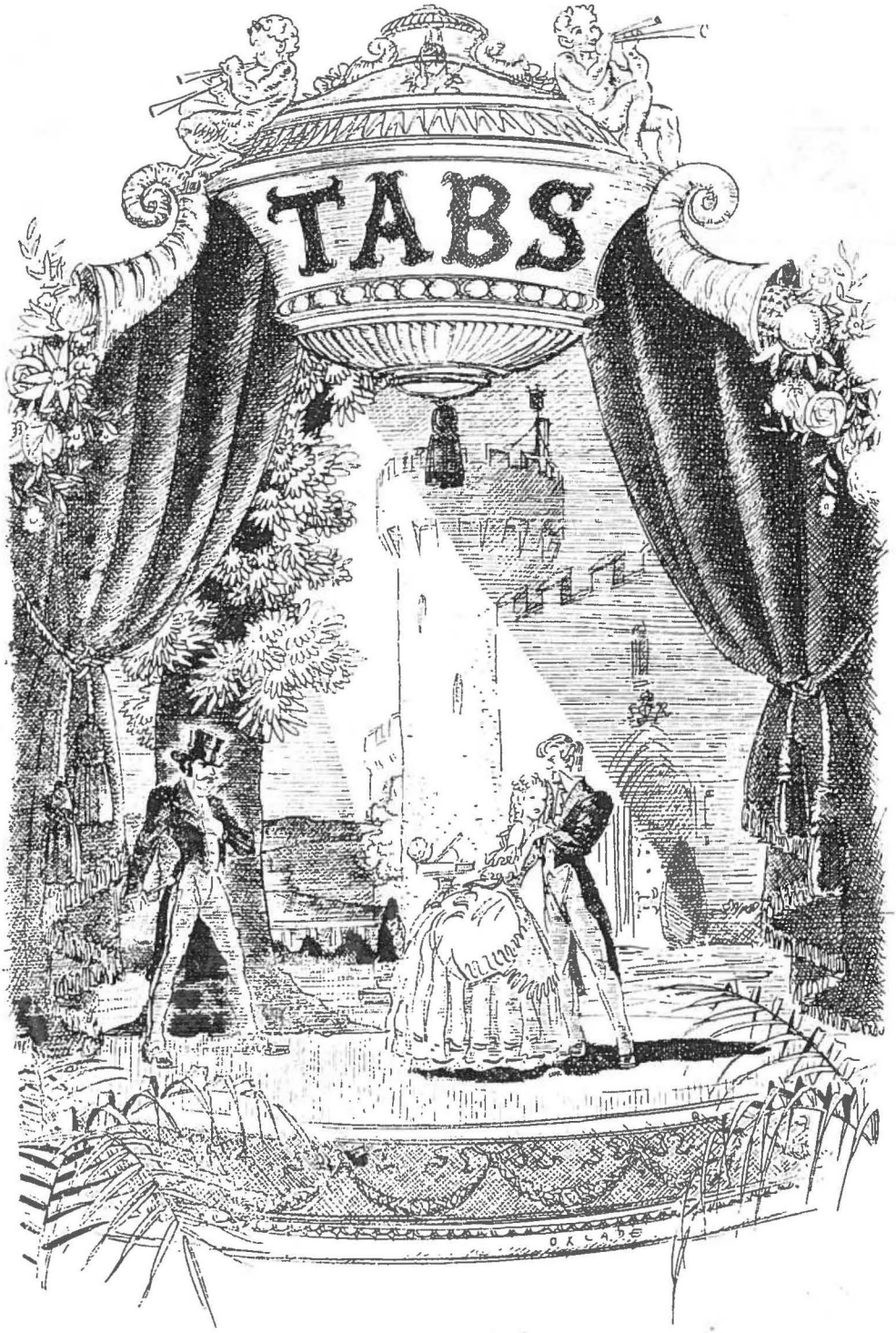


Volume No. 4, No. 2 December, 1946

TABS

Published by The Strand Electric and Engineering Co. Ltd. in the interests of the Amateur Theatre

CONTENTS

EDITORIAL

The occasional word of thanks or praise was always worth having but at the present time even more so than ever.

To-day, as perhaps never before, it is possible to exert oneself to the full and have mighty little to show as a result. This does not indicate one's best effort is any less good than it used to be, but to-day, what with filling up forms, making returns, obtaining licences and coping with material and labour difficulties, much time which should have been spent on constructive work is now to all outward appearances non-productive.

Under these circumstances, the letters and messages which we have received as the result of the republication of "TABS" are doubly welcome. What has been particularly gratifying has been that a large proportion of our correspondence has not only patted us on the back, as it were, but has also asked some very interesting questions and raised a number of very important points.

That is as it should be. To be of real value to its readers "TABS" must be instructive, and since it is obviously impossible to cover the whole of the ground in every issue it follows that we must expect to do a large proportion of our instruction through the post. So send those queries along. Those which are considered to be of especial interest will be answered in the columns of "TABS," but where the question is of a rather specialist nature we will reply direct by post.

"No news is good news" so one is told, but how often is this statement untrue. It is in some measure disappointing that the only criticism which we have received of our last issue was one which pointed out a spelling mistake arising from a printer's error. What we had been looking for was constructive criticism—the letter which would tell us that this article was more interesting than that, or that such and such a point required amplification, or that any particular subject would be worthy of space in some future issue.

"TABS" must give its readers what they require in the way of information if it is to be of maximum benefit to all concerned. Suggestions and criticisms (preferably of a constructive nature!) will always be welcome.

* * * *

This is indeed an age of regimentation and standardisation. On another page we mention standardisation of the design of battens and footlights and this trend will be found in much of our equipment in the future. There will, of course, always be the "special cases" but when they are justified they are usually important and any efficient organisation must be ready and able to cope with them.

* * * *

We remember with gratitude a measure of three-quarters of a pint of beer which used to be served pre-war in a certain London club frequented alike by bishops, engineers and members of Parliament. Non-standard?—Yes. Justified?—Certainly. The club's Stilton was a dream. Half a pint was too little—and a pint too much—at any rate for the engineer members!

* * * *

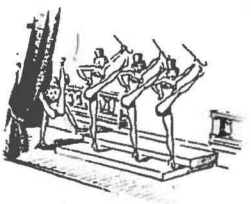
For the moment we have learned to accept without demur a standard (pool?) article when we want a special one, or to accept a special (often specially expensive) article in place of a standard one. Witness our recent journey from Monte Carlo to Paris. First choice—by air. (No passage available under eight weeks). Second choice—by sleeper. (Reserved, but gentlemen of the Marché Noir apparently beat us to the ticket office). Third choice—a seat on the Golden Arrow (reserved by our hotel but on a train which had left four hours previously). Fourth, final and desperate gamble—standing in the corridor the whole way (approximately 18 hours and no breakfast!)

* * * *

We regret having to add to life's daily disappointments but for the present we are unable to supply any further colour cards. Instead we will forward a list giving the number and name of the various colours manufactured—a poor substitute we are aware but one which we hope will be rectified ere long.

STAGE MANAGERS MUST MANAGE

Few amateur stage managers realise the authority—and responsibilty—they undertake when they agree to act in that capacity. During the whole period of rehearsal and ending only with those final despairing admonitions as the greying dawn dissipates the dress rehearsal, the producer is in supreme command. He is responsible for co-ordinating the efforts of musical director, actors, stage manager, electrician, designer, wardrobe mistress and everybody responsible for any part of a production. But, on the opening night the producer who has a *real* stage manager may stand calmly at the back of the circle as the curtain rises (though he probably won't)—and his visits to the bar will be in search of congratulation—not consolation. He will know that the reins of control have not been dropped but effectively transferred.



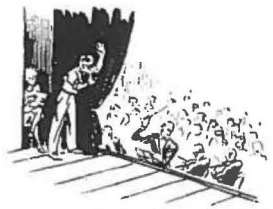
". . . a four abreast entrance down a three foot staircase."

A successful stage manager must have infinite tact and infiite patience: and *he must know his job.* It is not sufficient that he can wear a tuxedo gracefully or that in private life he is the competent manager of a bank, a works, a store or a mine. He must know the *stage* and must be able to speak the language of the stage—technically, of course, not explosively! He will know, for instance, that a "black leg" is *not* the limb of a negress and that a "french flat" is not a continental maisonnette!

Also, he must have a thorough knowledge of the show itself. He must be familiar with all the effects for which the producer has perspiringly striven for weeks and must so organise his staff that success is limited only by their capacity. It follows that he must have attended all rehearsals with the punctuality and persistence of an actor with his first part. He will have discussed with the producer the details of every setting and will endeavour to provide him with a rehearsal area that conforms as nearly as possible to each scene as it will be when it is set on the stage, of which he will have exact measurements and details. He will carefully prepare the prompt copy, noting every alteration and every cue. He will ensure that the correct scenery, wardrobe, props, lighting and effects will be available for the dress rehearsal. Which means he will ensure that other people do their jobs *not* that he will do the jobs for them. When the inevitable hitches occur at the dress rehearsal, the producer will not be uttering agonised screams for Jim or John or Alec or Basil to bring this prop, to "kill" that spot, to "dead" t'other

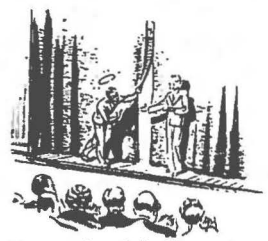
". . . with a bookcase under one arm."

border or lose a ''something'' costume. Instead he will express his wishes with a nice restraint knowing that a competent man is performing ably a most difficult task.



''. . . semaphoring between prompt corner and orchestra''

If the scenery is hired the stage manager will make quite certain that the contractors have the exact measurements of the stage and know how many sets of lines are available. He will obtain from the plans showing exactly how the scenery will be set on his stage. If his producer's requirements are found to be impracticable he should disclose this fact at rehearsal. Most producers *can* be reasonable and will understand the futility of rehearsing a four-abreast entrance down a three foot staircase. He will have obtained the producer's ideas (if any) of lighting each scene and decide exactly what lighting equipment is necessary. Equally important is his knowledge of the positions in which the equipment will be placed and what switchboard control is to be available. He will ensure that hired equipment is ordered in plenty of time and will see that it arrives in time to be used at dress rehearsal and, after arrival, is treated with adequate respect for its value and scarcity.



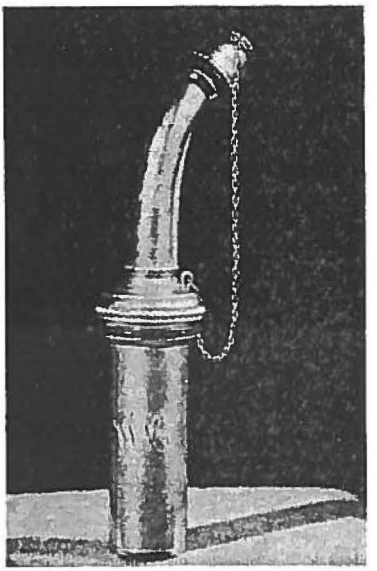
''. . . acknowledge the services of the stage manager''

During changes of settings our paragon will not be running about the stage with a book-case under one arm and a standard lamp under the other. Neither will he be engaged in amorous dalliance with the soubrette. He will calmly stand down centre stage with back to the act-drop from which point of vantage he will direct operations, moving only to his corner when it is time to ''ring up,'' *knowing*—not merely hoping that everyone is present and everything correct. He will carefully time every scene, observe every cue, control the exuberance of the cast in the wings, which he will firmly but politely clear of all useless humanity; he will preserve a constant vigilance over the activities of electricians, fly-men, stage-hands and call-boys. He will have maintained a close liason with the musical director and will never be in doubt about an encore. Pre-arranged light or bell signals will replace all inconclusive semaphoring between prompt corner and orchestra pit. At the end of the performance the applause will be accurately gauged and ''curtains'' given accordingly.

After the final performance, if the producer should publicly acknowledge the services of the stage manager, he will know it is genuine appreciation and not polite persiflage. But even if the acknowledgement is lacking he will have something more valuable, the sublime satisfaction of having done a thundering good job of

work. He will know, also, that although the cast may then disperse in the customary welter of self-congratulation, he must stay to supervise the aftermath. He must see that all the correct articles are correctly assembled and packed for despatch to the correct destinations. He will express to his staff appreciation of their efforts, knowing that those not doing the job for the fun of it will expect appreciation to be in tangible form.

In a state of utter exhaustion when the job is finally complete he will emphatically resolve to give it a miss next time. But "next time" will find him once more working harder for nothing than ever he did for reward . . . and liking it. P.C.



PUZZLE CORNER

Here are two whatsits. We know what the first one is, the job that looks like a bent grease gun. The other one we are not so sure about.

No. 1 is about six inches high, made of metal and the cap at the top unscrews for operation. There is a small second tube running up the side of the larger one. It is a relic of the past that was definitely used in the theatre. Anyone seen with one of these in his breast pocket was known to be in charge of his department—the thing was in fact a kind of wand of office—and the wearer was sometimes referred to as being "on the plate" or "taking the plate." What is it? Answer on page 7.

Whatsit No. 2 is made of amber glass, about 2½in. high and the same across the top. It is quite old and has mould marks running up two opposite sides. It has quite a thick heavy bottom. (Don't say it is a small tumbler. We've been told it isn't.) Now turn to page 14.

C.

BOYS, BUSKINS AND BRAINTREE

It was perhaps force of habit that made the present writer choose a title commencing with three B's—a habit born of never finding anything better marked on his homework, when it was distributed by his form master after correction. Not for him the A, the "excellent" or 99 per cent.

This is unfortunate as the following brief description of the activities and achievements of one School Dramatic Group will surely raise an "alpha plus" from the most hard-faced task master that ever delighted in brandishing red pencil.

The school in question is the Secondary Boys' School, Braintree, whose Headmaster, Mr. Alfred H. Freeman is also their producer; the advantage of this combination of duties has no doubt assisted all concerned materially.

The Braintree Shakespeare Players, as they style themselves, have since 1941 produced eleven different plays of Shakespeare (144 performances) before audiences totalling 3,000. John Gielgud has been the Players' President since October 1944 and has attended at least one of their productions since that date.

For 1947, a production of *Merry Wives of Windsor* is planned for nine days in February and March, with a week's tour at Stratford (London) following.

To date, box office receipts (for eleven productions) amount to £1,750, and the use to which part of this sum has been put is of particular interest. In effect, a Scholarship of Drama has been established—one ex-Player now studies at the Royal Academy of Dramatic Art, and a second follows next year, fees paid. (£52.10s. per annum).

All parts (including female) are played by the boys (ages 13 to 17 years) and no adult is on the stage during a production. That is to say, boys also function as stage manager, stage hands, electricians, prompter and so on. The bulk of materials required are constructed on the school premises by the art, science and woodwork staff and pupils.

The Company visited Stratford-on-Avon during Whitsun weekend this year and witnessed two performances at the Shakespeare Memorial Theatre during their visit, besides seeing all the Shakespeare country.

The Players are justifiably proud of the Birmingham City librarian's desire to obtain records of their productions during the last five years—productions which in the majority of cases were staged during the strain of war. Photographs etc., have been sent and are bound in separate volumes for permanent exhibition at the Shakespeare Memorial Library.

A fine record of achievement this surely, and one which many masters in charge of school dramatics will wish to emulate. That task would no doubt be immeasurably easier if those masters were also head masters, as in this case. Nevertheless, they may find food

Who's there? What is't you seek (King Lear Act 3 Scene IV.)

for thought here—that visit to Stratford-on-Avon for instance, and the personal visit of the famous actor.

Head master or no—any producer might well be proud of the following comment by Alan Dent in the *News Chronicle* for Saturday, 12th October, 1946 in connection with the Players' production of *King Lear*. "... then suddenly I felt my detached appreciation turning into something like the emotion one has throughout the present Old Vic revival. This, because of an imaginative piece of direction. In the hovel scenes, when Lear's wits finally turn, the little boys who played The Fool, Kent and Edgar all began to shed tears of pity. Is any one of us too old for tears at that piteous juncture? Old Vic please copy now!"

Mr. Head master-cum-Producer we salute you. With Coriolanus may we venture "You have made good work, you and your apron men."

H. M. C.

Answers to Puzzle Corner.

Whatsit No. 1 is a methylated spirit torch for lighting stage gas jets in pre-electric days. The top cap was removed disclosing a wick carried in the larger tube down to the spirit container. The torch was usually carried in the breast pocket and in this position the top of the wick tended to become dry. The small secondary tube allowed a small quantity of methylated spirit to run up to the top of the wick when the torch was tilted, so as to facilitate lighting. The "plate" referred to on page 5 was, of course, the gas plate as the gas "switchboard" was called.

"AND THE LORD SAID . . ." (concluded)

Mr. Hilton Edwards here concludes his interesting observations and experiences on Stage Lighting. Part I appeared in the Sept. issue.

I have equipped two theatres with Strand Electric plant—the Irish-speaking theatre in Galway, which I helped my partner Michael MacLiammóir to create, and which I believe is the only state-subsidised Irish theatre in the world, and our own little Gate Theatre. Both these were installed in the late 'twenties, the epoch of cyclorama lighting, with 500-watt floods, a horizon lamp or so, and 500-watt and 1,000-watt spots. Both are battenless theatres, and, in the case of the Gate—without footlights, partly through choice, partly because of visual limitations from the auditorium, and partly because of Corporation regulations. Of the work of the Gaelic theatre I cannot speak—my partner and I have long ceased to be connected with it. At the Gate our plant is now almost worn out, but it still serves. The Dimmers, with the exception of a few coupled floods all control single units. They are calibrated in half-inch points, the small theatre demanding absolute precision, and the effects gaining greatly therefrom.

Often I have longed for the convenience of inter-locking systems, but I am convinced that given an intelligent electrician and a certain ingenuity and patience, there is hardly an effect worth while that cannot be achieved by the manipulation of the unit type of plant, even with the crude device of a rod as an inter-locking device and a piece of chalk as a guide. My plots are so printed as to give immediate information as to the type of lamp, the colour, the precise position of angle and setting, and above all the precise dimmer position. For tour and our visits to the Gaiety I have the same plant, fortunately not so worn and on a larger scale—1,000-watt instead of 500-watt in all the spots and twenty four 1,000-watt dimmers on two touring boards.

". . . pointed to their huge and intricate switchboards . . ."

Several times while setting up in the vast and superbly equipped theatres of Zagreb, Sofia and Athens, the local authorities have looked with askance at the simple equipment and pointed to their huge and intricate switchboards and murmured pridefully in German, French or Magya or Greek, and upon occasion in Arabic, and I have falteringly replied in none of these languages that magnificent as I am sure was their plant it would be better in the short time at our disposal to ride my bicycle with mastery than to toy ineptly with their turbines—or so they seemed to me. This is not a sneer at elaborate equipment; if I could afford it we would have much more and all of the latest—but it is an assurance based upon experience that elaboration is not necessarily efficiency and, although effects may be achieved with complicated equipment with

less difficulty, the result is not necessarily better: any more than one hundred pounds worth of photographic equipment can necessarily turn out a better photograph than can be achieved with one small camera, a dish- developer and a knowledge of how to use them.

The Gate Theatre is battenless because we do not use cloths, chiefly because of the lack of flys, and upon those rare occasions when transverse runners have been used, floods from the spot-bridge have been hardly adequate. In the Gaiety Theatre, also well equipped, fortunately for me, with Strand Electric plant, it is a different matter. Here are all the appurtenances of the standard theatre, with its five battens of three circuits each in box compartments—its four circuits of box floats in three valuable sections;—its perch spots,—once despised by me and now my greatest friends, and, for use when the rare occasion demands, its front-of-the-house arcs.

But I am seldom happy with enough canvas up to sail a frigate and a blaze of light twenty feet above the actor's head, and so here I instal each season my touring plant, rig up my spot batten with its 1,000-watt spots, its four floods and four eye level spots for the front-of-the-house, and with the exception of the perches and the off-stage lighting of which I try to make much use for accent, I use the Gaiety set sparingly. I am fortunate in having a good electrician myself who is getting used to my vagaries, and in Mr. Harry Morrison of the Gaiety Theatre I have a friend and a craftsman who is a joy to work with; knowledgeable, infinitely reliable, kindly, unstinting in his labours, and from whose solid experience I have learnt much. I think in the early days he was sceptical of my methods, but we have never disagreed.

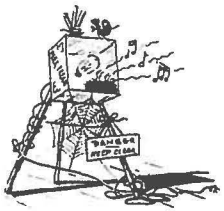
To summarise, I have learned that lighting must be divided into three main headings—what I call Open Lighting, for want of a better term—when wings and cloths are used, and the spot-light, apart from being used almost as an acting area light, is negligible and for which one must rely upon battens, perches and that two-edged sword—the footlights. Gordon Craig denied their usefulness and complained that it was an unnatural source of light; but indeed every source of light is unnatural in the theatre, and for a certain type of glamour floats are indispensable.

"... a certain type of glamour...."

Next there is Spot and Flood Lighting, in which the main source of light is direct and controlled and built up to a focal climax by the spotlights; floods being used for binding the light and for basic colouring; and here I am a believer in controlling the texture of shadows. That is to say—even if a natural shadow is flung by an object hit by a spot I believe in colouring it discreetly with the floods; the painter controls the colour of his shadow, which is only relative darkness, and this I also try to do.

Thirdly, there is the specialised use of all Lighting, for appar-

ently natural results, and herein lies our greatest problem. I try to bear in mind Goethe's dictum—"Art is art because it is not nature." But our problem in work of this type in the theatre seems to be how far can we use dramatic effect without apparently being too unnatural, not contrariwise. For unnatural it is, and unnatural it must be!—The light apparently coming through windows set up-stage centre, which in life, would throw all before them into silhouette, but for the purpose of action must give an illumination, by what in nature would be only reflected light, greater than the light of its supposed source. And again, the candle brought on, which evokes the 500-watt spot of heaven-knows-how-much-candle-power, even when passing through a No. 3 Medium, and at four and a half points down on the dimmer.



". . . fine equipment allowing for wartime conditions"

Lighting is half darking; knowing where not to put your light, and this is why I place my faith more in the spot and flood system than the batten, but to me the ideal stage is like the inside of a camera—a magic blackness that we can light as and where we will and therefore my ideal theatre I would equip with battens, with collapsible floats, with a spot-bridge, with a modified cyclorama. I would not instal a system like the Schwabe because I believe this makes of the cyclorama a tyrant.

Of this I am convinced—the Strand Electric Company have given us a fine equipment. Even during war-time limitations, with half-burnt-out lamps and varying colours; it has served me well and I look forward one day to the luxury of providing myself with the finest of their equipment. I am sure that there are other firms with magnificent plants, but I am also sure that there is no effect that can be desired that cannot be achieved with the material that this firm has to offer, and it lies with us who use it to learn its capabilities.

Each play demands its own colour scale, but I feel that the fewer colours combined the finer is the effect achieved.

Everything depends how much you can make "them" accept; and in this lies the perpetual uncertainty that makes all work in the theatre a potential art. Here again I feel strongly, that if we will concentrate upon our craftmanship it is a task within our power; whether one becomes an artist or not depends upon our mental approach and the will of the gods.

COLOUR IN THE THEATRE (No. 2)

In our last issue we touched on the correct application of colour and experimented with two colour mixing.
In the foregoing the further use of filters, gelatines and pigments is discussed and their combination as subtractive colour mixing.

The Spectrum

Before we can proceed to delve further into the technique of colour mixing it is necessary to consider some basic principles.

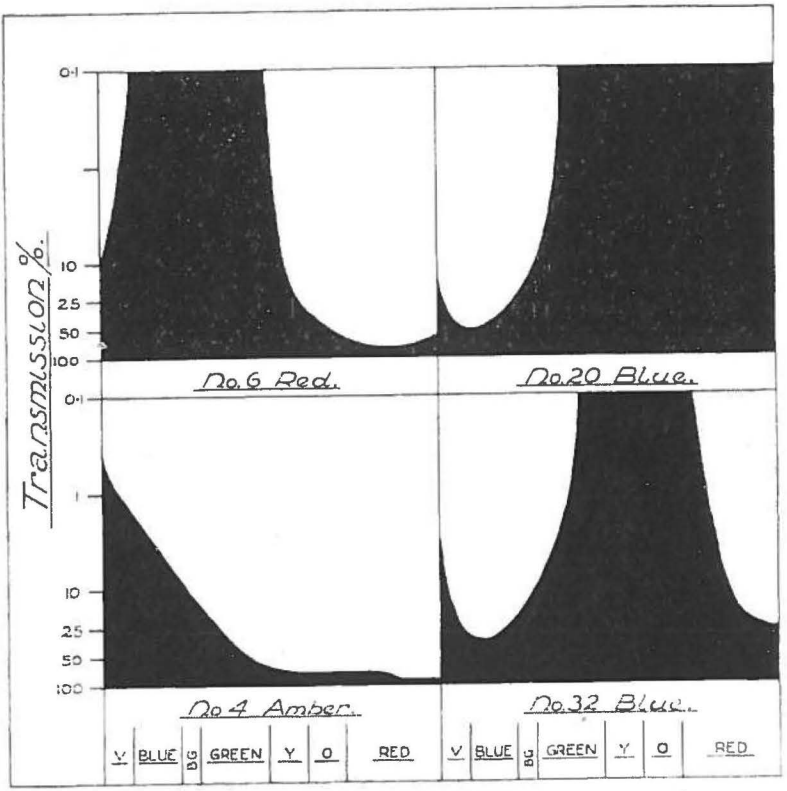
It is most important to realise that from the point of view of the eye, a spotlight with a gelatine colour medium is a spotlight *minus* not a spotlight *plus*; the same goes for a pillar box or any other object painted in colour. It is well known that white light can be split up by a prism, or a diffraction grating, into a number of different wavelengths; these wavelengths being interpreted by the eye as various colours.

To get a clear spectrum of saturated hues the light has to pass through a narrow slit and thence through the prism; the prism deflects the short wavelengths more than the long and the result is a series of hundreds of images of the slit side by side, each in a different colour. We cannot see these separate images and in consequence the spectrum appears as a ribbon of intense beautiful colours; one colour apparently running into another. The main colours seen as broad bands are, from long wave to short wave:—red, orange, yellow, green, blue-green, blue and violet. Each of these bands is made up of many individual members of that colour family.

Filters

A convenient way of examining the spectrum of a particular source of light, sufficiently for stage purposes, is given by a pocket spectroscope: an instrument resembling a miniature telescope. Assuming we are examining a gas-filled lamp with this device, a continuous spectrum not unlike that produced by daylight but with rather less blue, is seen. The moment a No. 6 red gelatine medium is placed in front of the lamp two-thirds of the spectrum is blacked out; all red, some orange and very little yellow being left. The gelatine has literally filtered away the wavelengths shorter than orange. Having established this fact we shall be well advised to use the word filter instead of medium in future. A No. 14 red filter suppresses the orange and allows only red to pass. A number of other filters can be tried, No. 32 blue suppressing most of the red, all orange, all yellow and much of the green wavelengths. No. 20 blue removes those longer than blue and so on.

As the colours filtered out represent loss of light, Cinemoid and gelatine stage filters generally aim to pass a comparatively wide band of colour in addition to the dominant hue. The orange that No. 6 passes in addition to the red makes this filter much brighter



than No. 14 red.

So far we have considered the more or less saturated hues 6 red, 16 blue-green, 39, 24 green and so on, but in addition there are a number of filters giving unsaturated hues or tints. Pinks, ambers, straws and so on will be found not to filter away entirely any spectrum band, merely suppressing slightly some of the bands thereby enhancing the others. The paler the filter the less suppression goes on: No. 36 lavender (or surprise pink) in a spotlight enhances any blues and reds on which it is projected: examination by the spectroscope shows that it achieves this result at the expense of the green band.

So far the absorption of our filters has been described from what we see in a simple spectroscope, more elaborate instruments exist from which accurate transmission curves can be obtained. Along the horizontal axis the spectrum wavelengths are plotted but for simplicity in the accompanying diagrams these figures have been replaced by the principal spectrum bands. On the vertical transmission is plotted logarithmically; so make a careful note where the 50 per cent. comes in relation to the 100 per cent. and the 10 per cent. It is

interesting to compare the transmission of Fig 1 (6 red) to that of fig. 3 (4 amber); or fig 2. (20 blue) to fig. 4 (32 blue), the presence of some red in the latter is evidence of the dilution principle mentioned at the end of last issue's article. It is rather sad to notice that filters do not transmit 100 per cent. even of their dominant hue, the blue filter for example wasting some of the precious blue light.

Pigments

There is another method of subtracting hues from white light namely by using pigments to absorb them. The red paint of the letter box only reflects the red wavelength the remainder being absorbed; the black base makes a gallant effort to absorb the lot. Assuming the red paint to be reasonably pure it will not matter whether we light the letter box with a white or a No. 6 red spotlight since it can only reflect the red. If on the other hand the surroundings of the pillar box are white, not red, then the colour of the illumination is very important because a red light will not provide the necessary contrast. It is obvious from this example that no matter how elaborate the colour lighting installation it will still be necessary sometimes to use pigments to paint the scenery. This is plain common sense and we would hesitate to state the obvious were it not for the fact that we have been expected to change the colour of a mannequin's frock without altering her features or surroundings while she paraded down the runway of the salon. No, the mightiest of lighting installations and the most miraculous of lighting controls offers no threat to the paint and dye industry in spite of certain public statements to the contrary.

Where it is important that the colours of the dresses worn in a scene should not be spoilt then care must be taken to ensure that those colours are present in the illumination. This is not as simple as might be expected; it is possible to flood the stage with two seemingly identical yellow lights, one of which will be good for reds and greens while the other ruins them. This, (sensation matching as against spectral matching), will crop up again in a later article in this series.

Earlier it was explained that the stage colour filters transmitted comparatively broad bands of colour. Examination of glass filters will show more critical transmission with consequent loss of light, but the "cut-offs" of glass filters are as nothing by comparison with the cut-offs of gaseous discharge lamps of various colours. In these, the cut-offs are so sharp that the spectra are known as line spectra, even a comparatively white light will be built of radiations restricted to particular wavelengths.

A discharge lamp may be offered proudly as approaching daylight white, as indeed by sensation it does, especially when compared to the earlier models: under the spectroscope however the boasted increased output at the red end of the spectrum may stand revealed as a miserable thin line. Whatever the daylight effect of that lamp on a white screen it will remain "phoney" as an illuminant for colour.

Of course it is as coloured light that discharge lamps have a great advantage over filament lamps in that the light they produce is coloured at source or may be converted to other coloured wavelengths by the action of fluorescence (see later article).

Subtractive Mixing

Although there are over 40 of these colours in Gelatine and Cinemoid, it does not follow that the lighting artist will be content with these. However, filters can be combined and, by this means the artist is free to develop a fine range personal to himself. The combination of two filters allows transmission of only those wavelengths common to both. For example: 16 blue-green and 29 purple will transmit only the blue common to both. The filters used this way are better noted as 16-29 to indicate the true subtractive state of affairs. The + sign will be required for additive mixing in the next article.

The combination of filters is not restricted to the production of saturated hues; 17, 3, 51, 36 and so on can be used to make a useful variety of tints. It is no more desirable for the lighting artist to use his filters "neat" as purchased over the counter, than it is for the painter so to use his tubes of colour.

F.P.B.

ARS MARTIS COMES

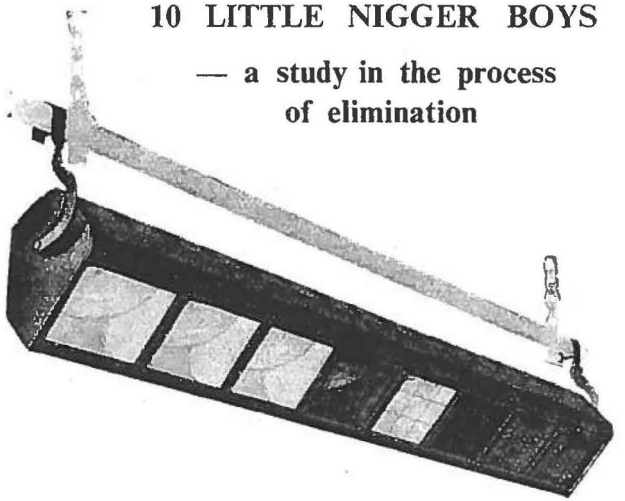
Theatre Lighting Department at Head Office has, since the end of the war, undergone a reorganisation of Staff. It is still controlled by Mr. L. G. Applebee (now a member of the Board of Directors) who has as his Chief Technical Assistant Mr. E. Scott Purdie, who, with Mr. Applebee was a member of the Stage Lighting Committee of the International Commission on Illumination held at Holland in 1939. They are supported by Mr. F. W. Martin. By a coincidence all have served in His Majesty's Forces as members of that famous Territorial Corps founded in the old Volunteer days by Professor Hopkinson and Colonel Crompton—The London Electrical Engineers, Royal Engineers; Applebee before, during, and after the 1914-1918 War, and Scott Purdie and Martin before and during the 1939-1945 War. Even in their war service they could not get away from "spotlights" as all were engaged on searchlights. "Sapper" ties are, therefore, quite prominent in the office.

Answers to Puzzle Corner.

Whatsit No. 2 was recently acquired from someone who had been *told* it was one of the old glasses in which the wicks of the early floats or footlights floated in oil. Candidly we don't know, but are anxious for corroboration or otherwise. Can anyone help either way? We don't really see why it need have had tapering sides unless it was to assist air circulation or to facilitate manufacture. We hope some reader may have an old print which may clear up the point, or even have seen a similar article authentically labelled in a museum. Any information will be gratefully received by the Editor owner who is dubious about his 10/- purchase.

10 LITTLE NIGGER BOYS

— a study in the process of elimination



Before the war we manufactured about ten varieties of Magazine equipment to meet varying requirements. We flattered ourselves that we had something to suit almost every condition, but that when not, we could and did turn out something special. Very often that something special found its way into our catalogue as an addition to our ever increasing range.

This system of obliging everyone was not nearly as clever as it sounded. It was virtually impossible to stock any part of this type of equipment (for sale) except such bare items as sheet steel. lampholders and coils of wire. Even the colour frames and reflectors varied in size. Furthermore, there was a fallacious theory afoot that the more lamps you could cram into a given length of footlight the more efficient was the job.

Our backroom boys (Research and Development—or R. & D. to us) have applied the law of diminishing nigger boys and have evolved a standard design of Batten and Footlight each of which has the choice of two types of reflector.

It will be some time before this standard equipment finds its way into our hire stock but as this type is now exclusively manufactured for sale, the advantages are worth recording for the benefit of the more ambitious amateur groups who like to "own their own."

Both Battens and Footlight are now standardised on 9in. wide compartments—no more and no less. There are two housings, the one type for suspension as Batten the other for laying down as Footlight or single row Groundrow. These housings are made in 3ft. and 6ft. lengths, the requisite number of the latter being bolted together with (if necessary) one of the former to make up the correct length. (By correct length we mean the length as suggested by the customer to the nearest multiple of 3ft. At worst this means we can supply any length called for within a mere 18in).

The advantages? With the exception of the actual wiring we will know (when supply catches up with demand) that we have the correct length of Batten or Footlight in stock on the shelves ready to despatch. The wiring cannot be carried out in advance as there are too many variables, viz., at which end are the connections required, how many colours are wanted and how many circuits per colour do the regulations call for? Two 8½in. diameter silvered Sunray glass reflectors (A.235 and A.236) are interchangeable between Batten and Footlight housings. These reflectors give soft edged crossing beams free of all filament striation or streakiness.

The A.236 reflector gives a medium angle 55° beam and is standard for general Batten work, the main beam being directed onto the stage below while the direct light of the lamps illuminates the neighbouring border or ceiling. The A.235 reflector gives a wide angle beam, free of hot spot, and is standard for Footlight and Groundrow work. Actors down stage are evenly lit and the light travels well up the house tabs. Up stage, the light is of low intensity to obviate shadows on the cyclorama or back cloth. This reflector is also used in Battens when they are required for even colour mixing at close range, as for example, on a cyclorama on a small stage.

The housings of both Batten and Footlight are very strong; being constructed of a single piece of folded trunking in 20 gauge steel, with pressings welded thereto to form the compartments. The exteriors present a smooth surface free of projections and sharp corners and are finished black outside. Baffled ventilation inlets and outlets are provided; in the case of the Footlight these are on the stage face only so no light can be seen by the audience.

Metal colour frames are interchangeable between Batten and Footlight and take 8in. × 9½in. colour mediums.

Those who handled our pre-war type of Batten will remember that it was necessary to lower the unit to the floor in order to adjust the angle of tilt. With the new method of hanging and tilting our Battens shown in the illustration, it is only necessary to undo one lock-nut per 6ft. length and to swivel the Batten to the desired angle, then locking up once again. It is not necessary to lower the Batten right to the floor.

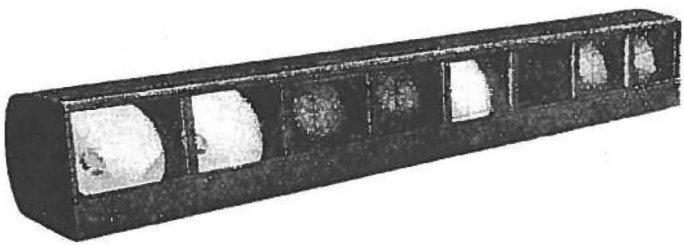
Another feature of the unit length construction of Battens is the ease with which such lanterns as Acting Areas can be inserted between lengths. This is becoming a very popular practice in the professional theatre. Both Battens and Acting Areas can be hung from the same barrel thereby saving considerable valuable space up and down stage.

As already mentioned wiring is carried out to suit the requirements of each job and is terminated at whichever end is specified at a terminal connector block. In the case of Battens a clamp is provided to grip the flexible multicore cable which runs up to the fly or grid connector box. Also fitted to Battens on request, are pilot compartments for scene changing, rehearsing, cleaning, etc. Sometimes these pilot lights are put in their own compartments

but on other occasions where there is a white circuit in the Batten a second lampholder is put in one or two compartments on the white circuit and the pilot lamps then wired back to an additional way on the connector block. This method, of course, has the advantage that it does not waste on working lights, any compartments which should be used for stage lighting. The objections to putting pilot lamps into compartments other than the white hardly need to be pointed out.

Now a word about lamps. 60-watt, 100-watt or 150-watt lamps may be used in both Batten and Footlight as circumstances—that is to say the size of the stage—demand. Readers will remember that pre-war we advocated the use of special Batten type lamps in this kind of equipment. That was because the reflectors which we then used required the lamp filament to be fairly accurately positioned at the focus of the reflector. With ordinary 60, 100 and 150-watt lamps there was quite a difference in the filament position and these special Batten lamps were recommended as they had the feature that the filament in each wattage was at the same focal point.

With the reflectors now fitted to the new standard Batten and Footlight the positioning of the lamp filament has become very much less critical and our recommendations are now as follows:—When using a 60-watt lamp these should preferably be of ordinary type both in the interests of economy and efficiency. When using 100-watt lamps there is little to choose from the point of view of efficiency but in the interests of economy the choice will probably fall to the ordinary type of lamp once again. On the other hand when using 150-watt lamps there is no question that the Batten type lamp should be employed as it gives a very much greater degree of efficiency. Incidentally these lamps should always be ordered with Edison Screw (E.S.) lamp caps as E.S. lampholders are fitted to Batten and Footlights as standard.



The latest type Strand Footlight for 60, 100 or 150 watt lamps designed to provide a more even illumination down stage.

MANCHESTER PRESENTS—

The months of June and July saw two unusual commitments undertaken by the Hire Department in Manchester. The first marked the 750th anniversary of Lichfield Cathedral, and the second the 150th anniversary of Newton, Chambers and Company Limited, the great steel and iron works of Thorncliffe near Sheffield.

At Lichfield, the Festival Committee staged a modern miracle play which had been specially written for the occasion by Miss Dorothy Sayers, entitled *The Just Vengeance* and this was produced in the Cathedral in the presence of Her Majesty the Queen on June 6th.

For this occasion, which marked the return of the Stage to the Church, a full theatrical equipment was installed in the nave of the Cathedral in front of the West Door. It consisted of a large three-tiered rostrum completely filling the nave, each tier communicating with the next by means of steps descending eventually to the floor of the Cathedral. The middle tier was separated from the first by a large blue arch with working curtains, the top of which from the nave appeared to form the base of the lofty West window.

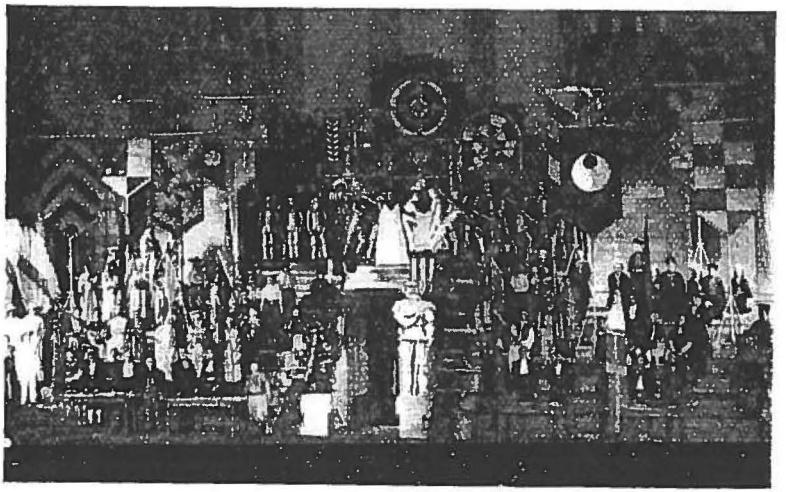
Behind this arch and masked by it, were installed a series of spot and acting area lanterns, but the main stage lighting was provided by pageant lanterns mounted high in the triforium. In addition a series of flood lanterns were installed on each side of the nave in the arches of the triforium and used at the climax of the play to flood the whole interior of the Cathedral with light as though from windows in the roof.

All the lighting was controlled from a series of portable switchboards, 26 ways in all, and the changing action of the play was indicated by emphasising first one section of the acting area and then another. During the whole performance the majority of the players remained on stage, and it was entirely due to the clever use of directional lighting equipment by the producer, Mr. Frank Napier, that the difference in time and place was obtained.

The second Pageant, on a very much larger scale, was produced by Mr. Heath Joyce at the City Hall and as a production will long be remembered as a triumph for all concerned. With a cast of six hundred, this production set out to show in seventeen episodes the past history of a great firm and its hopes for the future.

The Pageant was written by Dr. L. Du Garde Peach and covered the foundation of the firm in 1790 in the Valley of Thorncliffe, showed the work and progress from that date onwards including, as it did, three wars and finished with a parade of the modern coal products.

The staging of the production presented innumerable difficulties and was handled in its entirety as in the case of Lichfield by our Manchester Branch and Messrs. Watts and Corry Ltd. who are closely associated. The first problem was presented by the hall itself. The stage, which has a width of 100 feet, is semi-circular,



Sheffield Pageant—Finale to Part 1

rising in tiers to the organ grille at the back. There are five entrances. two at the front, two at the back of the platform and one in the centre which is flanked by two stone lions with the organ console above. None of these entrances could be used for scenery. Lighting equipment was practically non-existent consisting of a row of footlights and three arena lamps and to complicate matters further nothing could be hung from the ceiling or screwed to the floor.

The whole problem seemed at first insoluble, but careful planning by the producer and the heads of departments in the firms concerned resulted in a very successful solution.

The main scene was designed as a castle surrounded by mediaeval tents and marquees. These tents were erected up each side of the stage completely masking the entrance doors and providing access "tunnels" to the stage entrances in order to cater for the large numbers. At the back, on each side, a castle battlement served to mask into the organ grille which was covered in and was provided with various groundrows and set pieces to represent the various scenes. At the end of each battlement wing, towers were erected and at the top two booms supported gigantic banners. These booms were pivoted in such a way that they could be lowered in the manner of the European railway crossing gates, where the banners became the curtains concealing the organ grille and the scene in front of it. A rostrum was also built over the organ console and central entrance on which a great part of the action took place. The organ, however, was still operative and was used during the performance as well as an orchestra.

The lighting was still to be accomplished and so twelve pylons were constructed each to support a banner 9ft. 6in. long. These were fastened to weighted boxes and each banner concealed a flood,

a spot lantern and a pageant lantern. Floods, spot and effects lanterns were also fastened to the towers supporting the banners and a further sixteen pageant lanterns were fixed to the circle front; in addition a dozen black light floods were installed for one scene.

It was thus possible to cover the whole stage area either by wide angle floods or directional spot lighting and very effective use was made of this throughout the production. The control of all this lighting presented further difficulty as the switchboard required 72 dimmers. After further consultations with the authorities it was decided to shut off one end of the dress circle and establish there a master control point at which the producer sat. Immediately behind him were the switchboards whose operators had a full view of the stage at all times. There were between four and five hundred lighting cues during the performance and these were all given by the producer to the switchboard operators verbally. The crowd management was also exceptionally well organised. A control room was established in telephonic communication with the producer and from there a public address system kept all the performers informed of progress and ensured that everyone was on stage at the right time.

Access to erect this installation was obtained only at 10.30 p.m. on the Saturday evening, but everything was completed for the opening night on the following Tuesday. Rehearsal started on the Sunday afternoon by which time the greater part of the scenery and lighting equipment was installed and working.

J.T.W.

THEATRICAL RESEARCH

We notice with interest the recent appearance of a young contemporary dealing with theatrical research. It is a little quarterly about the size of "TABS," edited by Richard Southern and Sybil Rosenfeld, and is called *Theatre Notebook*. Its scope is confined to the history of the English theatre. Its attitude is scholarly and authoritative and highly informative.

The staff of advisors includes Mrs. Gabrielle Enthoven, O.B.E., Prof. Allardyce Nicoll, C. W. Beaumont, M. Willson Disher Dr. F. S. Boas, Dr. Alfred Lowenberg, The Rev. Dr. Montague Summers, James Laver and Paul McPherlin.

Theatre Notebook is illustrated and part of its policy is a drive towards a theatrical research bureau and museum, where both ancient and modern technical problems may be studied.

The subscription is 7/6 a year, and the Manager is Ifan Kyrle Fletcher, 12, Lansdowne Road, Wimbledon, S.W.20 with whom intending subscribers should communicate.

THE IRISH THEATRE

A Review by Seamus de Burca

A portly volume could be written on the Irish Theatre in the last fifteen years, and then the prospective author would be left with a mass of matter and data necessitating yet another volume with the subject still not exhausted. Books have been written about the early Abbey Theatre, the movement that gave us Synge and Yeats as authors, and the Sally Allgoods and Arthur Sinclairs as players. It is with a start we realise this famous playhouse opened its doors in 1904. But a book is overdue dealing with the advent of Sean O'Casey in the mid-'20's. The history of the Abbey for the past seven years is but a part of the general history and yet the Abbey has had more sound commercial success since the war began—whether this is a sign of dramatic renaissance or not is a moot point. For instance, George Shiels' play *The Rugged Path* ran for twelve weeks—a long run for Dublin—and *Juno and the Paycock* at its initial showing played only for two weeks. But let us confess long runs were not the policy of Dublin managements and *Juno* has, more or less, saved the Abbey in the difficult years of the '20's until an Irish Government decided to give the Theatre a subsidy of £1,000 a year.

In 1930 two young men started an Arts Theatre in Dublin. They presented plays not done by the Abbey and neglected by the London touring companies—they were Hilton Edwards and Micheal MacLiammoir. The going was rough financially—they gave us plays from Shaw and Ibsen to Shakespeare and what may be called "West End" plays. There were, of course, original plays, and among these was Denis Johnson's *The Old Lady Says, "No."* But whether the play was a masterpiece, a commercial play, an actor's play, a good or bad play, it was done well—there was acting, there was dressing, the lighting was fresh and the setting original. The company, The Dublin Gate Theatre Productions, split up into two separate companies—one, Longford Productions, is now managed by the Earl of Longford, patron and playwright, to whom perhaps we owe the very existence of both companies to-day. Thus when cross-channel artistes and companies were stopped early in the war, Dublin was catered for by three companies (including the Abbey) with only two theatres. The second theatre was the Gate with a seating capacity of something over 400. It was in this theatre with a proscenium opening of 20 feet that Hilton Edwards presented his miracles of staging and lighting.

Cross-channel companies visited the Gaiety Theatre for close on sixty years. What was to become of the Gaiety with its settled policy and without companies? The theatre had been purchased by the famous Dublin family of Elliman and luckily for the theatre Louis Elliman was a man of vision. The Gaiety has not been closed for one week for want of an opera company, a musical

comedy, and the Gate Theatre Productions frequent seasons of plays have been a wonderful success. Genius Micheal MacLiammoir's fantasy *Ill Met by Moonlight*, after three weeks at this theatre, moved over to the Gate where it ran for six more weeks. This was followed soon by a production of Sean O'Casey's *Red Roses For Me* which ran for three weeks. The play was directed by the London producer Miss Ria Mooney—but this was not the first Dublin showing of the play.

The problems of variety were in a different vein. The Theatre Royal, the largest Theatre in Ireland seating 3,800, succeeded with the spectacular type of show. Two troupes of girls are constantly employed, a staff of scenic artists, a wardrobe staff and what is in fact a resident company. The Queen's Theatre has also a resident company. However, as neither of these theatres produces plays they do not come within the scope of this article. The Queen's, true, has a tradition of a hundred years of drama behind it but modern business cares nothing about tradition. One must simply lament the loss to the legitimate stage of possibly the best theatre in Dublin. We appreciate a theatre is first and foremost a business. But undoubtedly Irish Variety has reached the cross roads. We are all justly proud of our Irish variety artistes, they have kept the flag flying during difficult times and packed the "halls"—but one wonders, apart from the audience, do they not get sick of themselves?

The case of the Olympia Theatre, originally built as a music hall, is interesting. It was left to Miss Shelah Richards to prove that "drama" would pay in this theatre with an unbroken record for variety.

The first play happily chosen was Paul Vincent Carroll's *The Strings Are False* which ran for nine weeks and later for five weeks. Miss Richards's other seasons here were not so successful; this is not to say they failed financially. In fact *Red Roses For Me* had a very successful two weeks' run in 1944 and could have run for four weeks; and four weeks in the Olympia has been proved to be the start of a longer run. Another success in the "phenomenal" class was *Damaged Goods* as produced by Ronald McDonald Douglas, which ran for eight weeks, and later for two fortnight seasons. There have been other plays produced, some new, some successful and others failures, but in the balance the theatre did not lose money. If regular seasons of plays were given other *Strings* and *Damaged Goods* will be found. And since the war ended a lot of plays are awaiting production, some, perhaps, mere "commercial" plays—but others of undoubted artistic merit. (It should be pointed out that the Olympia Theatre seats 2,000; is larger than the Gaiety, and therefore *The Strings* holds the Dublin record).

In these notes I have not mentioned the rise of the Players Theatre whose personnel were quickly snatched away by the Rank Film organisation and are now, almost to a man and woman, working in Denham. One is grateful our actors are getting big money and thankful for the added publicity value of the films.

Most of the Abbey Theatre company are working with the same concern—we trust not permanently in either case. I have no space for new plays and playwrights. But the spirit of adventure is absent and the Irish Theatre as reflected by the Metropolis, has become commercial and cautious. Outwardly the theatre prospers. Who would dare blame the managements?

Ballet Jooss has paid a highly successful three weeks' visit to Dublin—the first time since 1939. A fine new play *The Righteous Are Bold* by Frank Carney has run for 16 weeks at the Abbey and created a record. More artistes have left the theatre for the films—the latest being *Captain Boycott* which is being directed by Frank Launder. An American play *Our Town* by Thornton Wilder presented by Longford Productions has had a better reception from the critics than that author's *Skin of Our Teeth.* At least if we are in a rut of complacency we are still a living body.

THE HIRE DEPARTMENT—IS IT ON THE TOP FLOOR?

No, for you the Hire Department is lower—nearer the centre—the kernel in fact, who "doesn't mind if he does" (Sorry ITMA). Provided that you play your part.

In order to find out how you can best help we went to see the "*Hire ups*" of the department, and found that they spent most of their time on the telephone trying to find out what you meant by what you said in your letter.

"When do you want what you want, where, and for how long?" is their question.

They must have notice if they are not to let you down. If they do let you down of course they get it, but they'd rather it came from you.

While they are prepared to laugh off the actress' statement (not to the Bishop) that "*the electricity supply, like the gas, is only half pressure these days*" their tolerance is better than that of the lamps we use, and 110v. lamps are still upset by 230v. supply, coal or no coal.

They're inclined to become terse when you send back carefully prepared lengths of cable unopened because you used your own, and above all they don't like to send stands unless you need them. Apart from the shortage of these they are expensive in carriage, which anyway you pay, so don't have them by accident.

Colours are no longer included free so plan what you require and tell them exactly.

Truth being stranger than fiction the following letter is published as exhibiting a touching faith in their (the Hire Department's) powers.

Dear Sirs,

We are putting on "— —" by — for the above Society and would like to know how much the lighting will cost with one electrician.

Another local Society are also performing "— —" by — some time next year and we should like you to tell us what we want for this play."

In accordance with commercial practice the original can be seen at Head Office together with all the replies Hire Department *didn't* send.

For the benefit of the sleuth minded reader we can say that neither of the plays mentioned was *The Miracle*.

Where productions require special effects or fittings, Hire Department usually give advice from their records of previous productions, but they do not endeavour to catalogue the normal lighting requirements of every play written—nor can they be expected to guess the size of a stage. But give 'em a little information —a plan, a sketch, a few dimensions, and maybe they can help. They'll always try. B.

CAN THE AMATEUR STAGE LAY CLAIM TO THE BATTEN?

In our last issue we discussed the question of the date of the introduction of Footlights into this country. Though nothing has yet come to hand, we understand that we may expect to receive a challenge from a reader who has, he believes, found record of Footlights being installed prior to 1672. This is most interesting, and we look forward to hearing from him.

This time—a word on Battens. The very word Batten is unusual as it conveys completely different meanings to the stage electrician, the sailor, the carpenter and the weaver. Presumably the word crept into theatrical usage from the piece of wood to which the lamps were fixed.

The derivation of the French equivalent (that is *Herse*) would seem to be rather more definite. The only meaning for *Herse* which has any connection with lighting, as given in Cassell's English-French Dictionary (1930) is "triangular candlesticks." The retention of *Herse* by the French is an interesting parallel to the retention of Floats for Footlights by the English theatre.

However, we are not concerned with triangular candlesticks but with rows of lights suspended overhead, out of sight and parallel with the proscenium.

An amateur dramatic performance was given in 1780 at Wynnstay, North Wales, in what had originally been the kitchen of a mansion. It was a long low room which had the advantage (as it was thought), that Floats could be dispensed with. The stage was lit by lamps fixed behind a beam or arch so that they lit the actors without being visible to the audience. These lights gave a strong downward illumination upon the actors and this in the

words of one historian "is as we received the light from nature, whereas the operation of the Float is exactly upon a reversed principle and throws all the shades of the actors' countenance the wrong way." This historian did not see how this principle could be generally adopted, since if a beam to carry light "was placed over the proscenium at Drury Lane or Covent Garden Theatre the goddesses in the upper tiers of boxes and the 2/- and 1/- gods in the galleries would be completely intercepted from a view of the stage."

Now it cannot be that our worthy chronicler really thought that the top of the proscenium at the theatres named was so constructed of itself to intercept the view of the gods. The audience had very much more to say in the conduct of a theatre in those days than now, and any manager who opened a theatre with such imperfect sight lines would have been left in no doubt as to the feelings of his audience.

This brings us to the conclusion that our historian appreciated the fact that it would not be possible to light actors right down stage by Battens alone from within the proscenium if the Footlights were to be discarded. It would appear, therefore, that what he had in mind was the construction of a kind of false proscenium within the auditorium itself and this, of course, unless kept very high would undoubtedly cut the sight lines of the gods and goddesses.

If our assumption is correct, he anticipates by about 150 years the introduction of an extra Batten (or its equivalent) into the auditorium of several of our theatres. The masking of these Battens or other lanterns was not always very happily accomplished and the present day tendency to increase the number and strength of spotlights from the front of house from concealed positions has surely rung the death knell of such an arrangement.

Well, there it is. On the above evidence it would appear that to an amateur production goes the credit of being one of the first users of the Batten in anything like the way we know it to-day.

H. M. C.

GAINSBOROUGH AND GARRICK

The recent loss at Stratford Town Hall of a Gainsborough portrait of David Garrick (variously estimated as having been worth anything from £25,000 to £40,000), calls to mind that Garrick's stage lighting was by no means always admired by the artist.

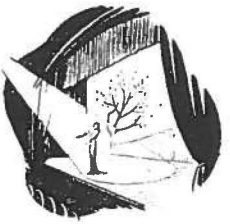
In 1772 Gainsborough wrote to him "when the streets are paved with Brilliants and the skies made of Rainbows, I suppose you'll still be content and satisfied with red, blue and yellow. . . .

Maintain all your light but spare the poor abused colours till the eye rests and recovers."

Garrick used coloured silk screens on pivots with his lights in the flies to produce the offending colour effects, but it is controversial whether he, a scene painter named French or a continential designer named De Loutherbourg first devised and introduced them to the English stage.

IT'S NOT A CONVENTION

If you put on a play, your members may say,
That an absence of scenery's right;
But you'll find that the audience won't sit it out
With a similar absence of light.

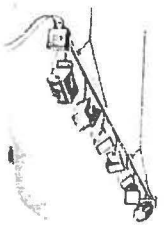


If you want to throw light from the front of the house
Its 'cos footlights are not very kind
To the faces of actors who come right down stage
But—you must avoid shadows behind.

Patterns forty-three, forty-four or forty-five—
As required by the size of the place—
If sufficiently high, will not light the sky,
But give adequate light on the face.

If the Hall is quite small and the Stage not too tall,
The footlight can well be omitted;
Provided of course that you follow verse three,
And haven't a float newly fitted.

When you come to the Stage you will hear your friends rage
As they lay down, affirm or repeat,
That Battens (not Floods) should be used from above,
Or contrariwise *avec* some heat.

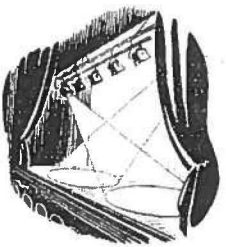


The condition of size of course always applies,
But in general you'll get the best light
From a chosen collection of Spots and small Floods,
And the wattage depends on the height.

Right up close to the curtain—just inside the Prosc.—
Hang a barrel: your choice will then be
To fix thirties or sixties or small baby floods
And for highlights—some spots from verse three.

All the spotlights have mirrors—they're not there for fun.
So set them and lock them up tight:
And remember when fixing the spots to the bar—
Light the left of the Stage from the right.

If you have to use borders to mask off the roof,
It is more of a "cert" than a bet,
That you'll need some more light or else shadows will fall
Right along the top edge of the set.



Once more you'll consider the size of the stage
When choosing which lantern to use:
A few lengths of Batten—or Floods if its small
Your governing factor's the fuse.

For control you'll be wanting some dimmers I think,
Some separate, and some linked "au pair";
And lastly your colours: They'll help you a lot
(Some e'en make the ugly look fair).

There are Floods to light windows, and Floods to light skies,
And Spots to shine in left and right,
But as you pay the money—"you makes your own choice"—
The great thing to have is some LIGHT.

B. E. B.

PLAYS FOR THE AMATEUR SOCIETIES

Messrs. Samuel French of 26, Southampton Street, W.C.2 advise us the following are now available for performance by amateur groups:—

ACACIA AVENUE. A Comedy in 3 Acts. By Mabel and Denis Constanduros. One Interior Scene throughout. Four males; five females. Price 4s. 2d.

BLITHE SPIRIT. An improbable Farce in 3 Acts. By Noel Coward. One Interior Scene throughout. Two males; five females. Price 4s. 2d.

CLAUDIA. A Comedy in 3 Acts. By Rose Franken. One Interior Scene throughout. Three males; five females. Price 4s. 2d.

CRIME OF MARGARET FOLEY, THE. An Irish Play in a Prologue and 3 Acts. By Percy Robinson and Terence de Marney. Two Interior Scenes. Seven males; two females. Price 4s. 2d.

FLARE PATH. A Play in 3 Acts. By Terence Rattigan. One Interior Scene throughout. Seven males; four females. Price 4s. 2d.

I'LL SEE YOU AGAIN. A Comedy in 3 Acts. By Romilly Cavan. One Interior Scene throughout. Three males; four females. Price 3s. 8d.

LIVING ROOM. A Comedy in 3 Acts. By Esther McCracken. Two Interior Scenes. Five males; five Females. Period: 1937. Price 4s. 2d.

MR. BOLFRY. A Play in Four Scenes. By James Bridie. One Interior Scene throughout. Four males; three females. Price 3s. 2d.

QUIET WEEKEND. A Comedy in 3 Acts. By Esther McCracken. One Interior Scene throughout. Five males; eight females. Price 4s. 2d.

SCANDAL AT BARCHESTER. A Play in 3 Acts. Adapted by Vera Wheatley from "The Last Chronicle of Barset" by Anthony Trollope. Three Interior Scenes. Ten males; six females. Price 4s. 2d.

A SOLDIER FOR CHRISTMAS. A Comedy in 3 Acts. By Reginald Beckwith. One Interior Scene throughout. Three males; seven females. Price 4s. 2d.

TEN LITTLE NIGGERS. A Play in 3 Acts. By Agatha Christie. One Interior Scene throughout. Eight males; three females. Price 4s. 2d.

THEY CAME TO A CITY. A Play in 2 Acts. By J. B. Priestley. One Exterior Scene. Four males; five females. Price 4s. 2d.

THIS HAPPY BREED. A Play in 3 Acts. By Noel Coward. Period 1919-1939. One Interior Scene throughout. Five males; seven females. Price 4s. 2d.

UNCLE HARRY. A Play in 3 Acts. By Thomas Job. Period 1908. 1909. 1912. Three Interior Scenes. Eleven males; six females. Price 4s. 2d.

WHILE THE SUN SHINES. A Comedy in 3 Acts. By Terence Rattigan. Interior Scene throughout. Five males; two females. Price 4s. 2d.

Published by the STRAND ELECTRIC & ENGINEERING CO., LTD., 24 Floral Street, W.C.2, Temple Bar 7464, and printed in England by A. White & Co. Ltd., at the William Chappell Press, London, E.15. 10M—5804.