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Booth, Life and Labour.... 1902-3.
Second Series. Vol. IV. Part I.
Chap. V: art and amusement
(second book);
interviews, etc.

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Occupation abstract

Art & Amusement Census Enumeration.

	Persons.
Painter, Engraver, Sculptor (artist)	5,296
Musician, Music master.	10,425
Photographer	2,245.
Actor	2,935.
Art, music, Theatre service	1,243
Performer, Showman, Exhibition Games service	2,099
	24,243.

Persons included under heading
Painter Engraver.

Art & Amusement Census. Enumeration.
(Persons included)

Painter, Engraver, Sculptor (Artist
Marine artist, Painter
Painter R.A. Landscape Painter
Scene or Scenic artist - Painter
Artist in oil.
Enamel Painter
Miniature painter
Music engraver

Banknote, Copper-plate,
Line, Stone, Wood, Steel } Engraver
Writing
Etcher
Landscape engraver
Portrait engraver.
Trade mark designer.

Females Males
1375 + 3921
= 5296 persons.

Musician, Music master.

Photographer.

Actor.

Musician, Music Master

Band master
Music-Composer - mistress, teacher
Operatic artist, Singer, Songstress
Organist, Pianist, Pianofortist
Street musician, Singer.
Organgrinder, Violinist, Vocalist
Harper, Instrumentalist. Campanologist
Negro comedian.

Females 5,296 + Males 5,129 = 10,425 persons.

Photographer.

Albumenizer - Dry plate maker, worker
Daguerrotype, Ferrotype, Stereographer
Photographic artist.
Assistant, Printer, Mounter, Colourer
Carbon printer - Enameller (photo)
Photo paper maker

Females 610 + Males 1,635 = 2,245 persons

Actor

Actress, Dramatic artist,
Comedian, Ballet dancer
Danseuse, Tragedian, Pantomimist

Females 1664 + Males 1,271 = 2,935 persons.

Art music, Theatre Service

Theatre v Opera.

Art, Music, Theatre Service.

Art expert.
Artists' model.
Modeller, Fine art canvasser.
Architects' modeller.
Herald, Crest painter Heraldic embosser, carver
Organ blower, Banner Painter maker
Canvas primer (Artist)
Monogram illuminator.
Illuminator, Illuminating artist,
Ornamental writer, Music Copyist, Transcribes

Theatre v Opera.

Proprietor, manager, agent, Treasurer.
Servant, Dresser, Super ret
Machinist (stage)
Money taker, Cheet-taker, Box Keeper
Property man, property master, property maker
Scene shifter, Stage setter, Call boy,
Prompter, Concert manager, Promenade manager
Collector. Programme Boy
Registrar (Royal Academy).

Female, Male
327 + 916
= 1243 persons

Performer, Showman, Exhibition Service
Games Service.

Billiard room service.

Cricket ground service

Performer, Showman, Exhibition Service, Games Service

Marionette proprietor manager.
Music Hall, Dancing room-proprietor-keeper.
Master of the Ceremonies.
Punch & Judy Showman. Wizard.
Public exhibition, Circus Proprietor, Keeper Showman.
Acrobat, aeronaut, Clown, Conjurer, Contortionist.
Equestrian, Equestrian artist, Equilibrist, Gymnast
Juggler, Serpent charmer.
Pedestrian, pugilist
Ventriloquist, magician, Illusionist, Spirit medium
Clog dancer, Dramatic reader, Legerdemain (Professor of)
Caravan proprietor. Ring master

Archer.
Athlete, athletic artist, Rower, Sculler
Bicycle etc Ground Keeper Service et-
Billiard room service. Billiardist
Proprietor keeper, Player, Marker, Inspector
Bowling marker, Bowling alley attendant
Bowling green steward
Chess room keeper, Service etc.
Cricket ground service

Females Males
199+1,900
2,099 pers.

P.T.O.

Race course service.

Grand Total of Section.

Proprietor, Cricketer, Bowler.
Golf caddie.
Ground attendant.
Gymnasium keeper Instructor
Pleasure grounds Lessee keeper. Rink keeper
Race course service. Lessee
Coursing judge, clerk stand keeper,
Betting man turfite, Bookmaker
Rifle butt marker, Range keeper, assistant
Shooting gallery keeper, service
Skating rink proprietor, service
Saloon keeper.
Tennis, Racket, skittle, marker, player
Proprietor, Instructor.

Grand Total.

Females		Males.
9,471	+	14,772

= 24,243 persons

Miss Fanny Laughton. Ballet girl

Terms of engagement.

Her duties.

Hours of work.

Jan. 2. 96 G. H. D.

At Phil Burne-Jones'. St Paul's Studios. West Kensington

Miss Fanny Laughton. Theatre Royal. Drury Lane. married. Real name is Mrs Ashfield.

Chorus lady at Drury Lane.
Engaged for 8 weeks certain & longer if required so runs the contract.
If you do so they cant fine you more than a week's salary.

Has to go on & sing & then go off.

Begin for matinees (every day for first 6 wks) at 1.30 until 5. Then off till seven. On from seven till 11.
This for 6 days in the week.
On for 4 scenes every performance.
Four changes of dress. This is the average number. but sometimes rises to 5 or falls to 2.

No pay during rehearsals.

Aug. Harris pays well.

System of payment.

'Front Row'.

'Second Row'

'Extras'

Begins for 8 weeks before play begins at the end of which they are given one, ½ week's money. ie they only get ½ wks pay for the lump of rehearsals.
Aug. Harris is the best paying man in London.

She only goes because winter days are so long & she likes to make a little pocket money for herself.

Age 21 -

Front Row generally known as 'front line' or front eight are paid from £40/- + ½ for matinees = £3 per week.

Second Row - The pretty girls here - "she is one of them" - get the same as in the first Row. This is by favour.
The girls of medium looks get £1 + 10/- for matinees.

Extras. get from 12/6 to 30/-
These here today - are engaged for 8 wks.

Method of engagement.

Numbers employed.

Busy season.

are great travellers

Harris is the judge of prettiness.

You are engaged by 'cheek on one side & bluff on the other.' You go to stage manager. He inspects you first & then reserves you for final the arbiter Sir Aug. Harris.

There are now 250 ladies (ballet. chorus & extras) + 16 little girls from 6 to 10 or 12. who get 10/ + ½ for 'day shows' or matinees

16 chorus men getting 18/6 to 50/.

16 small boys 'small tenors' 10/6 to 18/6. ages from 10 to 16.

Busy season is the Pantomime season.

Travel about all over the place. 2 of her friends have gone to Johannisberg being given £17 per week. English girls are always made a fuss of about. The French or German are not in it. "English girls looked on as little goddesses."

Good training of Italians

There are a good many Italians in London. They always get good salaries because they have had such a good training in early life at the schools in Milan.

Principal ballet-masters.

D'Auban.
Valentines.
Madam Lanner.
Coppi.
& a lot of others
} are the principal ballet masters in London.

Cost of lessons.

Some lessons are as cheap as 4/. per lesson. up to 5/- per lesson. 2/2/0 for a course of 10 or 12.

Theatrical Benevolent fund.

Nearly all girls & men belong to the Theatrical Benev. fund. (Henrietta St. Covent Garden) gives o.w. pay. & looks for situations. Subscription 2d. per week.

Ballet girls come from Suburbs
None from East End.

Some girls come from Kensington - Clapham & suburbs none come from the East End.

Bad name of Drury Lane.

Nearly all live out with their parents
Drury Lane has 'an awful bad name'.
'Awfully exciting life'.

'Dressers'

'Children

Haunted room at Drury Lane.

Everything is supplied except the make-up.

They are dressed by 'dressers' 'old lady's getting 12/ ~~&~~ ½ for 'day shows'. Every girl in the room gives 6d on pay night as a tip.

A dresser has from 12 to 14 ~~to~~ ~~the~~ girls to dress their own children are few employed on the stage.

'Don't believe in children going on the stage so young, the little kids they look half dead by the time to go'

Everyone afraid at Drury Lane. It is said to be haunted. She's not nervous but it is a bit creepy. One girl says she has seen the ghost. The dressing rooms are all at the top of the theatre.

Tights, shoes wigs they are supposed to pay for but as a matter of fact we never pay for them at all. Everything is supplied except 'make-up'
Cotton tights cost 4/6. Silk ones 10/6.
It is usual to pay for all at a decent theatre.
Girls supposed not to wear any jewellery or flowers without permission of the management but many do

General 'drunk' after last performance of the season.

Sir Aug. Harris' Command of language.

Very healthy work.

All get 'squeaking drunk' as a matter of course on the last night of performance.
No drink is provided but you may get it if you like & many do.

'Harris makes the air pink with his oaths.'

Will be very glad to give any further information. A letter to Drury Lane would find her.

After this she departed to the matinée performance.

Domenico Cuoia. organ grinder.

Hires his organ.

Earnings.

Lives in Walham Green.

Jan. 3. G.H.W.

Domenica Coquio. organ grinder with an. Spellable name.

Had only been in England a fortnight & found it very cold.

Hires his organ from a shop. Pays for it when he can.

Seldom makes more than 4/- per day.
Is a native of a village near Naples.
Has brought his wife over with him.

He spoke dialect. Was exceeding difficult to understand when he spoke & still more so to get to speak.

Lives in Walham Green where he said there were a good many organ grinders.

Marie Bowry.
Emily Bowron } Artists models

Usual pay.

Busiest times

Models dont care to sit to ladies

Ages.

Sit for the figure later in life than for the face

Figure & Head models

Jan. 3. 96. SH. D.

Marie Bowry
Emily Bowron. } artists models.
at St Paul's Studios. West Kensington.
Usual 7/6 pay from 10 to 4. stay later if wanted. + 5/- for half days pay.

The busiest times are October to May. slackest all the summer. especially July & August. when they get a good deal less.

Models will seldom sit to ladies because they treat them so badly - dont give them lunch beyond tea & biscuit.

Age 20. Marie Bowry.
Age 18. Emily Bowron.

After 24 or so they fall off in looks & pay. Then they are no good for the face. But they can go on setting for the figure.

There are 'figure & head' models. They are both.

Models generally go on to the theatre

Miss Bowry is going to the 'Oxford'

Face look down on 'figure' models

Habitations

Prospect of marrying an artist

Good models are gen engaged for 3 fixed days a week. Some are kept on the whole year

The general run of models go on from here to the theatre as ballet or chorus girls. where they get 15/- to 20/- per week.

One of them is going on to the Oxford Music Hall. where she has been promised work. She is now having lessons (15/- a set of 10 for 1 hr each). As a rule beginners wd start at small Halls such as the West London (Paddington) Washington. Canterbury. & expenses are allowed.

Face models look down on figure models.

Live in West Kensington & Fulham. With St Johns wood. these are the great quarters for artists models.

Most of the artists marry one or other of their models.

Models at the Academy schools.

An 'awfully jolly life' to start with

Jealous of one another

In the Academy Schools ~~the pay is~~ the R A visitor brings in a model of his own for a month. 3 days a week for figure 3 days for head &
(?) One evening from 5-7 figure only.
For the figure (from 5-7 you get 5/- perhaps or £6 for the fortnight)
For the figure you get £6 a month for 3 days a week. for a month.
For the head — — £4.16 — — for 3 days a week for a month.
The day at the school lasts from 10 to 2.30
20 minutes allowed for lunch.

The students are a lot of 'larking rough fellows' it is a 'most awfully jolly life.'
But if you don't mix one of them you must go on the stage (ballet dance) & life gets more dismal.
Good models earning a lot, save & start a shop in later life or a lodging house.
Many models are frightfully jealous of one another.

E. Godfrey. Son of supermaster

The duties of a supermaster.

Gets a fixed wage

Jan. 15th.

E. Godfrey. Gilchrist Educational trust.
17 Victoria St. Westminster.
on an introduction from E. Ayres.

His father is 'Super master' at the Pavilion Theatre Mile. End. He himself has acted for his father at other places - Music Halls Etc. where there is now a fondness for dramatic pieces where supers are wanted.

A Supermaster is engaged at a theatre for the purpose of taking on & instructing supers & is answerable for their coming on & going off the stage at the right moment.
Then he generally - almost invariably - acts himself & takes low comedy parts. (This is only the case in the East End theatres).
Often he goes on as a super to lead the supers. because he can so look better after them than by standing in the wings.
He gets a fixed wage whether he acts or not

it

Seasons at the Pavilion

Stock season

Summer slack.

Extras that go to the supermaster

ordinary salary is 20/- per week

Earnings of Supers.

it is a salary.

At the Pavilion they have a 'stock' season; ie a stock company which runs a piece through the winter months. The run of a play in the East is never less than a week & may extend to a month but very seldom longer than this.

In the Summer when the stock season is over the Pavilion is let out to travelling companies & his father gets only occasional employment from them.

Super masters are paid so much for every super: often supers are persons who come on for a night or two just for the fun of it & then their money goes to the master. This is largely done in the West End & does occur in the East.

The ordinary salary of a supermaster is 20/- per week. (This is the Pavilion theatre). This lasts for 7 months in the year.

Supers are paid 1/- per night in the East End. In the West End 6/6 or 2/- per performance is usual. 2/- is the maximum in London. Adults never

Payments to children.

Regular supers get 1/6.

The condition of men who are supers.

Busy Pantomime season.

never go below 1/-. Children occasionally get 6d or 4d. In the East End there are always 6 or 8 men hanging about the theatre who are given the preference of employment & ~~often~~ get 1/6 per night. 6 or 8 is the ordinary number required, when more are needed more are taken on but at 1/-.
During the day supers must give 2 or 3 hrs for rehearsals. Men at other work come during their ~~day~~ luncheon hour. They are generally jobbing men & casuals of one sort or another. One of the men is a painter who is slack in winter & glad to be a super but makes good money at his trade in the Summer. Another is a jobbing carpenter, his own master whose rare jobs can be done just as well at one hour as another. The others are content with 9/- per week. Of the extra ordinary supers some may be dock labourers etc.

The busy season for supers is the pantomime time. The ordinary run of a Pantomime in the East

is

The earnings of supers are supplementary to ordinary income.

Regular men can manage two or 3 Halls in the evening

Supers never speak (hardly ever)

is for 6 or 8 weeks. Pantos last 2 months often but Plays – as above – very seldom run longer than 1 month.

Outside the Panto busy time nothing can be said definitely. A piece may perhaps require 40 supers or only 4 or 5. The earning of a super is for supplementary to his ordinary income.

The Pavilion is the largest & only theatre in Whitechapel.

Supers in Music Halls are rather better off because he need not be there all the evening. Music Hall Sketches only last a short time so that a man can often manage 2 Halls in a night. 1/6 is the lowest in a M-H as far as he knows & some men have even managed 3 Music Halls in the same evening. & done so regular. These sketches have come in a great deal lately. At the Paragon now there is a sketch needing 150 supers.

as 1/6 one may hit rarely & then only 2 or 3 words

At a Super never speaks. He is an automaton. Occasionally he

General utility men.

he shouts or hollers at the word of command or may sing a rude chorus.
A man who speaks even a few words is called a 'general utility man' & is given old men's parts & paid £1 per week.

Women Supers.

Women supers get 8/- per wk at the Pavilion as 'extra ladies'. 'or ballett' Super refers to men only. 8/- is lowest, they go up to 12/- They dance but only in pantomime time.
Front row wd. get 12/- + ½ for morning performances. Back row are pd nothing extra for morning performances.

Music Hall Supers. (women)

Women supers at Music Halls are pd from 9/- to 14/- per week & can do more than one Hall in one evening. The same sketch may be given at the Paragon & the Canterbury by the same Co. & so the supers wd. get double money & their bus wd. be provided for them & paid for.

Military Supers.

Military men are often wanted & with the permission of the Colonel his father has often engaged them from the Tower who wd. get 8/or 9/ per wk.

<u>Payment of scene shifters</u>

they are p^d more than the 'extra' supers but not more than the 'regular' super. Or old military men are taken from employment Societies. Failing these the volunteers are tapped.

Of other people in an East End theatre.

only come in the Ev.

Scene shifters get 1/6 to 2/- per night: p^d weekly.

regular men working under stage carpenter get 25/- to 30/- & are termed 'day men' though they come for both day & night.

Cellar men. (working beneath the stage)

Supers have very little scope for rising to be an actor as a rule he is & remains a super.

I gave him a table of the principal persons employed in theatres & asked him to have it filled in as to earnings (from actual figures, with a column of remarks for estimates of earnings) which he promised to do.

Glad to give any further information or '<u>cold</u> ma-nage' an introduction to his father.

Murdoch. assist. Secy MCC

Numbers of pros employed.

Two classes.

Earnings

for 'in' matches

& 'out' matches.

Jan 16th 96. G.H.S.

Murdoch. assistant Secretary to the MCC. at the Pavilion. Lord's Cricket Ground.

Over 50 professionals engaged at Lords from May 1 to end of August. The actual number is 54.

There are two classes.

1. Those who come for the first time to the club service. receive 30s per week.
2. After 6 years service they get £2.

In addition if a man plays in a match at Lords (2 or 3 days) for a winning match he gets £4 & a losing match £3.10.0. This is for ordinary matches.

The umpires & scorers get £2 each per match each (for 2 or 3 days)

For out match.

2 or 3 days match £5 (out of which expenses must be paid) if the distance is over 100 miles they get £6. For out matches umpires get £2 & expenses.

For one day matches away from Lords pros get £2 + exp.

For extra ordinary matches

Pros are not as a rule Londoners.

They are never he thinks bat makers

are a steady class of men.

Same pay given at Oval as here

& umpire £1 + exp.

For extraordinary matches eg. Gent v Players, Aust.
the pros get £10 (win or lose) umpire £5
Ox v Camb v Eton v Harrow matches umpires
get £5.

Pros come from all parts. as a rule not from
London.

As a rule a bowler wd get 5/- per day in tips.
Bowlers take jobs fairly well in their turns.

In the winter they may be miners, publicans, shoemakers
but not bat makers. though some have
stores.

They must live pretty well to keep going: take them as a
rule they are a very steady class of men & dont
exceed.

Those who send for bowlers & can have them if they
pay the same amounts.
He thinks that at the oval they get exactly the
same

County Cricketers Benevolent fund.

amount as here

There is no learning for boys & pros to be done at lords.
Men come ready made.
There is a County Cricketers Benevolent Fund as Lough. (of Wisden & Co) will tell you.
giving benefits for sickness & old age.
After a number of years a 'benefit' is given. i.e
match of wh the takings go to the man benefitted. The takings depend a good deal on the weather & the subscription list upon the estimation in which the man is held.

Miss Martineau

Habitations of organgrinders

System of padroni

vid. C.O.S. report on employment of Italian children for mendicant & immoral purposes. 1877

Jan 17th 96 G.H.D.

Miss Martineau - Foxholes. Weybridge.

Has a class for the children of organgrinders in Chertsey.

As a rule they live in common lodging-houses.
Chertsey is a small provincial centre.
Kingston — fairly large centre
Windsor — is the largest of all.
Epsom - Esher - Ascot - Windsor - all have racecourses where organgrinders congregate
But it is not only here that they are found because in Bradford there is probably one of the greatest centres of organgrinders in England.
System of padroni still exists. ie one man in England & one in Italy.
Man in Italy goes amongst the poorest families & contracts with parents for a certain sum to have the use of their children for 5 years promising to teach them a "virtù" ~~or~~ ie how

Is not such a crying evil now.

Native homes of piano organ grinders

piano organists

one legged organists

Average take per day.

how to sing or play. Boys & girls are brought over to London - herded together - sent out by day to beg & forced to bring back something in the evening - The Italian Govt tries from time to time to stop it & begs English people not to give money to Italian children - The result is that the abuse is not now so crying as it used to be but it undoubtedly exists & Miss Martineau believed London to be one of the towns in which this system was followed to a considerable extent.

Piano organ grinders come almost entirely from regions round Caserta ie San Germano, Monte cassino. The same names are common among them eg. Capaldo - Pacitta (common). Tomasi. della Grotta.

The one-legged organs & organists come from the Parmigiano or District round Parma.

The hurdy gurdy has gone out altogether.

The average take per day is between 2/. & 3/. In the summer they make a good deal more. Fine days on race courses are the high days for these perambulating musicians.

The London Quarter

a dirty lot

Moral dangers for girls

Every Italian looks to
go back home eventually

method of getting to England.

Cost of a good organ.

at St Peter's Hatton Garden at the gam mass you
might imagine you were in Italy.
Saffron Hill, Leather Lane, Hatton Garden &
Clerkenwell is the London quarter. There is also
a small colony in Walham Green.
They are a dirty lot. They huddle together & live in
the poorest quarters.
At Kingston they are very respectable & quiet.
There are great moral dangers for girls. Most of
them fall. The wandering & loafing is utterly
destructive of respectability. They live very much
with themselves & don't mingle much with the
English
Every Italian looks to go back home eventually so
that they don't settle for good in England.
They go from town to town on their way
from Italy to England. Hire an organ in
each town, save a little money, take a train
to next large town – hire another organ &
so on. So it takes a year or more often to
get here. One party this M knew had walked
the whole way from Italy here.
A good piano organ costs about £33. One or two

Many Italian girls are really English dressed up.

School in London.

Earnings in London & the Country.

& Sometimes more will club together to buy one: then both hire & buy organs.
Many of the girls she hears are really English & only dress up. Some Englishmen are doing it now.

There is a school near Hatton Garden carried on by priests for Italian children. They might be able to give some information.

In a letter dated Jan 19th Miss Martineau write
"Stefano Capaldo & his son (organ grinders) called today. Stefano had had no experience himself in London but had been told that where in the country you could make 2/- to 3/- per day in London you wd make 10/.
The son is employed at Chiappas organ factory in Little Bath Street EC.

Mr. Chiappa & Sons piano organ makers.

Storm done by incorrect reports.

Districts in Italy whence grinders hail

Jan 20th G. H. D.

Mr. Chiappa . piano organ-builders. 6 Little Bath Street Clerkenwell.

Mr. Chiappa had refused to send any information when written to but proved more amenable at a visit to ask the reason why.

Four or 5 months ago. Pearson's Weekly came to them for some account of organ grinders which they gave. The article published finally in spite of their protests declared that organ grinders often made £1 per day. This caused great ferment in the Italian colony round them whose members declared that if they could lay their hands on the informer or the writer they would break his head in.

Organ grinders come chiefly from the district of Calabria. & near Naples. They come

Are a very poor lot.

Hatton Garden centre.

Englishmen coming in to the Trade.

Italians leaving

over here expecting work of other kinds but are unable to get it & take to grinding as a pis-aller & then stick to it.
They are not of the class to make restaurant waiters. They cannot afford trade union money to join the masons' industry for which they are best fitted. They are first rate masons. Asphalte paving which Italians do does not give work to more than 24 in London.

The chief London colony is in Hatton Garden. There is also a settlement in Hammersmith.

Just now the Italians are leaving organ grinding & their place is being taken by Englishmen who make a better job of it.
After the appearance of the article mentioned the wife of the British working men refused to give place to Italians. Said that their husbands were ~~already~~ making only 30/- per week while these foreigners made a pound a day by turning

Lamentations in Hatton garden.

Cost of hiring

Seasons.

Monkeys.

a handle. They wd. not give them their pennies. So great was the lamentation round Hatton Garden & wrath against the writer of the article

Most men hire their organs. A few buy. An organ costs from £8 upwards & is let out for 1/6 per day. An organ weighs 4 cwt & is no light weight to drag about. The busiest season perhaps is the summer but it really is about the same for them all the year round. In summer organ grinders earn more but there is a good deal of alternative work for Englishmen. In winter other business is slack & if you have the money to hire you can take round an organ & so earn a few pence which is better than nothing. (Probably in summer organ grinders are almost exclusively Italians, while in winter about half might be Italians & the other half Englishmen. GHD).

Monkeys were first taken on on organs after the

the success of ~~of~~ an organ grinding show with mon-
-keys at the Crystal Palace 'years ago'.
Piano organs dispense with monkeys. The one-
-legged organ still has them in many cases.

Letting out department.

They have a department in Warner Street
for letting out the organs. which is
a barn like place on the ground floor
with organs standing all round &
Every now & then some one coming in
to try one ~~organ~~ before taking it
off on its rounds.
Upstairs is the organ factory & repairing
shop to which they are hoisted on
a lift.

Rents in Italian Garden
neighbourhood.

The Italian grinders said Mr Chiappa are very dirty; be-
-long to no Trade Union: herd together &
are very poor. The ordinary rent of one
room in this neighbourhood is 5s per
week & the overcrowding in consequence is
shameful - He could understand how the
authorities allowed it

R. C. Legge. Seq. to George Alexander.

Persons employed at St James' Theatre

1 { 1. Stage manager.
Assistant stage manager & prompter
Call boy.

2 Scene dept.
3 Property dept. } = Stage Hands.
4 Lighting dept

Nos. 2 & 3 are spoken of colloquially as 'Scenes' & 'Props'

Jan. 21. 96. G. H. S.

R. C. Legge. Secy to George Alexander. St James Theatre. King Street. on an introduction from Lady Jeune to George Alexander

Persons employed apart from Actors.
The Staff. is Stage manager who is over every one in the Theatre behind the curtain. Here it is Mr Vincent is this.
under him there is an Assistant stage manager who is the Prompter & the call-boy.
These have the whole working of the army of the theatre.
all these men are actors in the 1st and are often called upon for small parts.
The staff below them of those who are not actors & who never wish to become them :: there is the
1. Master Carpenter who is here the official head of the 'Stage hands' who may be roughly divided into: 1. Scene dept.
2. Property dept.

Lighting dept

Subdivisions of the different Departments

Day men
Night men.

Hall Keeper

Commissionaires.

Here master carpenter is head of both depts but in some theatres the property master is an indepen-dent head & these 2 depts rank side by side.
Then there is a 3rd dept which is absolutely independant in all theatres & subject only to the Stage manager. This is the Lighting dept.
Each of these heads have a staff of their own divided into day men & night men.
Daymen work at night as well but night men only work at night.

Scene dept. [Daymen = under carpenters
Nightmen = flymen & extra scene shifters

Property dept [Daymen = assistin making property
Nightmen = furniture shifters.

Lighting dept [Daymen = electrician (gas man) attends to fitting
Nightmen = look after the separate lights.

Hall Keeper who used to be called the Stage door Keeper who is there all day. He is a fireman or a commissionaire.
At night a night fireman comes on & stays till 10 in the morning
2 Commissionaires who attend to front of Theatre

Bill posters.

The Front Staff

Programme sellers
Ushers.

All actors are paid weekly.

Supers. (1)

children. (2)

Extra gentlemen (3)

Bill posters in the country is a ~~an~~ regular feature but in London this is done by contract.

The front staff ie programme sellers & seat ushers have all their own trades during the day. They come from libraries: stationers shops etc. ~~Here~~ This is all contracted out in many places but not ~~here~~.

All actors are paid weekly for 6 or 7 performances they are paid extra for anything over this. The stage hands do not get extra pay for ~~this~~ extra performances.

Then there come

& Supers & Extras

Supers are on the level of the stage hands. They dont want & never mean to be an actor. They are engaged by the week. They are all under the command of a supermaster who is responsible for their behaviour & sobriety to the stage manager.

Children. you must get licenses for them & appear in court with children & parents & conducted by the police.

children are taught at special schools.

Extra gentlemen.

Wardrobe dept.

Dressers.

Busy seasons & Busy nights

such as Nolens & Katti Lenners who teach Valenting & feed them & then let them out to the theatre. They are a happy lot of children.

Extra gentlemen. have regular contracts & are holding actors, they hope to work their way up & are given walking parts to begin with.

The cleaners. men for windows & women for sweeping etc.

Wardrobe dept. with a needle woman at the head to look after the dresses. They make a great many of them. The lesser ladies & the extras have their dresses made by them & they help to dress the ladies in the evening.

Dressers. male & female - precarious work - very small wage - They rely chiefly on tips.

For a theatre like this the busy season is the London season. That is the time. & Friday night is the busy night.

Now Saturday is the big night because they have a sort of pantomime (Prisoner of Zenda &)

Busy evenings in the provinces

In London the end of the week is the busy night at theatres. Provincial towns in the same way for no apparent reason have special evenings when every one goes to the theatre & others when none does.

Harvey. Manager to Charles Wyndham.

Persons employed & nature of employment.

1) In front of the Stage.
2). Behind - - - -

Stage manager.

Carpenters dept.

Jan 22. E.H.D.

Harvey. manager at Criterion Theatre. on an introduction to Charles Wyndham from Lady Jeune.

Persons employed here.

1 Acting Manager.
1 Assistant acting manager
2 or more Box Office keepers.
Messenger.
} Before the stage.
10 Night staff of money & check takers. (all men)
10 Night staff of ushers & programme sellers (in rows)

Behind the Stage.

1 Stage manager.
1 Prompter
1 Call boy.

1 Master Carpenter.
1 his Assistant.
10 Staff of night men who come in for the night according to the requirements of the piece

39

Property Dep.t

Wardrobe.

Working staff total = 55 persons.

Pay of night men.

Usually 7 performances per week.

Nightmen can be dismissed at a nights' notice.

f.o 39

1 Property master
6 His staff of night men.

1 Stage door keeper.
1 Gasman.
1 Electrician

1 Wardrobe mistress.
5 Staff of cleaners both for front & back of the House.

55

This makes the working staff of the theatre back & front

Men money & check takers 2/- each per performance paid weekly. This is the usual amount in most theatres. Also get 2/6 sometimes.
Ushers & programmeers get the same.
Night men get the same.
7 are the usual no. of performances in the week.

Nightmen can be dismissed at a nights notice the rest get a weeks notice.

Supers.

Busy season = London Season.

Hours.

Stage hands are mechanics during the day.

Trade Societies

Theat. managers Assoc. is dead in London.

Numbers that can be seated

Supers rarely come here. They get c/o a week here. when they are wanted.

Busy time is the London season Easter to middle of July.

Saturday is the busiest night of the week till towards June when Wednesday & Thursdays are the fullest nights.

Hours are from.

Night staff 7.30 or 8 — 11.
Day " 10 — 11.

Stage hands are mechanics during the day & check takers & ushers would be clerks.

The stage hands belong to Theat operative union — not very powerful — (none here (he thinks) belong).

In the provinces there is a Theatrical Managers Assoc. & they have tried to found one in London but unsuccessfully.

190. They can seat 650 & do get in over 700 when necessary.

~~190~~
~~24~~
~~29~~
~~20~~

As to training for the Theatre, a man starts in a

The way a man gets on.

Actors are engaged for the run of a piece.

Speculation in the future success of young actors

a walking part, then he gets a small part in a provincial touring company (Thorne at Mercgate starts a good many young men), then he is seen by a manager who thinks there may be some acting in him & offers him a part, so he rises, if rich he gives a matinée to shew what he can do (this will cost him at least £100 & is generally a failure).
Sometimes the ranks of 'legitimate drama' are recruited from the Music Hall. Arthur Roberts came from the music Hall.
Actors & actresses are always engaged for the run of a piece. A piece even the most unsuccessful runs for a fortnight. It may last 3 years like Charlie's Aunt, in which case all the company are bound for the whole time & cannot break their engagements except by special arrangements.
Sometimes a promising young man or woman is retained by a manager i.e. he or she is given a fixed sum for 3 years or so during which he or she must always act for the manager if he wishes it. Often they are not always wanted & then

Acting by Permission

Morals.

Rise in respectability of late years.

in the spare months another piece may be taken on. ie another manager may agree with the original manager to take on his men & pay his allowance meanwhile. This is the case when you see on the Theatre Bills 'By the Kind permission of Mr So & so.

'We never enquire into the morals of actors & actresses, what we look after is the acting, morals are private concerns.'

The social position of actors has risen vastly in the last few years. Men come up to the stage now straight from the University. They are invited to Marlborough St. Garden parties. Within the last 10 years there has been a gradual rise in respectability from top to bottom.

Interview with organgrinders

Their unwillingness to talk

Cost of hiring an organ.

Jan 20th G. H. D.

Interview with organgrinders at Chiappa's hiring shop

2 English lads about 18 to 20 years of age.
3 Italians
1 Russian.

The Italians were in a state about the lies that had been told in the papers & would say very little. The man who wrote such things should be beaten they said & between themselves they discussed the propriety of treating me as the culprit not having that I understood Italian.

The English lad was more talkative having, first of all bargained that as he has to fend for himself he should in the end be given something for his loss of time.

Organs could be hired at 1/4 to 1/8, 1/8 to 1/10 & 1/10 to 2/- this represented the diff.t qualities supplied.

You paid the same whether you took it out in the morning or in the evening.

By the week you could hire an organ for 10/-

Great competition for organs.

More money in it for English than for foreigners.

3/6 is a fair take

If you could not pay they let you go on tick
The competition for organs was something frightful
'You sh^d just come down here in the morning about 11 AM rose for yourself'
Many more wanted them than could get them & the rush seemed partly to be due to the exaggerated statements in the papers about their earnings. There were not many firms that let out organs & these of had a limited supply.
Englishmen made a better thing out of it nor than foreigners.
Local knowledge was all important. If you could get to know where organs were liked & where you c^d get 2^d by asking then you could get on but there were always people bagging your pitches.
Often he has played '12 hedges' without getting more than 3^d
'a hedge' = an edge = a street corner
3/6 was a very fair sum to make in a day out of this 1/8 to 2/. went for the hire.
They are heavy things to drag about. Piano organs have

would like to be well out of it.

here drives the melleggedeues out of the field.
There are a good many Englishmen coming into the organ playing line but 'wouldn't I get out of it if I could earn anything hany other way!'
He had been a carboy & was put off for slackness. 'Whoo'd apprentice a chap of my age to a trade, where's the money to come from, I'd be within mauff to learn'

Societies confined to the Profession

an advertisement

to the Manager, Mr ALFRED HALLUMS, at above address.

ROYAL GENERAL THEATRICAL FUND.
Incorporated by Royal Charter, Jan. 29th, 1853.
Patroness, The QUEEN; Patron, The Prince of WALES;
Trustees, Sir H. Irving, A. De Rothschild, Esq., J. L. Toole, Esq.; Treasurer, Thomas Swinbourne, Esq.
For Granting Permanent Annuities to all Members of the Profession. For instance, a Member Twenty-one Years of Age, by the Quarterly Payment of 11s. (Class A), £1 2s. (Class B), £1 13s. (Class C), will be entitled, at the Age of Sixty, to an Annuity of £30, £60, and £90 respectively.
The Yearly Subscriptions are regulated according to the Age at which a Subscriber joins.
MEMBERS BECOMING INCAPACITATED, AFTER SUBSCRIBING FOR SEVEN YEARS, FROM EXERCISING THEIR PROFESSIONAL DUTIES ARE AT ONCE ENTITLED TO THEIR ANNUITIES.
Address, CHARLES J. DAVIES, Secretary, 8, Catherine-st., Strand.

ACTORS' BENEVOLENT FUND.
THE ANNUAL GENERAL MEETING of the Subscribers will be held on the Stage of the CRITERION THEATRE, on TUESDAY, Jan. 21st, at 12·0 o'clock noon for 12·30 punctually, to receive the Report of the Committee and the Accounts for the year 1895.
Mr CHARLES WYNDHAM in the chair.
The attendance of Subscribers is requested, and all those interested in the work of the Fund are invited to be present.
C. I. COLTSON, Secretary.
Offices, 8, Adam-street, Adelphi, W.C.

THE ACTORS' ASSOCIATION,
36, ST. MARTIN'S-LANE, W.C.
Subscription, 10s. per Annum,
Payable Feb. 1st in each Year.
W. B. FABIAN, Secretary.

Important to Professional Ladies.
THE THEATRICAL MISSION INSTITUTE
(under entirely new Management),
MACREADY HOUSE, HENRIETTA-ST., COVENT-GARDEN,
offers exceptional advantages to all Ladies in want of Homely and Economical Accommodation.
Large and Lofty Dining Hall,
Buffet open from noon to 11·0 p.m.
Bedrooms (with Electric Light) from 3s. to 5s. 6d. per week.
Piano, Library, Writing-room, Games, &c.
ALFRED B. HARDING, Director.

MUSIC HALL BENEVOLENT FUND.
Established 1888.
Offices—58, YORK-ROAD, S.E.
Hon. President, Sir AUGUSTUS HARRIS; President, J. W. CRAGG, Esq.; Trustees, G. A. PAYNE and R. WARNER, Esqs.; Treasurer, J. L. GRAYDON, Esq.; Hon. Solicitor, WALTER BEARD, Esq.; Hon. Auditor, H. NEWSON-SMITH, Esq. Member's Annual Payment, One Guinea. Relief Committee meet every Thursday.
Committee—F. Law (Chairman), W. G. Eaton (Vice-Chairman), Capt. W. T. Purkiss, J. Chappell, G. Foster, R. G. Knowles, J. Selbini, J. Keegan, Tom Maltby, Walter Stockwell, J. I. Somers, T. B. Brydge, Tom Shaw, Frank G. Wright, Herbert Campbell, Vernon Dowsett, E. J. Allnutt, G. Grais, Gus Leach, J. Lawrence, Dan Leno, Will Oliver, Paul Valentine, E. Brown, C. Coborn, G. E. English, C. Gardiner, H. Lundy, E. Stratton, Little Tich, Harry Tate, H. Atkinson, H. E. Moss, D. Lowrey, H. Ara, G. Hall-Dare, H. Randall, H. Phillips, E. Granville, Mat Montgommery, Chas. M'Connell, and F. Griffiths.
FRANK HALL, Secretary.

THE TERRIERS' ASSOCIATION
(Registered No. 1,953, Surrey).
Offices, 69, KENNINGTON-ROAD, LONDON, S.E.
A Benefit Society for Music Hall Artistes.
Applications for Membership should be made to SECRETARY.

Era. Jan. 18. 96.

The Greenwich Merton's Company.
WANTED, for Spring, Good Chambermaid, Young, Bright, and of prepossessing appearance, for Part of Jane Judkins, Aristocratic Heavy for Jeffrey Crawcour, and Comedy Old Man for Moses. Terms, latest photos., and references to TOM J. MORTON, Theatre Royal, Hull.
Three days' silence a respectful negative.

WANTED, Lady

Sir Augustus Harris

Supers get 1/6.

Will stand no nonsense.

Little v good for the future

Jan 24th G.H.D.

Sir Augustus Harris. The Elms. Avenue Road Regents Park. w an introduction from Lady Jeune.

Went by appointment but was kept waiting for nearly an hour.

Gives supers 1/6 per night 1/- for day shows.

'I pay my men fairly & will stand no grumbling' There is a Union to which they belong. 'Workingmen always want to get as much pay in return for as little work as possible.'

Is now going to grin for perfection. No more troupe of ballet for him. Little v very good is to be his rule. A beginning has been made in Cinderella now on where he employs only 40 ballet girls.

Gave an introduction to his head carpenter.

Music Hall Benevolent Fund.

Object

Conditions of membership

Benefits

Jan. 23rd G.H.D.

Frank Hall. Secy. to Music Hall Benevolent Fund.
58 York Road. Lambeth.

Rule 1.
'Fund for the relief of persons legitimately connected with the Music Hall business, & for the purpose of organising any form of collection or of entertainment as a means of augmenting its Resources'.

Rule 4.
Membership obtained by Music Hall artistes, Proprietors, Managers, Agents, & others practically concerned in the M.H. profession on payment of 21/- per ann.

Rule 14
Committee have power to grant Loans to deserving applicants.

Rule 15
Committee may relieve all persons who have been legitimately employed in any capacity whatever for 12 mths in any recognized Music Hall or Theatre of varieties.

Death money.

Mr. Hall has been manager at the Alhambra.

Lambeth & Brixton are the haunts of M.H. artists

Music Hall agents.

Their charges.

Death money (5/5/0) is always granted to prevent any member of the profession ever being buried as a pauper.

Mr. Hall was for some time Stage manager at the Alhambra Theatre of varieties & has been for 4 years secretary to this fund which was founded about 8 years ago (ie 1888).

Lambeth & Brixton are the centres in London for music Hall artists tho' of course not exclusively. "They certainly abound in Lambeth". Waterloo Road, York Road, & Stamford St are lined on either side by the offices of variety agents. There is a tendency now for the agents to migrate over the water & set up in Wellington St etc and Covent Garden.

Engagements are made by means of agents chiefly. of whom there are about 60 all told.

P. Warner. }
Tom Shaw } are among the best known of them

Their usual charge is 10% and 5% on engagements

Agents salaries

The system of 'turns'

The first turn is the worst turn.

Some do 4 a night

10-30 turns at M Halls.

Hours of performance

-ings. Agents are always willing to take on persons whose names are known & also profess to bring out unknown m but they dont really often do so.
In big cases where salaries are large and engagements easy to find agents are paid a fixed yearly sum eg £50. Men like Chevalier & Dan Leno do this because 10% on their weekly earnings which are probably over £80 would be too large a sum to pay an agent.
Music Hall artists are engaged for so many turns. A 'turn' is one appearance – including any encores.
The worst turn is the first turn. Beginners are put on here.
The best turns are between 9.30 PM & 11 PM.
A popular artist will do 4 turns in a night ie he will perform at four different places.
In a Music Hall the number of turns offered to the public vary between 10 & 30.
The number has been increasing lately.
Performances usually last from 7.45 to 11.30.

Earnings of artists

How to make £80 per week.

Musical sketches in vogue

Training

a Working Man's Club wd give 5/- a turn.
a Small Music Hall 20/- per week for the worst turns and from £3 to £7 per week to the 'star' in the best turns.
a West End house wd give £4 per week for the 'padding' or 1st turns. While for later turns they give as much as £25 & upwards.
One good man could do 2 early turns say at £9 each, 2 good turns at £25 & one late turn at £12 = £80 per week. This is not uncommon.

A music Hall staff is the same as a theatre staff only with fewer members in each dept. Musical sketches have come to the front lately short sketches needing supers etc & really very like a piece at a theatre. Acting is needed & the tie bet the Mus & the Dramatic stage has thereby been drawn closer

Men teach themselves. Beginnings are made at smoking concerts or even in working men's clubs, then go get

The road to the top

Provident societies amongst M.H.

Music Hall Proprietors have a protection society.

Papers devoted to Music Halls & Theatres.

N.B. The Era has the front half of which devoted to actors & actresses & the back half to M.H. people

on at a small Hall, at a first turn, gradually you work up, interest & ability make get you an early turn in a West End Hall.

Men are nearly always past their best at 50 & the numbers who drop out of the profession must be enormous.

There are a good many provident societies such as the

"Water rats", "Terriers", "J's" } composed of the leading men in the profession whose object is social intercourse and Benevolence amongst themselves. They are rather exclusive societies.

Music Hall artistes have no Protection Society but the Proprietors have. We wd. not speak about it as the proprietors keep it very secret & hardly let their existence be known.

The papers devoted to the Music Hall exclusively are. & those to Stage & M.H.

1. 'En traite'	1. 'Era'
2. 'Music Hall'	2. 'Stage'
3. 'Encore'	3. 'Music Hall & Theatre Review'
4. 'Variety Stage'	

Earnings of first, second & third class performers.

Out-at-Elbows Corner.

He yearly earnings on the Music Hall stage he put at

£150 to £400 for 3rd rate men.
£400 to £700 for 2nd — —
£1000 to £2 or 3000 for 1st — — —

There is also a Music Hall Provident Sick Fund. address 1 York Road.

On Monday morning the corner of the road in York Rd & Waterloo Rd is crowded with needy artists seeking engagements. This is known as 'out-at-elbows corner' as well as by many other name.

W Johnson. Theat & Music Hall Operatives Trade Union

Objects

Founded 1890.

Admits as members.

Entrance fees.

Jan 23rd

G. H. D.

William Johnson. General Secretary of the Theatrical and Music Hall Operatives' Union.
40. St Martins Lane. (first floor).

Objects 1. To secure & maintain a uniform rate of wages & payment for overtime.
2. To provide legal assistance when necessary to recover wages or compensation due to members.
3. To pay subject to the Rules, £10 on the death of a member, £5 on the death of a member's wife.
4. To generally protect & promote the interests of Theatrical & Music Hall Operatives.

Established August 1890.

Members consist of.
Carpenters, Stage & cellarmen; Flymen, Lime-lightmen, Gasmen, Electricians & Property-men who have had at least 6 months experience in a Theatre or Music Hall or theatrical workshop.

Entrance fees for new members 2/6.
——— ——— former members rejoining 10/-

Subscription 4d per wk.

Membership

They have now between 700 & 800 members.
The society is now exclusively a London one though it used not to be.
He calculated that there were altogether about 1500 Theatrical operatives in London who might be members if they wished to be so.

Possible membership in London.

Covent garden porters as sceneshifters

Some of the scene shifters are a rough lot.
They are covent garden porters by day & work at the theatre only for beer money
These are the men whom it is hard to keep together. They are so easily dissatisfied

Money made by Theatrical operatives.

Of the Stage carpenters many are also members of the Amalgamated Carpenters & who draw their 9d per hour + 6/4 per day for day work plus the Theat Op union rate of wages for the evening.

Day & Nightmen.

The Day men in a theatre are practically carpenters labourers. The union rate for them is 4/- per day + 2/- if they have to stay on for the night.
The Night men get 2/- per night.

Belong to other trades by day.

These men belong to all trades per day

Day employments of members.

Work harder at some theatres than at others but pay the same.

Sick & Benefit Societies.

Rules as to payment of Carpenters & night & daymen.

House decorators, Bricklayers labourers, Covent Garden porters, gen labourers of all kinds, masons & painters labourers – all these men are drawn on by the theatres at night when they become scene shifters, stage hands, flymen (ie those who let down scenery from above).

The working staff & not the "show" staff of a theatre may become members of this Union.

In some theatres work is much harder than at others. the number of changes of scenes varies with the piece but easy or hard the pay is just the same ie 2/-.

There is a general theatrical Operatives Sick & Benev-olent Society.

Most theatres have a sick fund of their own maintained by subscription & donation which is shared out by members at the end of the year.

Rule 21. That Carpenters shall be p.d not less than the standard rate of the London Building Trades federation.

That Daymen shall receive not < 4/- per day.

Nightmen shall be p.d not less than 2/- a show.

Death money.

Wages.

Overtime rules.

Disputes.

Strike pay.

From Bk of Rules of Theatre Mch. Op. Union.

£10 for member & 11

on production of certificate of death and certificate of marriage, £5. for wife

(See Rule as to Probation.)

A Member having received death allowance in respect of a first wife shall be entitled only to £3 on the death of a second wife, and shall not be entitled to any payment in respect of the death of the second wife unless a period of two years has elapsed between the death of the second and that of the first wife.

WAGES.

21.—Theatrical Carpenters shall be paid not less than the standard rate of the London Building Trades' Federation.

Theatrical Daymen shall receive not less than four shillings a day.

Nightmen shall be paid not less than two shillings a show.

2 for the night

OVERTIME.

22.—Overtime shall be paid for as follows :—

One quarter of a day for the first one hour and a half or any portion thereof; one half-day for the first three hours or any portion thereof over the first hour and a half.

Time and a half to be charged up to midnight, and after midnight double time.

Rehearsals shall be charged 2s. each, provided they do not occupy more than three hours, and that such hours be before 12 o'clock midnight.

After midnight, on any day, and on Sunday, Christmas Day and Good Friday, overtime shall be reckoned as double time in all cases.

DISPUTES.

23.—All cases of dispute between employer and employed must be immediately reported to the Delegate of the house, or, if no Delegate has been appointed, the Member concerned must write to the General Secretary. If it be found that any Member or Members through acting in conformity with the Rules have sacrificed their situations, they shall receive for six consecutive weeks payment out of the funds of the Union equal to one-half their usual weekly salary, unless in the meantime the dispute be settled or the Members obtain other situations. Every Member receiving strike or lock-out pay out of the funds of the Union shall report himself at the Central Office every night at 7.30 to take work if offered.

No aggressive action, or any proceedings whatever, shall be taken by any Member or Branch in the name of the Union without the authority and consent of the Council. Any Member or Branch acting contrary to this Rule shall thereby sacrifice all claim on the funds of the Union.

If any Member accepts a contract and fails to secure payment for the same, the Union shall not be responsible for his loss; but if a Member employs any other Member or Members, he shall be held responsible for all wages due to them, and the Union shall, if necessary, take legal proceedings to recover the said wages from him.

P.T.O.

v.d. rule 25.

Rule 25 exacts that no member employed at night in a Theatre or Mch. shall work in more than one Dept. For the purposes of this Rule the departments shall

On a Member reporting to the Secretary that he has failed to obtain payment of wages due to him, the Secretary may, if satisfied that the claim is a just one, advance the amount from the Funds of the Union; but if a Member goes to work for an employer who has previously failed to pay him, the Union shall not be responsible for more than two nights' or two days' wages, as the case may be.

PROBATION.

24.—No Members shall be entitled to receive any benefit from the Funds of the Union until twelve months after his admission; but in cases of strike or lock out the Executive Council may suspend this rule. In all cases of dispute as to benefits the Council's decision shall be final, and no Member shall have the right to appeal to a Court of Law.

DEPARTMENTS.

25.—No Member employed at night in a Theatre or Music Hall shall work in more than one department. For the purposes of this Rule the departments shall be—Stage and cellar; flies; properties; lime-light; gas; electrical.

ie not in the same night but they may on the night

MISCELLANEOUS.

26.—In the Interests of the Union, every Delegate shall, after each Delegate meeting, inform the Members working in the house he represents of the business that has transpired at such meeting.

27.—The Union shall be non-political, and politics shall be excluded from discussion at its meetings.

28.—Any Member being disorderly or creating a disturbance at any meeting, or in the Union Office or its approach, shall, on the report of such disturbance being made to the Council, be summoned to the next meeting to explain his conduct. If such explanation be not satisfactory, he shall be fined a sum not exceeding 2s. 6d., and shall not be eligible to the benefits of the Union until the fine is paid.

29.—The Union shall not be dissolved so long as there are twenty Members on the books.

30.—Any contingency not provided for in these Rules shall be determined by the Executive Council.

31.—These Rules shall not be altered except by the authority by ballot of a majority of the Members, the ballot-papers to be issued at least seven days before the date of their return.

CHARLES THOROGOOD, *President.*
G. PITTS, *Vice-President.*
E. STOW, *Treasurer.*
W. SUMMERS, E. GREEN. } *Auditors.*
JOHN CUNNINGHAM, J. TILLETT. } *Trustees.*

Issued June 25th, 1895. WM. JOHNSON, *Secretary.*

Amalgamated Musicians Union

There is a Manchester Soc

Theatrical Choristers Assoc.

Avowed Union Houses.

Use as Union Houses, who have delegates names & those marked with a point

Metropolitan

Every qualified man should be urged to join the Union, but, in no instance should any threats be used. If such a person persistently refuses to become a Member, the Delegate should report the matter to the General Secretary.

In the event of any dispute effecting the Union, arising between a Member and another person, the fullest possible information should be, at once, laid before the General Secretary.

Members should be warned that these Rules will be strictly enforced. Special attention is directed to Clauses 7 and 8 of Rule 10, and to Rule 26.

Stage & cellar ; flies ; properties : lime light
Gas : electrical."

But a man may work one night in the flies another in the cellar & so on.

There is an
Amalgamated Musicians Union containing men who play in the various orchestras.

Theatrical Choristers Association.
6 Duke St Adelphi.

Delighted to give any further information & also introductions to men at the Empire, Lyceum, Alhambra or Drury Lane

Note. That all theatres whether avowed Union Houses or not pay the union rate of wages.

Not on Union House, who have delegates names & these marked with a pencil

Metropolitan Theatres and Music Halls.

Theatre.	Delegates' Names.		
Adelphi	T. Bartlett		
Alhambra ..	Alf. Hughes.		
Avenue			
Brittania ..	W. J. Roberts.		
Cambridge (Royl.)			
Canterbury ..	T. Raper.		
Collins' Varieties			
Comedy			
Court	J. Phelps.		
Criterion ..			
Covent Garden ..			
Drury Lane ..	W. Martin.	H. T. Wood.	
Daly's			
Elephant & Castle			
Empire	T. Stirling.		
Foresters' M. H.			
Gaiety			
Garrick			
Grand	F. Smith.		
Haymarket ..			
London Pavilion			
Lyceum	C. Morrish.		
Lyric			
Olympic			
Opera Comique..			
Oxford			
Paragon	W. Mudd, Jnr.		
The Palace ..	Geo. Oakley.		
Prince of Wales..			
Princess's ..			
Sadler's Wells ..			
St. James's ..			
Savoy			
South London ..			
Standard ..			
Strand			
Surrey			
Vaudeville ..			
38			

But all the H.s in London tho' not recog. the Union pay the rate of wages -

THE LONDON SCHOOL OF ECONOMICS
AND POLITICAL SCIENCE.
HOUGHTON ST., ALDWYCH,
LONDON, W.C 2

Suggestions for the Guidance of Delegates.

The Central Office should be fully and promptly informed upon all alterations or proposed alterations of the hours, wages, or conditions of working, which are likely to effect the interests of the Members.

A Delegate should regularly remind a Member of his arrears, and report to the General Secretary the refusal of any Member to pay his contribution. In the event of any Members disputing the amount of his arrears, he should arrange to let the General Secretary examine his cards.

A Delegate, when asked to provide men, should give preference to those Members who are *clear* on the books of the Union.

Every qualified man should be urged to join the Union, but, in no instance should any threats be used. If such a person persistently refuses to become a Member, the Delegate should report the matter to the General Secretary.

In the event of any dispute effecting the Union, arising between a Member and another person, the fullest possible information should be, at once, laid before the General Secretary.

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Gen Theatrical Operatives
Sick & Benevolent Society.

19. ii. 96.

250 members.

rules now being revised.

Secy. James Callaghan.
21 Great New Street.
Fleet Street
EC.

Benefits offered.

Membership 1894.

S 90

The General Theatrical Operatives' SICK & BENEVOLENT SOCIETY.

Hon. President—J. A HARRISON, Esq.

The Members of the above Society beg leave to respectfully inform the working members of the Theatrical Profession, that they are about to

REMOVE TO "THE GEORGE HOTEL,"

GREAT ST. ANDREW ST., ST. MARTIN'S LANE.

Proprietor—Mr. A. G. GREYSMITH.

ON SUNDAY, JUNE 24. 1894,

and will muster at the "KING'S ARMS," Houghton Street, Strand, at 6 30 p.m. and start at 7 o'clock sharp, headed by the WOODYARD BRASS BAND and the BERMONDSEY VESTRY EMPLOYEES FIFE AND DRUM BAND, supported by the MUSIC HALL AND THEATRICAL UNION; COVENT GARDEN PORTER'S UNION; CARMEN'S UNION; VESTRY EMPLOYEES UNION and others Pioneered by R.A.O.B., Sutherland Lodge.

Proceed by way of Newcastle Street, Drury Lane, Russell Street, Catherine Street, Exeter Street, Henrietta Street, Maiden Lane, Chandos Street, Charing Cross Road, Cranbourne Street, Leicester Square, Wardour Street, Lisle Street, Newport Market, (Rest)., Greek Street, Church Street, Shaftesbury Avenue, to New Home.

The Society has been established since 1870, and has been successfully carried on since then, and you will see by the Balance Sheet which will be exhibited in the room, that at the end of last year we had a substantial balance at the Bankers.

All who have worked in the profession for six months, are cordially invited to enroll under our banner, and so unite to uphold this worthy object

THE BENEFITS ARE—

Member's Death ... £6 | Member's Wife's Death £3.

SICKNESS—

8s- per week for 8 weeks. Half Benefits in Six months.

ENTRANCE FEE—

From 18 to 30 2s. 6d. | From 30 to 45 ... 4s. Od.

To include first month's contribution, card and book of rules.

CONTRIBUTIONS 1s. 0d. PER CALENDAR MONTH.

Present number of members 146.

The Meetings are held the FIRST SUNDAY IN EACH MONTH, at 8 precisely.

PRESIDENT—E. G. THOMAS. *Secretary*—T. COX,
44, Johnson St., Oakley Sq, N.W.

All Members are earnestly asked to fall under the Banner, and give all support.

WILLIAM BELL, PRINTER, 162, DRURY LANE, W.C.

The Actors Benevolent Fund.

Founded 1882.

Objects

Persons entitled to relief.

Only those who have sung or spoken professionally in English.

Jan 23rd 8 H. D.

The Actors Benevolent Fund. C. S. Cotton. Secy
8 Adam Street Adelphi.

Founded to organise charity among actors & for actors 1882.

"The objects of this Fund are to relieve distress in the dramatic profession, to discourage professional mendicants, detect imposture, & above all to see that the generosity of the profession reaches those whose need is urgent, whose misfortunes are inevitable & whose characters are deservedly respected."

Rule 2. "The object of the Fund shall be the relief (by allowances gifts loans & annuities) of distressed actors & actresses, theatrical managers, stage managers & acting managers, & of their children; & of their widows & orphans & all persons who have sung or spoken words professionally on the stage in English provided always that this rule shall include only regular professional chorus singers whose efforts are devoted entirely to theatrical work.

Actors Saturday.

Balance Sheet.

Loans are granted without interest

The last Saturday in January collection in aid of the fund are made for Theatrical Companies at the London & provincial Theatres

The receipts for the year ending Dec 31. 1895 amounted to £3,333. 7. 3
expenditure £2695. 10. 2 of which £1759. 14. 11 went in grants & allowances. there being a balance at the end of £1759. 14. 11

Cricketers fund Benevolent Society.

Objects

Conditions of membership

Benefits.

Jan 21. 96. G. H. D.

The Cricketers fund Benevolent Society. Sec T Hearne. Ealing. Middlesex.
The real acting secy is H. Luff. 21 Cranbourne St. WC.

Objects.

1. The relief of the Cricketers being members of the Society who, from old age, illness, accident, or other infirmity, are incapable of following their profession.
2. The temporary assistance of Widows & children of such members who have been left destitute

Any person deriving a livelihood from the game of cricket is eligible
Annual Subs. 21/-
Many Hon members paying 2/2/0 per ann
Age of limit 38 to 45. admission fee is then 50/- to 200/-
Illness or accident Benefits 30/- per week if Oct. 30th Oct. April 1. or 15/- if at other times. for one year + 15/- for 1 yr.

Pensions

Pros are never batmakers.

Pension. 6/- per wk.
Must have been 5yrs a m before becoming eligible

Members from all parts of the country.

Mr Laff. said that batmakers were hardly ever professional cricketers.

Theatrical Choristers Assoc.

Membership

Objects.

Insist on minimum wage.

Average 9 mths work for good artists.

Number of chorussingers now employed at various theatres.

Jan 27th 96 S. H. D.

The Theat. Choristers Assoc. W. Fletcher. 46 Chandos street.

Have over 600 members. bet. 6 & 700 – about equal men & women members.

Object to protect choristers against unscrupulous managers.

Insist on minimum wage in —

Opera. } 35/- per wk in London or 5/- per
Opera Bouffe. } performance & in the provinces
Burlesque. } 40/-

Choristers have to pay for their rooms & board themselves out of their £40/- in the country

Same payment both for male & female

9 months out of the year is a good engagement or average of work.

Members employed at

Gaiety	40-40.	Prince of Wales'	40 & 50.
Daly's	40-50.	Provincial tours. in America	
Lyric	30-40.	Africa & Australia.	
Avenue	30-40.		
Drury Lane	16-20	all men now.	

Subscription.

Benefits given

Conditions of membership

Can enforce a wage :: members are of medium capacity.

Boys supplied by Stradmans choirs.

The Assoc supplies people without commission.

Members pay of · 2/6.
& 10/- per year of 2/6. per quarter.

Legal advice & protection.
No Benevolent benefit such as sick &c
attached to this.
They are attaching a doctor to the staff.
It is healthy work but members stand a great risk
from want of sanitation in the provinces.
Society guarantees only to supply qualified respectable
musicians. They have to satisfy comm before entrance
that they have been choristers & have recommendations
by managers.
If not known they have to sing to one of the musical
directors attached to the Assoc viz to Mr Ivan Cayll
& Carl. Kickford.
All classes go to an agent but all classes don't come here
therefore they can enforce a wage which is fixed
both a maximum & a minimum.

Drawn from the middle class

Music copyists

Seasons

Smoking concerts.

Rehearsal.

This is the only society connected with choristers.
Members work up from here to understudies & so to principals.
They are mostly middle class persons.
Ballets girls belong to artisan class.
Members (male) have been University, doctors etc.

There are a regular set of people called music copyists mostly foreigners.
mention Mr. Fletchers name to Mr. Rynders at the Gaiety theatre who cd tell about them.

Orchestra Association. York Street.

Busy season is the pantomime season & then April to first or second wk in September for provincial theatres. In London it depends all upon the run that a piece has.
Concert & Smoking concert engagements & few music stall. where a diff.t sum is paid. 21/- for cn & 5/- for rehearsal.
For rehearsals at theatres are not pd for but they want to get them pd for at ½ salaries. This wd increase up practice
Have smoking concerts every sunday night. - wk now last (with variols.

Hours of work.

Weekly engagements.

Rehearsal. 10. AM. 2or 3hrs a day.
½hr before rise of curtain.
½ price for day shows. but theatre seats cost just the same.
Artists are pd. wkly & engagements are for run of the piece tho now they are arriving for a fortnight's notice on either side.

Theatrical Mission & Institute

Objects.

Object:

TO BENEFIT SPIRITUALLY, TEMPORALLY, AND MORALLY THEATRICAL EMPLOYEES THROUGHOUT THE WORLD.

The Theatrical Mission

(FOUNDED IN 1876 BY THE REV. COURTHOPE TODD),

MACREADY HOUSE,

HENRIETTA STREET, COVENT GARDEN, LONDON, W.C.

Patron: H.R.H. PRINCESS CHRISTIAN.

Vice-Patrons:

H.R.H. DUCHESS OF YORK. H.R.H. PRINCESS MARY ADELAIDE. *(Duchess of Teck).*

Trustees:

JOHN CORY, ESQ., J.P. ARTHUR J. HILL, ESQ.
COL. J. T. GRIFFIN. HENRY W. WILLIAMS, ESQ., M.D.

President:

HIS GRACE THE LORD ARCHBISHOP OF DUBLIN.

Vice-Presidents:

THE VERY REV. THE DEAN OF NORWICH.
REV. MONRO GIBSON, D.D.
REV. J. THAIN DAVIDSON, D.D.
REV. CANON McCORMICK, M.A.
SIR WILLIAM MUIR, LL.D., K.C.S.I.
REV. H. NEVILE SHERBROOKE

Council:

SIDNEY BEVAN, ESQ. REV. CAMERON CHURCHILL, M.A.
REV. JAMES DAVIDSON. REV. SHOLTO D. C. DOUGLAS, M.A.
MAJOR-GENERAL GRAYDON. GENERAL SIR JOHN FIELD, C.B,
R. COPE MORGAN, ESQ. REV. HORACE TOWNSEND.

Executive Committee:

REV. JNO. W. EWING, M.A.
REV. AUGUSTUS INMAN GIBSON. REV. E. G. C. PARR, M.A.
REV. H. G. ROSEDALE, M.A. RICHARD BOURCHIER, ESQ.
WALTER ISAAC FROST, ESQ. SURGEON-GEN. GORDON, C.B., M.D.
DR. NORMAN KERR, M.D. JOSEPH W. LENG, ESQ.
JOSEPH PETERS, ESQ *(Treasurer).*
EDWARD G. YOUNGER, ESQ., M.D., M.R.C.P.
and the Trustees as above.

Director:

ALFRED B. HARDING,
(To whom all communications are to be addressed).

Bankers:

LONDON AND COUNTY BANK (COVENT GARDEN BRANCH).

Ballet dancers
Chorus singers
Supers.

Social status

Jan 27. 8 4d.

Theatrical Mission & Institute. Macready Ho. Henrietta St. Covent Garden. estab 1876.

For the benefit nominally of all members of Theat prof but in practise only for females & children provide accommodation for 21 & supply any number with refreshments. Any member of the profession may come in

Just off panto season lots come on who in summer do dressmaking, millinery (tho as a gen rule the stage unfits persons for any other calling)

In the main they have here.

1. Ballet dancers. } exclusively females.
2. Chorus singers }

Perhaps 2 out of the 20 here now have parts allotted to them & their names are mentioned in the program. The better class of them are chorus singers who may be often are studying a part as an understudy for someone else.

Ballet girls are above the supers & so are quite the lowest but below the chorus singers.

The ordinary average chorus singer gets 15/- per week.

Theatrical & Mission & Institute

ORIGIN AND DEVELOPMENT.

IN 1876 MR. COURTHOPE TODD established a "Letter Mission" to the Actresses and "Ballet Ladies" of the Metropolis, and in 1880 founded for them the first Christian "Institute" and "Lending Library."

In 1881 an Executive Committee was elected, and in November, 1885, "MACREADY HOUSE," built especially for the purpose of the work at a cost of £5,600, was opened. Here are provided Reading and Christian Club Rooms for Young People of the Theatrical Profession, with Libraries and three floors of Cubicles and Dormitories for those who may be engaged in London from the Provinces or Abroad.

OBJECTS.

1. To bring Theatrical *Employées* at home and abroad to a saving knowledge of the Lord Jesus Christ.
2. To encourage and help with Christian counsel and sympathy those who are striving to walk uprightly.
3. To assist deserving members, particularly in time of sickness.
4. To give requisite aid, and provide work or situations, where other employment is voluntarily sought.
5. To provide an Institute or Club open to all members of the Profession.

METHODS OF WORK.

1. It is the endeavour of the Committee to provide each Member with a Lady to *correspond* with her every month.
2. PERSONAL CONVERSATION is carried on *daily* at the Institute, by which means many trials and sorrows are learned, and members are counselled, warned, and comforted.
3. LADY VISITORS are employed in going from Home to Home among London Members, and in visiting Professional Apartments in the Provinces, and on the continent.
4. MEETINGS, SERVICES, LECTURES, AND CLASSES of various kinds are frequently held.

HOW TO HELP.

1. By Subscribing, or sending a Donation, to the General or any special Fund, as the Cot Endowment, Orphanage, Seaside Holiday, Medical, or Continental Work.
2. By collecting small sums, for which the Director will gladly send a "Contribution Card" or Box.
3. By assisting in the Letter-Writing or Visiting Departments, in both of which the sympathetic aid of *earnest Christians* is greatly and increasingly needed.
4. By arranging Drawing Room or Public Meetings, at which the story of the Work, with many touching and interesting incidents, is told.
5. By supplying books for the Libraries, Toys, Games, &c., or Magazines for the Reading Rooms; also clothing for the poor, and the Orphanage; and Fancy Articles for the Sales which are occasionally held.

All communications should be addressed :—
The Theatrical Mission, "Macready House,"
Henrietta Street, Covent Garden, London.

SUMMARY OF WORK.

1. "Macready House," with Reading and Christian Club Rooms for young Ladies, fitted with Electric Light.
2. Children's Play Room, with Gymnasium and Rink.
3. Three Floors of Cubicles and Dormitories.
4. Services; Classes; Re-unions for Adults, Children, and Parents of Members.
5. Lending Libraries.
6. Three Maternity Boxes; and Clothing Club.
7. Industrial, or Employment Bureau, with Knitting Machine.
8. Hon. Physicians, Surgeons, and Dentists.
9. Visitation of Members in London Homes, divided into 54 Districts.
10. Distribution of Bibles in, and Visitation of, "Professional Apartments," throughout the Provinces.
11. Letter Mission of 1500 Associates.
12. Friendly Letters to Actresses, in French, German, Italian, Dutch, Spanish and Portuguese.
13. Orphanage.
14. "Sowers and Reapers" Union.
15. Ladies' Sewing Society.
16. Foreign Branches, with Voluntary Associates throughout Europe, and principal Cities of Canada and United States, who care for Members on Tour.
17. Company of the Boys' Brigade.
18. Branch Home at No. 33, Maclise Road, Kensington.

Jan 27. 8 Hd.

Theatrical Mission & Institute. Macready Ho. Henrietta St. Covent Garden. estab 1876.

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Theatrical & Mission & Institute

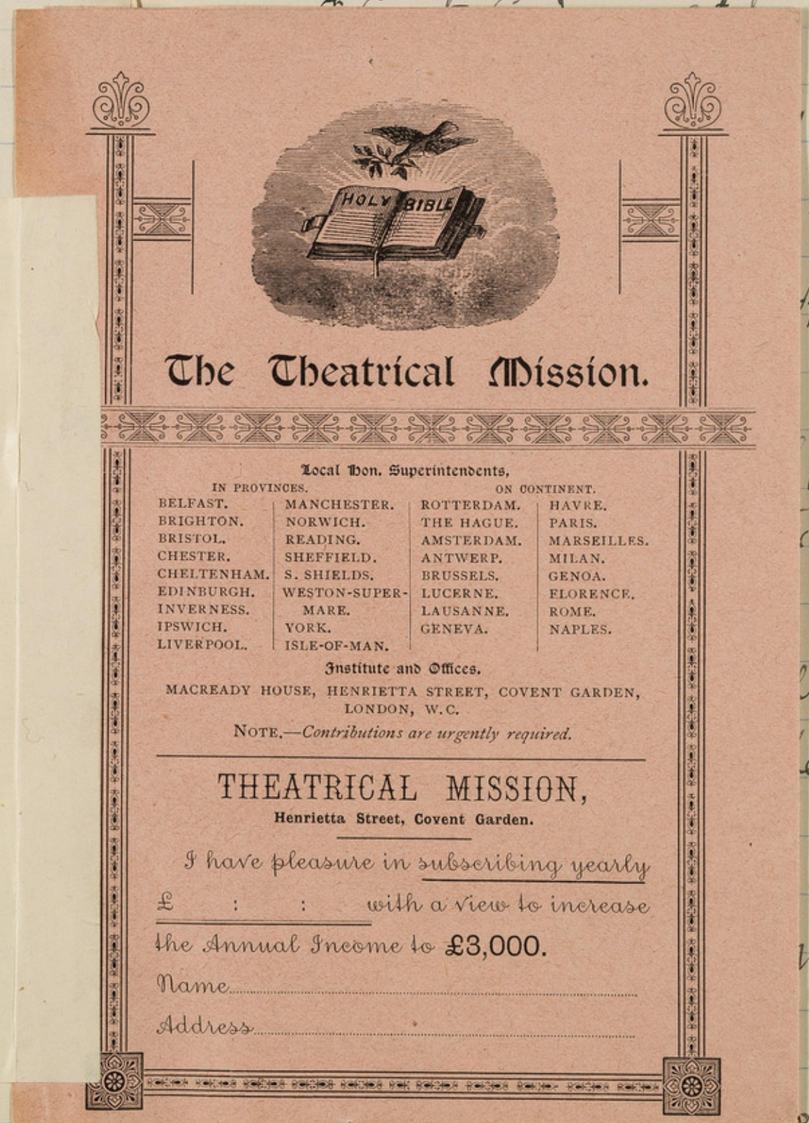
Objects.

Ballet dancers
Chorus Singers
Supers.

Social Status

Jan 27. 8 4d.

Theatrical Mission & Institute. Macready Ho. Henrietta
1876.



The Theatrical Mission.

Local Hon. Superintendents,

IN PROVINCES.		ON CONTINENT.	
BELFAST.	MANCHESTER.	ROTTERDAM.	HAVRE.
BRIGHTON.	NORWICH.	THE HAGUE.	PARIS.
BRISTOL.	READING.	AMSTERDAM.	MARSEILLES.
CHESTER.	SHEFFIELD.	ANTWERP.	MILAN.
CHELTENHAM.	S. SHIELDS.	BRUSSELS.	GENOA.
EDINBURGH.	WESTON-SUPER-MARE.	LUCERNE.	FLORENCE.
INVERNESS.	YORK.	LAUSANNE.	ROME.
IPSWICH.	ISLE-OF-MAN.	GENEVA.	NAPLES.
LIVERPOOL.			

Institute and Offices.

MACREADY HOUSE, HENRIETTA STREET, COVENT GARDEN, LONDON, W.C.

NOTE.—*Contributions are urgently required.*

THEATRICAL MISSION,

Henrietta Street, Covent Garden.

I have pleasure in subscribing yearly £ : : with a view to increase the Annual Income to £3,000.

Name.....

Address.....

members of that prof
female & children
& supply any number with
of the profession may come

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are chorus singers cho
ying a part as an understudy

who are quite the lowest
.
singer gets 15/- per week.

The effect of being 'stage struck'

Agents fees.

Lowest sums drawn by chorus singers

& by Ballet girls

Cost of living at Maesrady &c.

Wages at Olympia.

They are 'stage struck' most of them & will do anything to get on the stage.

Front row ballet girls sometime get £5 per week but the work is uncertain & does not last (in this case Mdm Katti Lenner had been drawing £5 & only giving the girl £2.10.0. the girl found out after some time & then negotiated for herself & Mdm draws the whole of the £5.

The lowest sum drawn by a chorus singer wd be. wd be 10/- or 12/6. & if they are at all good they get from 30/- to 42/-. They are out often for months & may come here & earn pay. If nice they are not turned out

a ballet girls lowest pay wd be 15/- per wk but not may get less than 15/-

Charge for rooms from 3/- to 5/6 per wk. only a few at 5/6.

The 3/- rooms are cubicles.

Refreshments are paid for when served (though the boarders don't) at a little over cost price.

Basement of house is allotted to stage children who come in of an afternoon - all free.

Ordinary wage at Olympia was 15/- per wk. It is said to have emptied the houses of Kensington of all their servant

Improvement of discipline in Theatres

Irregularity the curse.

Religious efforts.

Girls. Character & discipline of theatres has enormously improved.
Ever since the 'Empire kick up' all the Music Halls houses have been admirably looked after (Empire Alhambra Gaiety)
Drury Lane & Covent Garden. Adelphi, Lyceum, Haymarket are overall look after.
If work were not so intermittent it wd be one of the best paid professions.

They have short services but do not force attendance or conformity. Many are Roman Catholics
They try & keep in touch with girls who are seeking theatrical work abroad.

Olympia Ho. Branch Home. 33 Machroe Road. Kensington.

Mr Taylor Master Carpenter at Drury Lane.

700 now employed at Drury Lane.

Wages of stage carpenters.

Night men.

Their day vocations

Question of granting 9½d per hour to carpenters.

Jan 28th G.H.D.

Mr Taylor. Master carpenter at Drury Lane Theatre.

Counting actors there are 700 persons employed on the stage at Drury Lane.
Mr Taylor has 75 men under him (machin dept).
The regular stage wage for carpenters is 6/- per day. If employed at night they get 2/- more.
Only one or two of the men are skilled carpenters & wd be good outside a theatre.
Night men get 2/-
During the day or at other than Pantomime season they are Painters, Bricklayers etc even Covent Garden porters
Their duty is to work under a foreman & shove the scenery on and off.
He is himself a member of the Theat operatives Union. The secy. came to him & demanded that carpenters shd receive 9½ per hour.
He said all right well & good but if that

Men prefer some elasticity

Drury Lane is a hard school.

Improvement as to drinking

Very irregular work.

that were allowed he did insist on the men coming to their work to the minute. Some license is allowed now. The men preferred the elasticity that exists at present & so did he, so nothing more was said about it & the best car-
-penters get 9d & not 9½ per hour.

Drury Lane is a very hard school. Work is given out & done it must be by a stated time. Whatever happens the curtain must go up at a certain time: it is not like house carpentering which you can take your time over.

There has been great improvement in late years as regards drink. He is a teatotaller. There used to be a great deal. The ballet occasion-
-ally exceed but there are good among them too. It is very hot & dusty work.

Work for most of the men is very irregular if they are not stage carpenters they are nothing. Of 7 men he turned off when the scenery for Cinderella was complete ie before Boxing Day, he knows for a fact that all of them are

14516

The parts behind the stage.

1 Cellar
2 Mezzanine
3 Floor
4 Lower Flies.
5. Upper Flies
6. Gridiron.

are still out of work.

Behind the curtain there are (beginning from the bottom upwards).

1. The Lower cellar.
2. The mezzanine (ital. meaning an intermediate story)
3. The 'Floor' ~~of~~ the Stage.
4. The Lower Flies
5. The upper Flies.
6. The Gridiron.

The Lower cellar contains the foundations & stores.

The mezzanine, the trap doors & machinery for moving things along the stage.

The Lower Flies ~~are~~ is the gallery running round the scenery from which the 'drops' are worked. & the limelight turned on. 25 men are in the Lower Flies at Drury Lane.

The Upper flies is a higher gallery from which the scenery & drops are worked.

The Gridiron is the open grating running right across the top of the stage & carrying the pulleys over which the ropes

The 'Gridiron'

The place to dry clothes

Dressing rooms & dressers.

4 Pantomimes supplied from Drury Lane.

for raising & lowering the scenery are worked.

The Gridiron is called so from its shape and also from the intense heat. If yn jump into water & walk up to the Grid during a performance yn wd be dry in half an hour! Electric light has made it much less hot now; but when they are burning red & blue fire on the stage combined with the draught of hot air raised up breath from the auditorium, it is still almost suffocating. Three men work up here seeing that neither pulleys or scenery get jammed.

The Dressing rooms are all round the sides of the back part of the House.

There is one Dresser to every 5 or 6 dressers paid 12s per wk. Tips are usual at the end of each week but are not recognized by the management.

There are 4 pantomimes for which scenery has to be provided for from London - eg. The Court at Liverpool, Theatre at Newcastle, Drury Lane

Always men waiting round stage door.

in London v Cheer Boys Cheer at the Olympic.
If men misbehave themselves there are always others standing round the entrance to the stage door waiting to be taken on as night men.

He was very friendly & will give any other information he can.

NOTICE.

All Members of the Dramatic Profession should provide for their old age and insure themselves against permanent disablement, by joining

The Royal General Theatrical Fund

INCORPORATED BY ROYAL CHARTER, JANUARY 29th, 1853.

Patroness:

HER MOST GRACIOUS MAJESTY THE QUEEN.

Patron:

HIS ROYAL HIGHNESS THE PRINCE OF WALES.

Trustees:

SIR HENRY IRVING, ALFRED DE ROTHSCHILD, ESQ., AND J. L. TOOLE, ESQ.

Example of Benefits by Quarterly Payment of:—

AGE NEXT BIRTHDAY.	CLASS A.	CLASS B.	CLASS C.
21	11s.	£1 2s.	£1 13s.
RECEIVES AT THE AGE OF 60 AN ANNUITY OF	£30	£60	£90

Subscriptions are regulated according to the Age at which a Subscriber joins.

Members becoming incapacitated after Subscribing for Seven Years from exercising their Professional Duties are at once entitled to their Annuities.

Ladies cease payment of their Subscriptions at the age of 55.

For full particulars address—

CHARLES J. DAVIES, *Secretary*,
8, CATHERINE STREET, STRAND.

G. HARMSWORTH & Co., Printers, Floral Street (late Hart Street), Covent Garden

Jan. 28th 8 H.D.

C. J. Davies. Sec. Royal Gen Theat. Fund. 8 Catherine St. Strand

For rep. of proceedings at 50th Anniversary Festival 1895.

Royal General Theatrical Fund.

Instituted Jan. 22nd, 1839.
Incorporated by Royal Charter, Jan. 29th, 1853.

For Granting Permanent Annuities to Actors, Actresses, Chorus Singers, Dancers, Pantomimists and Prompters; also Acting Managers, Stage Managers, Treasurers and Scenic Artists.

CLAIMANTS ON THE FUNDS.

That any Member of this Association, who shall have regularly contributed to its Funds for the term of seven years, shall, at any time afterwards, on becoming incapacitated by accident or infirmity from exercising his or her duties, be entitled to receive such annuity for life as the annual available income of the Funds of the Association shall from year to year afford; such annuity to be, in each case, calculated and apportioned according to the class of Subscription which the Member shall have adopted and paid.

If any Member shall die at any period after the commencement of his or her Membership, the sum of Ten Pounds shall be allowed and paid out of the Funds of the Association for Funeral expenses.

SCALE OF QUARTERLY PAYMENTS.

Age next Birthday.	Class A.	Class B.	Class C.	Age next Birthday.	Class A.	Class B.	Class C.
Yrs.	£ s. d.	£ s. d.	£ s. d.	Yrs.	£ s. d.	£ s. d.	£ s. d.
21	0 11 0	1 2 0	1 13 0	35	1 10 7½	3 1 3	4 11 10½
22	0 11 7½	1 3 3	1 14 10½	36	1 13 9	3 7 6	5 1 3
23	0 12 4½	1 4 9	1 17 1½	37	1 17 4½	3 14 9	5 12 1½
24	0 13 3	1 6 6	1 19 9	38	2 1 6	4 3 0	6 4 6
25	0 14 1½	1 8 3	2 2 4½	39	2 6 9	4 13 6	7 0 3
26	0 15 1½	1 10 3	2 5 4½	40	2 13 0	5 6 0	7 19 0
27	0 16 3	1 12 6	2 8 9	41	3 0 10½	6 1 9	9 2 7½
28	0 17 6	1 15 0	2 12 6	42	3 11 1½	7 2 3	10 13 4½
29	0 18 9	1 17 6	2 16 3	43	4 0 0	8 0 0	12 0 0
30	1 0 3	2 0 6	3 0 9	44	4 10 7½	9 1 3	13 11 10½
31	1 1 10½	2 3 9	3 5 7½	45	5 3 9	10 7 6	15 11 3
32	1 3 7½	2 7 3	3 10 10½	46	6 0 4½	12 0 9	18 1 1½
33	1 5 7½	2 11 3	3 16 10½	47	7 1 7	14 3 6	21 5 3
34	1 8 0	2 16 0	4 4 3	48 etc.	8 10 4½	17 0 9	25 11 1½

The payments of Female Members cease when they have completed their Fifty-fifth year.

Jan. 28th

8 H W.

C. J. Davis. Sec Royal Gen Theat. Fund. 8 Catharine Street Strand.

FORM OF BEQUEST.

"I give and bequeath to the Treasurer for the time being of a Society called or known by the name of THE ROYAL GENERAL THEATRICAL FUND, *the sum of*

Pounds, to be paid out of my Personal Estate, not charged on land, to be applied towards carrying on the laudable designs of the said Institution."

J. E. Jones. property master. Drury Lane.

Men must be jacks of all trades.

Rate of pay.

Much overtime before Xmas.

Jan 29th S.H.D.

J. E. Jones. Property master. Drury Lane Theat-

When busy he has 60 men working for him

There is no appointship now but there used to be.
A man must be a jack of all trades. A little of a carpenter, of a mechanic, of a painter & of an artiste.
Some of them are house painters & decorators in the Summer. Some may be rare practical carpenters.
Pay for the best men is 5/- per day of 8 hours from 9 – 6. one hour allowed for dinner.
Second rate men get 4/- per day - when very busy he gets in one at something less than this to sweep up the shop etc.
Time & half for O.T.
For 4 or 5 or 6 weeks the men count to make two days money per day (about Xmas time)
The management don't like OT so they do it

Modellers get £3 per wk.

Busy season.

Irregularity.

Plastic decorators often do theatre work.

Majority of property men are house painters.

as little as possible.
Modellers gets £3' per wk.
Busiest time is always the Xmas pantomime season. There is times when you work all night long & Sundays!
The regular staff all the year round wd not be more than four. But as a rule there wd be 8 to 12 employed for the greater part of the year. Just now they have 12.
They prepare the properties for the pantomimes in Liverpool, Newcastle etc.
Jacksons of Heathbone place (plastic decorators) make a lot of things for Drury Lane such as statuary
Great many scenepainters in London. at provincial houses they may keep a painter but a great deal is done in London & sent out.
The majority of the men who get into property work are house painters. Tin men & wire workers are often called in. Knowledge of gilding. It is practically impossible to learn if you have not a natural gift for it.
Railway, trains, working toys, shipbuilding with

All time work.

Nightmen.

rigging. For this they often get hold of an old sailor.
Animals, furniture, decorations, all has to be made in the property shop.
Papier maché work is the simplest of all a property makers duties. Just putting it into moulds by sections.
They never make piecework of any part of it.
In the east End a man & a boy or two wd. under-take the properties.
During the performance there are 20 men who come in for the performance only. These are the so called nightmen as opposed to the Staff. They get 2/- per performance. They are only labourers, most of them live in the neighbourhood. The same men come round each year & you employ faces you know in preference to strangers. But you wont find a good property maker out of 20 of them.

The orchestral Association

Membership.

Kinds of work.

Give music lessons.

Jan 29th S.H.D.

The Orchestral Association. Secy 5 York Bldgs
Adelphi. W.C

Interview with J. A. de Orellana member of the Committee.

They have 1100 members.
There is Theatre work.
Music Hall work.
Orchestral concert.
Balls & receptions.
There are grades in each. The rate of pay in an East End theatre would be 25/- for the lowest paid & more for 'principals' ie first violin.
Members are all making their living by orchestral work. During the day they give music lessons when they can
The busiest season is from October to July. a few are lucky enough to get seaside engagements for the remaing 3 months.

The

Are trying to insist on minimum wages

Orchestras (theatre)

Benefits offered.

Many foreigners belong.

Association has been trying to make out rates of wage that they can insist on but it is enormously difficult to do. There are theatres where only a prelude at the beginning and an entracte in the middle are necessary. Here you receive less than if incidental music were required.

Orchestras in small West End theatres would never be below 7 in number. In Comic Opera it would run up to 34.

If you get a concert engagement the custom is to get leave off for the night if you can supply a deputy.

The objects of the Soc. are mainly educational

The subscription is 12/- per year.

They offer £10.- at death.

& legal assistance.

All nations are members. Great many Germans (wishes there were not)

They publish a newspaper: The orchestral Association Gazette) In the July no 1895 there is an article on orchestra players

Salaire

salaries. He was very friendly. & will fill up a paper of questions if I will make up one & get it submitted to members of the Society.

For Balls the agent often charges his own price to the customer & pays a smaller sum to the player.

W. Sutcliffe.

Salaries.

Amalgamated Musicians T.U. is a Manchester Soc.

Dislike of Trade methods in London

Jan 31. G. H. D.

W. Sutcliffe. 65 Fritville Gardens.
a member of the Empire orchestra

In the West End.
At the Savoy theatre the ordinary salary is 6/- a performance which comes to 2/2/0 per week. This is for comic opera.
The leaders there get anything from 2/10/0 to 3gs per wk but probably not more than this. He cannot vouch for the exact sums.

The Amalgamated Musicians Trade Union is a Manchester Society & has no branches in London. This is a Trade Soc. & blackballs theatres in London their Assoc doesnot want to have anything to do with Trade methods & therefore will not join with the Manchester Society & become their London branch.

At the Opera Comique & ordinary drama the average is about the same. The leaders are not so much distinct here from the ordinary rank &

Same pay for doing much or little

Empire is best paying place in London.

'Leaders'

file - Managers (Morrison & Vandeville have tried to give 30/- per week or 5/. per performance + 2d for matinees) The ordinary run of West End theatres is 6/- per performance (morning or evening). I James gives 6/- & whether you have to play much or little. It takes the same time whether you play or not & most people wd. just as soon be playing as 'messing about' doing nothing.

The Empire is one of the best paying theatres in London. Here the body of the orchestra get 7/6 per performance & the leaders £3 or £3/3/ per week: the principal flute (an exception) gets £3.10.0. Principal 2nd violin 2/10/0.

There is only one real leader in an orchestra i.e. the leader of the first violins. Then there are subordinate leaders in the different sections of whom the principal wind get rather more because the supply of wind is limited in amount. Wind often practically play solos & therefore they must be more reliable men who all follow one another.

Not much outside competition except in church work.

Pay for dance music.

Drink owing to overhospitality

For balls or receptions the sums vary very much
There is not much competition among amateurs except in Church work.
There is now a Church Orchestral association for sending amateurs round to churches.
Secy Mr. Richard Strutt. 2 Chelsea Embankment.
Pay varies from 7/6 for each performance & 7/6 for rehersals. As little as 5/- is often paid for this & as much as 10/6.
At the Oratory the ordinary term is 21/- for one performance & a rehersal. (This is the best).
Catholic Churches can afford so much more than Protestants.
At a dance in the season 15/- to 21/- each
At Covent Garden balls. 21/-
Agents as a rule take 10% they keep names on books & for balls there are no rehearsals.
Rocking tiny work balls. He has been to one & has never been to another.
They are rather the scum who go to balls. They drink & deal. They are treated so much. This has led to much drink in the profession.

Rise to be stagemanagers & conductors.

Additional sources of income.

The 'Wind'

Uncertain work at theatres

Deputies.

Some of the orchestra players give lessons, become stagemanagers, or conductors.
Not quite all the members of the orchestral assoc are Londoners but the greater bulk are.
He is at the Empire at present - irregular work because music halls go on all round the year.
Then he plays at concerts
and teaches a little
and writes a little
} all these are little additions to his income.

In the 'wind' a few men get the run of all the concerts & they c^d make it pay to do nothing but orchestra work. They have a few pupils but more chance of better fees.

The worst of theatres is the uncertainty of the engagements, nothing is paid as a rule for rehearsals. Sometimes conductors make you work much more at rehearsals than is absolutely necessary - i.e have too many & so take up your time.
Leave is generally given - you cant get good people in your orchestra ~~because~~ unless you do because they will insist on making something more at concerts

Music Copyists

Germans

Training

Pay at orchestral concerts.

Advises me to get back numbers of orchestral gazette.

Music Copyists are as a rule musicians. varies from 3d to 6d per page.

Tremendous lot of Germans & foreigners in orchestra. If you go over to Germany as a musician you don't get the ghost of a chance.

Goodwin knows how orchestral players are trained. He learnt at the Royal College.

If you are engaged at an orchestral concert you get 2/ whether you are young or old.
As a rule you get into theatre orchestras over Xmas.

Club artiste

'Poverty Junction'

Cost of a club entertainment.

Feb. 1. G.H.D.

Interview with Mr Crannis & Mr Barnes the manager of the entertainment dep.t & Miss Rose Satchell - Ballad singer at the North London Club & Institute Rodney St. Pentonville.

The artists are engaged the week before in most cases. Mr Barnes goes down to the corner of York Road & Waterloo Road - known as Poverty Junction or out-at-elbows corner - where there is always a collection on Monday mornings of Music Hall artistes in search of work. Here he picks & chooses.

The cost of an evening variety entertainment varies between 30/- & 45/-
20/- 30/- wd be the sum spent at the North London. 45/- only by very large rich clubs.

The usual price of a 'turn'

Accompanyists & their remuneration.

at the Mildmay Rad Club.

Winter busy.

5 clubs per night

The usual price per turn is 8/- or 2/6.
& 8 turns wd be given in the night
ie 8 separate artistes perform.
a turn consists generally of 3 songs.
The accompanyist is generally engaged by the year. If yu wanted one for an evening yu wd have to pay 7/6 at least & probably 10/6. By the year yu get him for less.
(J.A. says at the Mildmay they engage a man for the year at 5/- per night. There are 5 entertainment nights in the week so that their man makes 25/- per week & some evenings when there is a dramatic entertainment he will have nothing to do)
Winter is the 'Club season' in summer it is too hot. Then artistes get taken on at open air places in the suburbs.
Miss Rose Setchell (wife of a thermometer & Barometer monter) said she had done as many as 5 clubs in a night. Each paid

Miss Rose Satchell (Ballad singer)

Learnt singing at Sunday school.

Has heard of some getting 15/- per wk.

M.H. artistes are getting more provident

3/- or 3/6. She had made as much as 19/- in one night.
Her takings during the last 6 months had been £6.12. or £7.12.0 (I forget which). She had not been performing more than twice a week. The money was only an extra. Very nice to have but not absolutely necessary. Many were like her. Her husband made a good wage at his work. She had learnt singing at a Sunday school. Then in the choir. Then she thought she wd. like to try professional singing. So she had got an engagement. One led on to another. The best way to get work is to go round & ask for it. She had heard of singers in music halls being paid as low as 15/- per week. One man had offered her this & said she wd. learn new things from him, but she wouldn't touch a wage like that. Now she often does two halls a night but is not going in for it regularly. Music Hall artistes are a more provident set than they used to be. They have need of it.

From bottom to top.

Mr. Barnes said that many started their Music Hall lives at the Clubs. In small places they might begin for nothing. Then they get a paid job - they get to know people. Finally they may be seen by a manager of a large hall & so get on. 'Smokers' are as a rule a grade higher that the Club entertainments. 'Pubs' get up smokers & there it is that a man has the best chance of being seen by a manager

Select Comm of H of C. on Theat & Mus H. 1892.

Difference between a theatrical & a Music Hall artist.

M H artists migrate to Pantomimes

Different classes of M H Sketches.

Numbers going to 35 London Music Halls in a year.

From Evidence before Select Committee of H of C. 1892 on Theatres & Places of Amusement.

q. 2893. The artists in a theatre are provided with the parts they have to play by the management, whereas music Hall artists have to depend on their own individual efforts & abilities ..... If they perform a sketch they come with their own company & their own sketch & managers (M H) have nothing to do but to mount it in the matter of scenery.

2895. Music Hall artistes migrate in great numbers from the Halls to the Pantomimes.

2899. There is burlesque sketch, the negro sketch, the comic knockabout sketch, the sensational sketch the serious, the romantic, & the pantomime sketch & comedy.

(1892) appx. No. 15. p. 461. Calculation of Mr Crayton proprietor of the Middlesex Music Hall – that in 35 London Music Halls are visited

nightly by 45,000 persons
weekly " 270,000 "
yearly 14,000,000 "

Numbers of Halls & Theatres
licensed in 1892.

No of
Applications for licenses b. Dec. 1894-5.

Appx. 2. p. 366. March 28. 1892.
(1) Places licensed for Music or Music & dancing

Music Halls.	39
Public Houses.	34
Coffee Taverns	9
Town Halls & Assembly Rooms (including Clubs, Baths, Drill Halls & Exhibition & Skating Rinks)	95
Parochial Halls.	12
	189.

(2) Theatres

Licensed by Lord Chamberlain	37
Licensed by L.C.C.	6
	43

vid London Statistics vol v. p 704
Application for Licenses 1894-5 to the County Council

South of Thames	10	for Stage plays.	86 for Music & or musical
North of Thames	12	" " "	137
	22		223

Clerkenwell. CoS.

Divisions of the organizing Union.

Legitimate & illegitimate grinders.

Earning £4.10 in a morning

Feb. 18. G.H.D

Interview with Mr Paddison Secy. CoS branch Clerkenwell. Upper Charles St Cowell Road.

There are several classes of grinders, but very few every come near the Society
1. Legitimate trade
2. Illegitimate trade
   (A) Italians.
   (B). Englishmen.

The Italians in the legitimate trade are men who stick to it all the year round those in the illegitimate trade are men who take it on occasionally when other work fails.
The English legitimates are one armed & the others lads who are the scum of the earth.
Earnings vary enormously. On one day during the cold last year an organ grinder at

Some are paid to stay & others to go away.

Italians & English

asked a public house keeper whether he c^d give him gold for his morning's earnings as they were such a dead weight to carry about. He then produced £4.10 in coppers. Mr. P expects that they often make 10/- to £ a day but it will depend on the weather. Many only make it an excuse for begging. Some play good tunes & you pay them to stay, others you pay to get rid of them.

He gave an introduction to an Italian Sam-bardallo an ice cream vendor whose boy was a cripple & had been helped by them into the hospital. This man he said had never failed to pay his 2/- per month for 2 years. He never c^d afford to pay in the winter but always paid double sums in the summer.

Italians he thought made a better thing of it than the Englishmen because their names were so much more attractive.

Gambadello.

Organs & Organ Grinders

Feb. 18. 84. D.

Gambadello. 25a Eyre St. Hill. ~~Hatton~~ Clerkenwell Rd.

S. J. Gambadello was out selling chestnuts but his brother was in the street who introduced me to the 'padrone di casa' who sold candles & bacon & coal on the other side of the street.

The padrone was fairly communicative room the shop was filled to overflowing by men women & children who came in to see what was up.

A bad organ may be hired for 1/- a good one for 2/. Some are proprietors of their own instruments others hire. 10/- is the charge for one if hired by the week.

Organs have 42 to 50 hammers & cost & weigh accordingly. a one legged organ costs £5 to £7.

Piano organs weigh 250 or 200 pounds (lbs) Those who drag them about are usually

Northerners are grinders

Neapolitans are icecream vendors.

Earnings

Shifting.

Women are Eng & Ital.

Honour among thieves.

Italians make it pay better than English.

men from the North. Milan. Piacenza. Turin.
Neapolitans have not the strength to drag about one. They goin for ice cream in summer & chestnuts in the winter.
Neapolitans play the harp or flute. Sometimes they drag about a small organ.
Monkeys are almost entirely confined to 'harmonicas' (ie the one legged instruments)
Earnings vary. Sometimes two men will make 5/- in the day. at others 15/- or 16/-.
There is no shifting betn organ grinders & restaurant waiters but a certain amount between organ & ice cream vendors.
The women who go out are often English & often Italians but always dressed as Italians.
Italians have their own known pitches & do not poach on one another's. The Englishmen have no hesitation in bagging an Italians place.
Englishmen dont make it pay, they dont work hard enough, they never go very far away from the factory.

Sister Ursula.

Father Pasquale.

Sister Harper.

Grinders

Padroni

women hired for 8d to 1/-

Expect to pay winter debts in 3 days at Easter

Feb. 19th. S.H.D.

Interviews with.

Sister Ursula. Mother Superior of the Italian Schools of St Vincent & Paul. Clerkenwell Road on an introduction from Mr Addison C.O.S. Father Pasquale. priest at the Italian Church. Hatton Garden.

Sister Harper. nurse at the Italian Hospital. Queens Square Bloomsbury.

Italians grinders are as a rule from Piacenza or the Suburbs of Naples. Waiters & cooks come from Milan. Parma & Turin. As a rule they work for padroni. They pay 1/6 or 2/- for their organ. The man generally hires the woman boys with him from a father of a family who may have many daughters. They are paid 8d to 1/- for the days work.

Sister Harper had been told by one of the visiting sisters under whose care the Hatton Gn. district was that in the 3 days of Easter week (Good Fri. Sat & Monday) the organ grinder

cal

Send savings to buy land in Italy

marry Irish girls

Irreligious men insist on wives being religious.

Unwilling to receive charity but still more unwilling to be charitable

calculates to pay off all his winter debts. All those they have had in the hospital were under padroni. They make a good deal of money. They live on very little & ~~they~~ send their savings to buy land in Italy. Those she has talked to were bound for 3 years to padroni who feed & lodge them but do nothing else. A few own their own organs. Nat Lieu. Italian men marry English girls - generally Irish - but Italian girls practically never have English husbands. The men are generally dissolute & irreligious but even the worst of them insist on their wives saying their prayers before going to bed & confessing themselves regularly. One man complained to the sisters that his wife 'went to bed like a beast' because she didn't pray first, though he himself wd never have thought of doing so.

They (the men) will not accept charity except when very hard pressed. but they will never given back to institutions any. thing they may earn when times become more prosperous. They are chary about receiving but much chariev about giving. Money taken while out with the organ is not considered as charity.

A man was brought to the hospital last year, a grinder who

A case of starvation.

Untrustworthy Neapolitans

Women hiring men.

who had been standing in the sun grinding, he was starving. finally the cold numbed him & he was carried to the hospital unconscious. In 3 days he died. It was a clear case of starvation & returned as such. Foster it was astonished because she had never thought grinders were really so poor. His wife came to see him & the other patients laughed at her & told her that her husband had made his will in the night. She (the wife) then appealed to the sister to ask if it was true & explained that it very much concerned her because her husband had bought 3 vineyards in Italy with the money he made by grinding & she hoped they had been left to her.

The Neapolitans or rather from the suburbs of Naples are a poor lot. untrustworthy most unlike the Florentesi. They ice cream & grind in summer & sell chestnuts & grind in winter.

With regard to hiring women to go round she has known cases where women hired the men. As a rule the Italian grinder wd be infinitely more respectable than the English man who wd take to this class of business.

Daride Cura - interpreter

T Simmons. School Bd. attendance Officer

Cost of hiring organs.

1500 instruments in London.

N13 the number of icecream & potato chestnut men was calculated a year ago at 2000

Earnings

Feb. 29th G.H.D.

Daride Cura. 86 Derby Buildings. Wicklow St. King's X.
& T Simmons 50 Victor Rd. Seven Sisters Rd N.
School Board attendance officers for the Saffron Hill District.

Bad organs cost 1/- per day at whatever hour they are taken or returned - and 5/- per week.
Better organs cost 1/6 to 2/- per day & 8/- to 12/- per week.
Many are the owners of their own instruments which they store in the downstairs room belonging to the factory & many hire.
There are about 1500 available instruments in London - The number of grinders varies between 1000 & 1500. There is some shifting between icecream, potato, & roast chestnut sellers & organgrinding.
3/6 would be a poor day's earning - 25/- a good day - Holiday time men would often make a sovereign. Many who have had the chance of being apprenticed to regular trades have refused

because

Go back to Italy every 2 or 3 yrs.

English grinders, characteristics of

Italian women.

Overcrowding in Saffron Hill

because grinding was more profitable & allowed greater freedom to the individual. Every two or 3 years the grinder & his family go back to Italy; they must have money or they cd not travel. They are much more honest & reliable than the English grinders who are a poor lot. You never find an Italian with a placard explaining his distress nor do they engage young women & children to dance for them. They used to take out children to collect money but that has been stopped. The English dress up, hire girls to dance, put up placards of distress, play the bones or a horn to the organ tunes and are more enterprising but much less respectable. The Italian women are as virtuous as the men are loose. They are most excellent mothers. The men are exceedingly strict as to the morals of their wives & the previous lives of their fiancées. Again, you can always count on an Italian paying up his rent as soon as he is able.

There is a good deal of overcrowding in Saffron Hill district. Mr Simmons knew one case of 3 distinct families living in one room. In Fleet row a street of houses tenanted by Italians & entered at one end through a public house, there was a large stock of ice pails, tubs, casks, potato cans. At one window a man was

occupied

Lord Mayor's ices cooled in Italian waterclosets

Blown eggs for shooting galleries

Organ tuners

Former cab proprietor finds organs more profitable than cabs.

Grinders as landowners.

Cost of an organ.

occupied in making plaster dogs & painting them. Ice creams are made here for many of the West End restaurants. Mrs. said a Lord Mayor's banquet ice cream were provided from here. At one end of the row there were a set of out-door W.C's. Into these in summer it is the usual practise to put the cream pails to keep cool. Eggs are used to make the 'cream'. They are not broken but blown like birds eggs. The whole shell that remains is sold to a dealer who supplies them to the diff.t shooting gallery proprietors.

All the organs used are made in Holborn. Organ setters & tuners make good money. Mostly Italians. One good tuner in the colony now who can make £6 per wk without difficulty. All piece work. In Peckham there is an English hirer out of organs. After the strike he gave up keeping cabs (he had been cab proprietor) & got in a stock of organs. This is the more profitable of the two he says.

Italians like to die in Italy & often contrive to but they are also so fond of London that they dont mind dying & being buried here. A number of them have all their savings invested in land in Italy. A organ cost £7 (a bad one) to £24 for a good one to buy.

Luff & Pooley Cricketers.

Retainers for Surrey men

Expenses of travelling etc they calculated to come to about ½ of what they were paid for matches.

Poor pay of Pros

Many Cos Reserve funds not to the players.

April 1. G.H.D.

Interview with Mr. Luff. Secy of Cricketers fund and Pooley member of Surrey CC. & formerly Wkt Keeper for Surrey or Sussex (?).

Surrey club offers same pay as Lords to pros in matches.
But it gives retainers to ground men of £2 per wk throughout the year which Lords does not
To first class men it gives 30/ per wk in winter.
At Lords all the men are turned off.
Mr Luff said that altho the drawing power of a good cricketer equalled that of Mdme Patti yet she was paid £500 for one night & they £50 at best of a 3 days match.
The large Clubs keep all their gate money for the formation of large reserve funds eg. Surrey Club had now accumulated £40,000 part of which was certainly due to it players
Promised to shew him proof.