AMUSEMENTS.



like a colossus has bestrode the puny world of American affairs dramatic for several years. Mr. Shubert is writing about the actors and actresses of America at the present time, and in his pleasant way goes on further to say: "When actors are in the chorus, they do their work and do not grumble. The moment they are noticed, everything becomes i hardship, and the manager is treated to substitutes and excuses every day of the week but one-salary day. The actor is a person so naturally conceited as the only see self." And if this seems a bit hard on the actor, read what Mr. Shubert has to say of the actorine: "The only thing that the actress brings to the play apart from her gown, is her personality. On the other hand, the manager furnishes her with a part to play, generally written by a noted author. He has been taught to play that part by an expert stage manager. He puts her before the public with the assistance of expert press agents, and advertises her in the papers at great expense. All she does in return is to devote about twenty-four hours per week to work in the theater. There are a great many stars earning amounts as high as \$2,500 a week. The common

caliber and feminine stars earn from \$500

to \$1,000 per week, and mere leading

women are getting from \$100 to \$800 per

week. These same people could not earn

\$16 per week at any other trade, working

eight hours per day."

All of this was called out by some announcement of the Actor's Equity association, which seeks some correction of abuses complained of. If a newspaper critic or reviewer had indulged in any such tirade, one of the first to denounce him would have been Mr. Lee Shubert; indeed, one of Mr. Shubert's associate colossi, Mr. William A. Brady, has on several occasions roundly rated those offensive scribblers who falled to view his efforts with eyes that gleamed with joy in anticipation of opportunity for fulsome putfery. Mr. Shubert, however, puts his case very plainly: "It is the manager who takes all the .nonetary rack, and the actor takes no chance at all." And here we find the problem of the American theater at present reduced to its simplest terms. Mr. Shubert has unfort to answer the complaining actors, working agreement with "K. & E," the and has framed a most drastic indictment against the managers, or rather the type of manager personitied by Mr. Shupert. for public intelligence, and who look upon the theater as an exponent of useful attributes and worthy aspirations, men and women who need not be named in order to be exonerated from whatever of and women are holding high the standard presence, and dignify it by their daily

The class of managers Mr. Shubert speaks for must be those he most nearly represents. Personally, he is best known in the annels of the theater as a disturbing influence; no other agency has been so potent a factor in bringing the business of the theater to its present condition as "the Shuberts." Not a city in the country but has one or more first class theaters beyond its needs, because of the activity of "the Shuberts," built under the influence of promises as beautifully illuminated as plausible promoters could devise; not a city in the country today but sees some of this property idle, useless and only of service as a menace to the success of a conservatively conducted theater; or if not idle, then driven with sensational, hysterical devices for the purpose of "amusing" the public to the upon another cause of the present decause of art in even the remotest. This apart from her gown, is her personality "

consciously scored a pulls-eye in his et. been modified to the extent of at least a destruction of which "monster" was the quest on which the Shuberts set out a decade ago, full panoplied champions of Managers there be who have definite con- things as highly conceived as any venture ceptions of artistic verity, high regard of Sir Galahad or any of his knightly companions. The "trust" was never so firmly entrenched as it is today, and the "Shuberts" are working with it. So much for material accomplishments. In the artistic column, one may set down to the strictures may here follow. These men credit of the "Shuberts," for example, "The Blue Bird," but along with it must of the American stage, honor it by their of no substance, the other merely vulgar; under Shubert direction, various undertakings have flourished, the great Hippodrome being one of their enterprises, but Its value to the art of the actor is chiefly in showing how many freak things a clever electrician, assisted by a gifted carpenter, may devise, and the extent of spectacles that may be provided by a stage director who has unlimited accessories in the way of people and animals Just now the activity of the "Shubert" managerial corps is occupied with the presentation of plays that depict with worded fidelity the nightly orgies of purveyors of the "white slave" traffic, and this in the name of "education." the actors of America can well afford to

Also, Mr. Shubert touched very closely but in no way approaching the legitimate | America when he wrote that "the only function of the theater nor advancing the thing that the actress brings to the play, condition is the achievement of the "Shu- One of the cries that have gone up from bert" business policy, which has since the protesting critics has been that man-

let the "managers" have full resp

ity for the conditions!

Fielding and Carlos - At the Krug . agers of the Shubert ilk have gone by en of intelligence and experience capable of bringing to the theater something in addition to gowns and personality, and have bestowed their favor upon those women who can make a gown look good, personality being entirely eccondary, if not entirely negligible. Stars made overnight, sudden "discoveries" of astute managers, have been forced into prominence through the agency of "expert press agents," regardless of any histrionic ability, artistic aptitude or experlence on the stage, and the public has heard the manager loudly bewail his misfortune when it has turned aside from his combination of "gown and personality" to run after that of some other menager. A twinkle of the bare toes sot the name of one young woman blasing in electric lights on Broadway within a year after she had taken her first lesson on

tion? Glory be! The case is not so hopeless at it looks. America has many earnest and capable men and women on the stage, people to whom their art is mo, than a mere means to a livelihood, to whom the profession of acting means something beyond the certain appearance at the manager's office on salary day. These men and women will keep burning

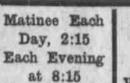
the stage in Omaha. Is it any wonder

that the theater has fallen from its high

place in America under such ministra

(Continued on Page Nine.)

AMUSEMENTS.



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AMUSEMENTS.

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