THE DATEY REPRING THE PRINCIPLE PRINCIPLE PRINCIPLE OFFICERS THE

Ranks and Divisions-The Education and the Work of Actors-Life Behind the Scener-Salaries, Expenses, Numpers and Distribution-Gossip About Rich Actors and Actresses-Curlous and Complete Statistics.

From the N. Y. Herald, Although it may seem a contradiction in terms, yet it is nevertheless true that the things most familiar are generally the things least known, and that wherever a general acquaintance with a subject exists, there is to be found but little reliable or accurate knowledge. These remarks are especially applicable to that portion of our population who are engaged directly or indirectly in theatrical pursuits. Actors and actresses are in everybody's mouth and in everybody's eyes; and yet not one in afty really understands their life, their business, their pecuniary or numerical status, and the various points in reference to them or their occupation which would occur to a thoughtful mind.

One star differeth from another star in glory, and the theatrical population of the metropolis comprises seven ranks or grades (of which however, only four are professionally regarded as strictly theatrical). The operatic artists, as receiving the highest compensations and catering for the most fashionable portion of our citizens, occupy the first rank. Then come the performers at the Broadway theatres; then those at the theatres on the east side of town; then the minstrels and miscellaneous performers; next the circus performers; sixth the corps de ballet; and, lastly, we have the numerous scenic artists, carpenters, musicians, and other non-performing attachés of the varions theatres. These grades are not always definitely defined. Still they possess, to a greater or less degree, a real existence. The operatic artists and their humbler companions in the minstrel walks of life, as well as the circus troupes, are included in this enumeration more for the sake of completeness than exactness, for, as they are not technically considered "theatrical," they do not require to be particularly noticed at present, but must make room for a more detailed description of the remaining grades.

TECHNICAL DIVISIONS-WHAT IT TAKES TO ORGA-NIEE A THEATRICAL COMPANY.

Few people outside of the profession have any idea of the minute yet definite degree to which division and sub-division are carried among the members of a theatrical company. A glance at the organization of a Broadway establishment will enable our readers to comprehend this point. The manager, proprietor, or lessee is generally the figure-head, who receives the profits or bears the losses; but the power behind the throne, who does the responsible work, is known as the business manager. This gentleman makes the engagements, attends to the finances, directs the printing and newspaper work, dines and wines the Bohemians when he thinks it worth while, writes the play-bills, controls the salaries, settles all disputes, and sometimes even casts the pieces, though this latter function generally devolves on the stage manager, who also atcenus and directs rehearsals, notices of which are always posted on an appropriate bulle-tin behind the scenes. The chief mem-ber of the acting stock company is known as leading man; next in status is the first old man; then ranks the first comedy; then comes the escentric, who enacts such parts as "Dazzle," in London Assurance; then follows the first heavy man or villain; while after this unfortunate individual, who is obliged to sin nightly for a trifling compensation, come in lor the first walking centleman the second old man, the second comedy, the second walking gentleman, and those two minor specimens of useful industry called the general utility and utility. Having disposed of the males, the female artists next demand attention. In this department we find first a leading lady; then a first old woman; then ranks the soubrette, the most saucy and piquant of, roles; then come the second old woman, the first and second walking ladies, and the second soubrettes, while the list is completed by the women of "utility." In the third division are placed the scantily-draped, light, and airy corps de ballet and "the noble army of martyrs," theatrically speaking, known as the supers, called in Bowery parlance "supes." Next come the "attaches," or non-performing members, embracing the prompters: the call-boy, the scenic artist, the paint grinder, master carpenter, second hand, the "flat" men, "wing" men, and "fly" men (so called from their respective posts), the property man, who makes and has charge of the accontrements, the property boy, the stage cleaners, the gas man, the stage door man (the Cerberns who guards the hallowed entrance to the stage, and who is nightly beset by applications for admission from the gay youths of the metropolis), the night watch-man, the day watchman, and the costumer, dresser and assistants, who guard the "ward-

But the list is not yet complete. The orchestra must not be forgotten, with its leader, its repetiteur or second leader, and its musi-Nor must the front of the house be overlooked, with its treasurer, box bookkeeper, doorkeepers, ushers, and officers. Then come the bill-posters, et id omne genus, while the long catalogue is ended by a copyist, sometimes by a dramatist, specially engaged for a certain theatre, and not unfrequently by a puff-writer attached to the esta-blishment, who "influences" the "press" through the media of its "independent"

This enumeration will teach the uninitiated that it requires both men and money to conduct a metropolitan theatre.

HOW AN ACTOR WORKS.

It is a homely but true saying, "what is one man's meat is another man's poison;" and what is amusement to the audience is work to the actors. The public associates theatrical people with pleasant hours of recreation, or it occasionally catches a glimpse of them "off duty" in their convivial moments; but the same great public does not trouble itself to think that as a rule labor is the atmosphere of a theatrical life; yet such is the simple fact, The comparative ease and luxury enjoyed by a star performer have been in nine cases out of ten purchased by the bitter struggles of long and obscure years, while the average lot of the stock performer is as follows:-He attends rehearsals from 10 o'clock till 3, then goes to his humble chamber, arranges his dress, procures whatever may be essential, and studies; reaches the theatre at 7 in the evening, disrobes, robes himself in his stage costume, paints, etc., in small, crowded rooms goes through his part, then undergoes another series of undressing and dressing, and at last wends his way homeward with the pressing necessity for the study of his next role weighing upon him. A "leading man's" average "study" for a part consists of four-teen "lengths," so-called of forty-two lines each-five hundred and eighty-eight lines, or about fifteen average book pages in all. The Bowery actors are the most severely worked, as the pieces are constantly changed; but, on the other hand, the same absolute correctness

of text is not demanded from them as from a Broadway performer. A play, however, or a spectacle may run for a hundred nights on Broadway; and then, indeed, is the winter of the actor's discontent made glorious summer.

MODUS OPERANDI OF STUDY AND REHEAUSALS.

The various steps in the production of a new play are:-First, the reading of the manuscripts by the stage manager; second, a reading of the play, when accepted, to the company selected, and a casting of the piece, i. the appointment of the different parts to the different members-often a matter involving considerable delicacy, acumen, and tact: then follow various rehearsals, often eight, nine, or ten, superintended by the star, or stage manager, and finally a last grand rehearsal to which the critics are often invited as a body. Attendance on these rehearsals is obligatory on the actors, a fine being imposed for nonattendance.

The earlier rehearsals are conducted in every day costume, with the part simply read. But the final rehearsal is in stage dress, and without parts or books. The services of the copyist meanwhile are called into requisition, and each performer has his or her separate part fully written out, with the "enes" attached; each "cue" consisting of the four last words of the preceding speech.

It would at first be considered an easy task to merely commit to memory the emanation of the brains of others. But it is really more difficult to study verbatim at literatim a page written by another than to write a page original matter-as our readers can satisfy themselves, if they so choose, by experiment.

WHAT AN ACTOR MUST KNOW.

But in addition to his daily and nightly labors, the actor must possess what is even more than the capacity for work-education. There was an old saving-"Only a genius or a fool can be an actor;" but certainly, whatever may be the fate of a genius on the stage in 1867, there is no chance whatever for a fool. To be successful the actor must not only be smart, but learned. He must understand thoroughly what very few do understand at all, his native language; he must be a skilled elocutionist;, a close, exact Shakespearian scholar; versed in belles-lettres; conversant alike with the classics and the French; au fait in the general details of history, with an eye to the proper knowledge of costuming; familiar with all the technicalities of the stage-a familiarity which can only be obtained by a practical experience; a graceful fencer; an equally graceful lancer, a tolerable musician (in many cases) possessed of a sound physical organization, nd accomplished in the arts of the toilet and of dress. If he be and have all this, then, with natural gifts and a plentiful degree of patience, he may at last obtain a high position in his profession. The same remarks apply to actresses, with but little differences, which will at once suggest themselves. Assuredly, the dramatic is neither a despicable nor a dilletanti career.

LIFE BEHIND THE SCENES.

This branch of our theme has been so bewritten that there is scarcely need for words. There seems to be a fascination about existence on the other side of the footlights, a desire on the part of the public to witness it, which, to those familiar with it, is unaccountable; for, really, there is no charm about it. "Behind the scenes" is a very dull place indeed. All the illusion vanishes, all the magnificent tableaux and wonderful stage effects become very tame and very simple. The dresses lose their splendor and the diamonds their lustre; and the kings, queens, villains, heroes, and heroines are found to be ordinary people, hard at work. The "stars" have their own dressing-room; but the stock company have rooms of the supers and ballet girls are of the most primitive description. The rooms for the males and females are, of course in different portions of the theatre; but, as a rule, "behind the cenes" is "common ground" to all; though ertain employés occupy certain posts, and the leading actors congregate during the 'waits' in the "green room."

THE COMPENSATION OF ACTORS-FULL AND COM-PLETE LISTS OF THE AVERAGE SALARIES OF THEATBICAL PERFORMERS.

There is this peculiarity in the pecuniary rewards of theatrical people-the successful stars receive a compensation oftentimes far in excess of their industry or talent, while the hard-working members of the profession are in proportion underpaid. As a rule members of the stock company are more adequately rewarded than where the star system prevails, because in the latter case the star absorbs the major portion of the receipts, and a lower grade of talent among the stock is permitted. As a rule, also, performers on Broadway receive nigher salaries than those on the Bowery. Each theatre has its own scale of salaries, but the subjoined table, compiled from reliable sources, with great care, exhibits the average compensations of professionals of all classes in this city at the present time.

Business managers receive a salary and percentage of profits, amounting in all to \$5000 per annum and upwards. Stage managers re-ceive from \$50 to \$75 per week; the leading man from \$50 to \$100 per week. The first old man rejoices his aged heart with from \$50 to \$75 weekly, the first comedy laughs for a similar compensation: the eccentric receives weekly from \$30 to \$50; the first heavy man or villain, stains his soul for \$40, \$50, or \$60; the first walking gentleman receives from \$25 to \$35; the second old man from \$20 to \$30; the second comedy from \$18 to \$25; the second walking gentleman from \$15 to \$20; the male utilities from \$12 to \$15.

The leading lady and the first old woman receive about the same compensation as their male equivalents; the soubrette earns from \$30 to \$50 weekly; the second soubrette is entitled to about half that sum; the walking ladies receive from \$18 to \$35, while the balance of the actresses are made happy on smaller amounts. The ballet girls exhibit such charms as they may possess for 88 or \$10 per six nights; while the magnificent supers throw themselves away for thirty-seven cents a performance.

The prompter receives weekly from \$20 to \$25; the call boy from \$6 to \$8; the scenic artists, according to ability, from \$25fper week to \$5000 per annum; the master carpenter is entitled to about 800 weekly; the property man to about \$25; the costumer's compensa tion varies from \$25 to \$40 weekly; the treasurer's from \$20 to \$00; the leader of the orchestra's from \$35 to \$50; the second leaders from \$20 to \$25; the musicians receive \$17 per week; and the doorkeepers generally 81 per night. Some theatres, as the Broadway pay their doorkeepers higher rates, and the number of "free admissions" is found to be wonderfully lessened in consequence.

EXPENSES, WARDROBES, ETC. The wardrobe of an actor is a heavy tax upon his purse. Stars, of course, furnish, their own wardrobes, but those of a stock company are generally supplied by the theatre. Every member, however, is obliged to find his own "properties," as they are called, such as swords, wigs, buckles, shoes, fashess stockings, tights, gloves, etc. These feathers, stockings, tights, gloves, etc. These items oftentimes involve a very considerable outlay. Members of companies are also ex-

pected to supply themselves with all copies of printed plays. As a general rule actors, and especially actresses, are desirons of pos-sessing their own wardrobes, and will make great sacrifices to this end. The women especially sometimes sacrifice too much. NUMBERS AND DISTRIBUTION-NOVEL STATISTICS.

It is exceedingly difficult to obtain any even approximate numerical data relative to such a onstantly shifting and decidedly unarithmetical portion of our citizens as the theatrical population. But the subjoined estimates have been carefully compiled, and will be found in the main correct. An average metropolitan theatre employs, directly and indirectly, about one hundred and twenty-five persons. As there are now nine theatres in ull blast (the Winter Garden and the New Bowery having been destroyed), the total number of employes will reach 1125. This is exclusive of the Academy of Music, which employs about about two hundred and lifty people; also exclusive of the minstrel halls. each of which furnishes work for about forty people, the concert saloons, etc. Niblo's employs about the same number of people as the Academy, while the New York Theatre and the new burlesque theatre employ, of course, less than the average number. Altogether, the number of theatrical people, using the term in the fullest sense, in the metropolis, will exceed two thousand. GOSSIP ABOUT RICH ACTORS AND ACTRESSES.

Although the stock performer "enjoys" plentiful supply of labor, and "felicitates" himself or herself on a corresponding deficiency of funds, yet the successful "stars" shine surrounded with all the brilliancy of wealth and luxury. And the majority of this luxury and wealth has been derived from New York, or from the prestige which the approval of New Yerk affords throughout the provinces. Mr. Barney Williams, who commenced life as a printer's devil in this city, is now worth \$400,000, invested chiefly in real estate. He resides in elegant style on Thirtyeighth street, near Murray Hill, boasts a picture gallery and a collection of imported statuary, keeps five carriages and any number of horses, sports servants in livery, and owns a superb country residence near Bath.

Edwin Forrest is worth at least \$500,000, owns a magnificent residence corner of Broad and Master streets, Philadelphia, a summer residence near Chestnut Hill, and is the possessor of several valuable paintings, and, above all, delights in the ownership of perhaps the finest Shakesperian library in the country -a library, too, carefully and daily studied by the great tragedian, who, despite his eminence. does not regard himself above the necessity of improvement. "Solon Shingle" Owens, with his \$300,000 (the major portion of which he made in this city), has purchased a beautiful place near Baltimore. "Brother Sam" Chanfrau rejoices in the neat sum of \$100,000; Edwin Booth owns about the same sum, and is perhaps entitled justly to more; "Rip Van Winkle" Jefferson, now delighting us, is estimated pecuniarly at the same figure; Florence maintains his "caste" in society on about the same amount; while William Wheatley and Lester Wallack are in comfortable circumstances. Actresses, as a class, have not been so pecuniarily fortquate as their male rivals. Still, Charlotte Cushman has earned professionally at least a quarter of a million, while Mrs. D. P. Bowers, Miss Lucille Western, and others of note, have acquired a competence and some-thing beyond. Miss Maggie Mitchell, in every sense of the word a New York favorite, has also accumulated a handsome residence and a hundred thousand collars. So, after all. "...e theatrical life has its roses for those who have the talent and pluck to seek and the luck to find them. Mr. Forrest Paceives \$500 per night for his performances; Mr. and Mrs. Barney lliams demand a similar sum; others smaller amounts, or a percentage of the nightly receipts; others occasionally control the receipts themselves; but whatever be the contract or arrangement, there is "money in it, as the facts just stated show.

HAUNTS AND HABITS-AGENCIES AND AGENTS. The New York actor has his favorite haunts, and these are generally of a convivial character; for the actor is emphatically a social animal. The House of Lords and the De Soto, on the central cross street near Broadway, are noted resorts, and the bar-room of the Metropolitan Hotel has become the "Actors' Exchange." At this latter haunt, about noon, may be seen nearly all the leading male professionals in the metropolis; the entrances of theatres and Broadway in general are also favorite spots for theatrical reunions.

Among the actors' resorts must also be included those institutions known as dramatic agencies. These agencies are designed to facilitate business intercourse between actors and managers, and are often useful, though in certain cases they have been found to be of 'doubtful" character. There are now three principal agencies, one under the control of two young actors, who have established branch houses abroad; another managed by a well-known professional, and the third more particularly designed for the members of circus companies and shows generally. The peculiar class of men known as "agents" in the theatrical parlance deserve in this connection a few words. The "agent" is generally the business manager of the "star," or else serves as his 'man of all work." He makes engagements for his principal, controls the advertisements, endeavors to procure notices, directs the ticket system, oversees the printing and distribution of the posters, etc., represents his principal at the treasury, counts the house nightly, "treats" the so-called "critics," often dictates their "high-toned" criticisms, issues 'passes," originates "the dodges," and does the (theatrical) "chores" generally.

For these varied services he receives anywhere from \$25 to \$100 per week, or a percentage of the profits. Some of these agents, as those who act for Barney Williams, Edwin Forrest, Mr. Florence, John E. Owens, and other well known names, are men of talent, character, and means; but not a few so-called 'agents" are simply hangry Bohemians, who lo an actor's dirty work for a paltry compensation, and bring the profession and themelves into discredit.

THE THEATRES OF NEW YORK - GENERAL

ESTIMATES. That the theatres of the metropolis accommodate thousands of spectators; that they represent a heavy investment of capital, and that they weekly receive and weekly expend arge sums of money, will be readily granted. But to illustrate these statements in figures is no easy task. Nevertheless, to make this article complete, and to enable the reader to rm a vivid and yet sufficiently correct idea these points, we have prepared the follow-

og approximate exhibit:-The leading places of metropolitan amusement will accommodate, when full, about 24,000 people. This estimate includes the opera house, the leading minstrel halls, the museums and the circus, as well as all the theatres. The capital directly invested in these establishments reaches nearly \$2,000,000. About \$130,000 can be earned weekly, supposing the season to be an exceedingly prosperons one, while some idea of the expenses of hese establishments can be derived from the following:-The direct professional expenses

of the Breadway Theatre nightly are, on the average, \$400; of Niblo's, about \$650; of the Bowery Theatre, about \$300; of the Olympic, about \$400; of the Academy of Music, \$1000, taken the year round, and other places in like proportion. This estimate must be taken cum grano salis, as all general estimates involving calculations of such magnitude must be. Still it will be found useful in affording some conception of the pecuniary status of theatricals in our midst.

CHARACTERS AND CHARACTERISTICS.

The morale of the theatrical profession is not strictly a subject of newspaper discussion, being more in place in an essay than an article It is simple justice to state, however, that although some actors are drunkards, and some actresses are even worse, yet the great body

of the profession are men and women whose lives and whose morals will bear favorable comparison with any class in the community. It is the misfortune of theatrical people that being, as it were, in one sense of the term, "lights set upon a hill," they "cannot be hid," and their follies and indiscretions find ready talebearers. 1et other men and other women would be equally scandalized if they occupied the same position in the public eye There was a time when actors and actresses deserved the major part of the censures hurled

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against them; but those days are over, let us

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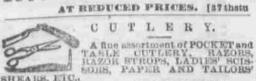
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