

**THE STAGE AS A CAREER: A
SKETCH OF THE ACTOR'S
LIFE; ITS REQUIREMENTS,
HARDSHIPS, AND REWARDS**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649711178

The Stage as a Career: A Sketch of the Actor's Life; Its Requirements, Hardships, and Rewards
by Philip G. Hubert

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PHILIP G. HUBERT

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The Stage as a Career

A Sketch of the Actor's Life ; its
Requirements, Hardships,
and Rewards

The Qualifications and Training Essential to Success—Expert
Opinions from Famous Actors, including Sir Henry
Irving, Lawrence Barrett, Dion Boucicault, Joseph Jeff-
erson, Helen Modjeska, Mary Anderson, and Maggie
Mitchell—Disappointments and Pitfalls—The Actor and
Society—How to Begin—Dramatic Schools and Teachers
—Contracts and Salaries.

BY

PHILIP G. HUBERT, JR.



G. P. PUTNAM'S SONS
NEW YORK AND LONDON
The Knickerbocker Press

1900

808.2
H 878 st

CONVICTION, 1899
BY
PHILIP G. HUBERT, JR.

The Knickerbocker Press, New York

1394488-328



PREFACE

A FEW months ago the daughter of an old friend came to me with the following question: "What shall I do to earn a living? I have n't a penny in the world. I have been fairly well educated, but I don't know enough music to teach it; I hate the idea of going into a school, even if I could get a school position, which is doubtful. Some of my friends have suggested the stage; I used to do fairly well in private theatricals. Supposing that I can earn a living salary by acting, would you advise me to do it? What sort of a life is it? What are its advantages and disadvantages? Why do some people succeed on the stage and others fail? And how shall I go to work to get a foothold in a profession that I hear is already overcrowded?"

An answer—a very inadequate one—to these questions is attempted in the following pages. Many famous actors have given their views upon

various phases of stage life through the English and American magazines and newspapers, and from this mass of scattered material I have endeavored to extract something that may be of value to the stage aspirant ; but the chief value in this little volume will be found, I think, in the information derived from the scores of talks that I have had with men and women in the dramatic profession. One of the teachers in a certain dramatic school once told me that he considered his institution did more to keep people off the stage than to put them on it ; in other words, it deterred young men and women from attempting the impossible. If this little book has something of the same influence, it may fulfil a useful purpose ; for I am sure that it will not keep off the stage anyone who ought to be on it, while it may discourage those to whom a dramatic career offers nothing but disappointment.

My thanks are due to several of our American and English magazines and reviews for permission to quote from the contributions of noted writers in their pages, notably to the *North American Review*, from which I have made extracts from articles by Miss Mary Anderson (Mrs. Navarro, Jan., 1889), by Mr. McCullough, Mme.

Preface

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Modjeska, Mr. Joseph Jefferson, Mr. Lawrence Barrett, and Miss Maggie Mitchell (symposium of Dec., 1882), and by Mr. Dion Boucicault (Oct., 1888); to the *Forum*, in which appeared a notable article by Mr. de Cordova (July, 1894); to the *Fortnightly Review*, in which appeared Mr. Burnand's article upon the social status of the stage (Jan., 1885); and to the *Nineteenth Century*, in which are to be found several of Sir Henry Irving's essays (Feb., 1895; March, 1895).

P. G. H., JR.

NEW YORK CITY,
November, 1899.





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