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THE PLAYERS BLUE BOOK

PREFACE.

IN compiling *The Players Blue Book* the aim has been to supply a series of photographs and short biographies of those actors and actresses best known at the present time and to furnish in convenient form a souvenir of this age of the drama in America from the view point of those who interpret it. It is not meant to be a critical work, nor a work of reference, though accuracy has been sought after above all else. Information about the people of whom the book tells has been obtained from the people themselves, though in a few cases where this information was found to be too meager, other sources have been questioned. The vain imaginings of press agents have been carefully eliminated, and the attempt has been to present the matter in an attractive form and to say as much as possible in the space allotted to each biography.

Of course, in a work of this kind it is well nigh impossible to please every one. Some names may have been omitted which by right should have place, and other names added which, in the opinion of some, should have been left out. It has been the object of the compiler to present those who have by their efforts and talents found place in the front ranks of the profession and to give facts without prejudice. When it has been possible to procure well authenticated anecdotes or bits of life history not exactly bearing upon theatrical experience but of an interesting nature, these have been briefly told, in the belief that dry information is not digestible without a sauce of story.

The compiler wishes to thank the members of the profession, managers, and others who have assisted in making the completion of this work possible, and to acknowledge his gratitude especially to those whose portraits and biographies appear herein.

JOSEPH JEFFERSON.

SINCE the year 1728, the name Jefferson has been known to the play-going public. The fourth in descent of this line of famous actors is Joseph Jefferson, the son of Joseph Jefferson, and the great-grandson of Thomas Jefferson.

He was born in Philadelphia, February 20, 1829, and was reared amidst theatrical surroundings, and in 1833, when but four years old, he made his first appearance at a theatre in Washington, being carried upon the stage by the late Thomas D. Rice. Five years later the Jefferson family moved to Chicago, and for the next twelve years led the life of strolling players, acting in country hotels, and even in barns. Mr. Jefferson's first appearance in "Rip Van Winkle," his greatest success, was in 1860, at the Adelphi Theatre, London. Since that time he has played in this piece over five thousand times. Mr. Jefferson has also impersonated many other characters, the most notable of which are Bob Acres, in "The Rivals;" Caleb Plummer, in "The Cricket on the Hearth," and Dr. Pangloss. Mr. Jefferson enjoys the distinction of being the richest player in the world, his wealth being estimated at more than two millions.

Mr. Jefferson has lectured on many different occasions, and, after making his first appearance as a lecturer at Yale, received the degree of LL. D. In 1893, he was elected president of the Players Club, succeeding Edwin Booth.

Mr. Jefferson was first married in 1850, to Margaret Clements Lockyer, who died in 1861. He was remarried in 1867, to Sarah Isabel Warren.



Photo by Morrison, Chicago.

JOSEPH JEFFERSON.

VIOLA ALLEN.

VIOLA ALLEN is the daughter of C. Leslie Allen, a well known character actor, who comes from a good old Boston family, and Sarah Byron Allen, an English woman of fine descent. Miss Allen was born in Alabama, but when three years old went with her parents to Boston, where her father was for many years a prominent member of the famous Boston Theatre Company. Her education, begun in Boston, was continued at Wykham Hall, Toronto, Canada, and when she removed with the family to New York, she attended a fashionable boarding school in that city for a few months, and made her debut as "Esmeralda," in the play of that name, at the age of fifteen at the Madison Square Theatre, where Mr. Allen was then playing.

After a few trial performances, the youthful aspirant was engaged for the part and travelled with the company six months, her own father acting the part of her father in the play and imparting to her daily instruction in stage craft. Like him, Miss Allen was a devoted student of Shakespeare, and subsequently played many of the great bard's heroines, as well as other classical roles and famous parts in the "old comedies" with the great Italian, Tomaso Salvini, his son Alexander Salvini, John McCullough, Lawrence Barrett and Joseph Jefferson.

After one season at the historical Boston Museum, creating and playing a variety of parts, Miss Allen was the original "Princess" in the production of Bronson Howard's "Aristocracy." She next accepted the position as leading lady at the Empire Theatre, New York, and became a popular favorite in that city, meeting with especial success in the plays of "Liberty Hall," "Sowing the Wind," "The Masqueraders," "Michael and His Lost Angel," "John o' Dreams," and "Under the Red Robe." Two seasons ago Miss Allen withdrew from the Empire forces, and with her own company became a star under the management of Liebler & Co., appearing first as Glory Quayle, in "The Christian," by Hall Caine, in which play she gained almost unprecedented artistic and financial reward. Good fortune has followed her closely, and as Dolores Mendoza, in the romantic play "In the Palace of the King," she has equalled, if not surpassed, her former successes.



Photo by Miner, New York.

VIOLA ALLEN.

RICHARD MANSFIELD.

It was on the night of January 10, 1883, that Richard Mansfield startled the theatrical world by his wonderful portrayal of the character of Baron Chevrial, in "A Parisian Romance." Before that time he had been but little known; since then everybody has heard of him and to-day he ranks in America as does Sir Henry Irving in England. His "Dr. Jekyll and Mr. Hyde," his magnificent production of "Richard III," and later his production of "Cyrano de Bergerac," have helped keep his name at the top of the roster of American players.

Richard Mansfield was born on the island of Helgoland, in the North Sea, in 1857. His father was Maurice Mansfield, and his mother, before she married, was Emma Rudersdorff, a famous opera singer. When ten years old he was sent to school in Germany, and later to the Derby School, England, where he made his first stage appearance in a schoolboy presentation of "The Merchant of Venice." In 1872, his mother having come to America, Richard came too, and obtained a position in a dry goods store in Boston and for a time served as musical critic on the Boston Globe. He also tried his hand at painting, and went back to England in hope of selling some of his pictures. He was unsuccessful and he soon found himself stranded and penniless. After three years of hardship he obtained a position as a parlor entertainer, but his privations had so weakened him that he failed to do the work he had set for himself. Then he joined a provincial company playing "Pinafore," and kept this position for three years. He later obtained a position at the Globe Theatre, London, where he made a hit in comic operas. In 1882 he returned to America, appearing at the old Standard Theatre, New York. A year later the success of "A Parisian Romance" brought him into prominence.

Among his successful plays may be mentioned "A Parisian Romance," "Prince Karl," "Dr. Jekyll and Mr. Hyde," "Richard III," "Beau Brummel," "The Devil's Disciple," "Cyrano de Bergerac," and during the present season (1900-'01) he has been appearing with his usual success in the magnificent production of "Henry V."



Photo by Sarony, New York.

RICHARD MANSFIELD.

MRS. FISKE.

MRS. FISKE was born in New Orleans, the daughter of Thomas Davey and Elizabeth Maddern, and in her earlier stage career took her mother's name. Her father was prominent in the South as a theatrical manager. Her mother was a daughter of Richard Maddern, an English musician, who came to this country with a large family and organized a travelling concert company composed of his own children. The organization was known as the Maddern family. Mrs Fiske's mother was a remarkable musician, and became a well known actress later under her husband's management.

Although born to the theatre, as it were, and a figure in it since childhood, Mrs. Fiske's natural dramatic aptitudes and instincts have been disciplined and perfected by the hardest and most varied work. A sketch of her career superficially read is a lesson to the novice who expects quick recognition in the theatre. Born of parents whose lives were devoted to the stage, Mrs. Fiske made her debut as Minnie Maddern, as the Duke of York, in Richard III. She played and travelled continuously until fourteen, acting in a great variety of parts. At the age of sixteen, she became a star, and even then was hailed as a genius. In 1890 she married Harrison Grey Fiske, editor and proprietor of *The Dramatic Mirror*, and for five years was absent from the stage, only to show upon her reappearance, the results of study and introspection on a highly artistic temperament. From her first reappearance she steadily blazed a new path in dramatic art, and has come to be recognized as one of the most original artists of her time. Her later achievements have been won as Nora, in "A Doll's House;" Cesarine, in "La Femme de Claude;" Marie Deloche, in the play of that name from "La Menteuse;" Madeline, in "Love finds the Way;" Cyprienne, in "Divorcons;" Gilberte, in "Frou-Frou," and many other plays that preceded her universal triumphs in "Tess of the D' Ubervilles," and "Becky Sharp."



Photo by Thors, San Francisco.

MRS. FISKE.

NAT. C. GOODWIN.

BORN in Boston, Mr. Goodwin's first stage appearance occurred at the Boston Museum. This event brought an engagement at Niblo's Garden, New York, after which Goodwin appeared in two variety sketches—"Stage Struck," and "Home from School." His next venture was with Tony Pastor, in New York. His success with this gentleman led to his engagement, late in 1875, to play Captain Crosstree, in the burlesque of "Black Eyed Susan," at the Fourteenth Street Theatre, New York. Later, in conjunction with John Brougham, he assumed his first comedy part, Tom Nape, in "Sketches in India." The role of Stephen Poppincourt, in "The Little Rebel," followed. The famous burlesque, "Evangeline," was acted at the Boston Museum on July 10, 1876, Goodwin being Captain Wietrich in the cast. He then formed the Eliza Weathersby Froliques, and produced "Hobbies." This practically ended the burlesque period of Mr. Goodwin's career, for, with the production of "The Member for Slocum," in the fall of 1881, he became identified with parts, with the exception of the season of 1882-83, when he appeared as Sim Lazarus, in "The Black Flag," and the season of 1884-85, when he returned to burlesque, presenting "Hobbies" and "Those Bells," until "A Gold Mine" was brought out in 1889. Mr. Goodwin's plays during the intervening time were "The Skating Rink," "Little Jack Shepard," "Turned Up," and "Confusion."

The summer of 1880 was spent in England, where Mr. Goodwin was well received in "A Gold Mine," and "The Book-maker." On his return to this country he produced "The Nominee," and "The Viper on the Hearth." These were followed by "Col. Tom," "Art and Nature," "A Gilded Fool," "In Mizzoura," "David Garrick," "Lend Me Five Shillings," and "Ambition." The season of 1895-'96, Mr. Goodwin spent in Australia, where he made "The Rivals" the feature of his repertoire. Later, Mr. Goodwin brought out "An American Citizen," "Nathan Hale," "The Cowboy and the Lady," and at present his greatest success, "When We Were Twenty-one."



Photo by Morrison, Chicago.

NAT C. GOODWIN.

MAXINE ELLIOTT.

MAXINE ELLIOTT declares that when she goes to Boston, she feels as if she were going home, although, as a matter of fact, that is not strictly the case. She was educated in Notre Dame Academy out in Roxbury, and is a daughter of the Pine Tree State, which gave birth to such famous singers as Emma Eames, Lillian Nordica and Annie Louise Cary. Her father was a sea captain, and after Miss Elliott was educated in Boston she went with him on a long voyage to South America and to Spain; but she was able to continue her studies while on ship board, for there was a piano in the cabin and there were many books to which she had to devote a fixed part of each day. She was sixteen years of age when she went to New York to live, and it was there she decided she would become an actress, largely because she wanted a career, and to earn a living for herself and her little sister, from whom she was never separated until the latter made a hit in London, and accepted the offer of a British manager to remain there, as she has done. At first Miss Maxine Elliott appeared with Mr. E. S. Willard, appearing in "The Middle Man," "John Needham," "Fool's Paradise," "The Professor's Love Story," and all the other of his successes. When the "Prodigal Daughter" was first staged at the American Theatre, in New York, she had a prominent part, and she also played to advantage with Rose Coghlan. Later, Augustin Daly gave her a place in his stock company and she won many honors there. She next went to San Francisco for a summer engagement with the Frawley Company. While there she received the offer to join Mr. Nat. C. Goodwin and go with him to Australia, and the two have never been separated since that time.

In private life she is Mrs. Goodwin, and she and her husband have a delightful summer home in England.



Photo by Morrison, Chicago.

MAXINE ELLIOTT.

JOHN DREW.

JOHN DREW made his first appearance upon the stage in Philadelphia, at the Arch Street Theatre, March 23, 1873, as Plummer, in Charles Matthew's farce "Cool as a Cucumber." His mother, Mrs. John Drew, to whose name all stage people bow with reverence, was manager of the theatre and in charge of the stock company playing there, and it was at this house that his father, one of the best comedians and character actors this country has known, was seen in his last professional service.

Mr. Drew was born in Philadelphia, in November, 1853, and received his early education there. After his professional debut, in '73, he remained in Philadelphia for two years, when he was discovered by Augustin Daly, who saw him for the first time as Major Alfred Steele, in a comedy called "Women of the Day." Mr. Daly bought the play, and produced it in New York with James Lewis in the leading part. Mr. Drew first appeared with the Daly company in February, 1875, in "The Big Bonanza." The following year he played his first Shakespearean role, as Rosencranz, in "Hamlet," while Edwin Booth was occupying Daly's Theatre. Two seasons were spent touring the country with Fanny Davenport, and in 1879, Mr. Drew became leading man of the Daly Company, of which Ada Rehan was leading lady. From this time up to 1892, Mr. Drew played leading parts in nearly every play Daly produced, including revivals of several of the old comedies.

Mr. Drew became a star in 1892, and since then has been seen in "The Masked Ball," his first play; Frederick Ossian, in "The Butterflies," "Christopher, Jr.," "The Bauble Shop," "A Marriage of Convenience," "One Summer's Day," "The Liars," "The Tyranny of Tears," and "Richard Carvel," the latter being his play for the season of 1900-'01.

As an actor of light comedy, Mr. Drew stands in a position as individual as that possessed by his mother. A man of strict habits of integrity and personal purity, a cultured gentleman, and a true descendant of the famous "Mrs. Malaprop."



Photo by Sarony, New York.

JOHN DREW.

MRS. SARAH COWELL LEMOYNE.

A favorite and well known actress, popular with American play-goers, both for her personal charms and her artistic ability, is Mrs. Sarah Cowell LeMoynes, wife of the celebrated veteran actor, Mr. Wm. J. LeMoynes, whose art has contributed most effectively to the fame of many of the greatest American theatrical companies.

Mrs. LeMoynes was born and bred a New Yorker and made her first appearance in professional life in Mr. A. M. Palmer's Union Square Company, in 1878. She was at this time a very young girl, and was at first given small parts, such as Madeline Renaud, in the prologue of "A Celebrated Case;" a Sister of Charity, in "Lost Children;" the Marchioness, in "French Flats;" and a maid, in "The Banker's Daughter." In "The Danicheffs," which was first produced in Chicago, Mr. Palmer gave her the part of the old woman, in which she made quite an unexpected hit. Mrs. LeMoynes did not like this part, however, and when the company returned to New York, she asked Mr. Palmer to give her another, which he refused to do. They had a difference on the subject, the outcome of which was, that Mrs. LeMoynes left the company, and also theatrical life until February, 1898. Mr. Palmer is now one of the several people who claim to have discovered Mrs. LeMoynes.

After leaving Mr. Palmer's company, in which she had been two years, she became a public reader, and, as her income from this work was more than sufficient for her needs, there was no particular incentive for her return to the stage. Two seasons ago, however (1898), when they were casting "The Moth and the Flame" at the Lyceum Theatre, New York, Mr. Fitch, the author, gave her the part of Mrs. Lorrimer. Since then she has played the mother, in "Catherine;" Mrs. Bryant, in "The Greatest Thing in the World;" Margaret, Duchess of Maldon, and Madge, in Zangwill's play, "The Moment of Death; or The Never Never Land;" and the Queen, in Robert Browning's "In a Balcony."



Photo by Dupont, New York.

MRS. LEMOYNE.

WILLIAM GILLETTE.

ONE of the best known author actors, both in this country and in England, is William Gillette, a native of Hartford, Connecticut, being born there July 24, 1855. He is the descendant of a very old and highly respected family, the son of Francis and Elizabeth Dagget Hooker Gillette. Mr. Gillette was educated at the district school of his native city, and later attended the universities of New York and Boston.

He made his professional debut, at the age of twenty, at New Orleans in the play "Across the Continent." He has also been seen in "The Professor," "Esmeralda," "The Private Secretary," "Held by the Enemy," "Mr. Wilkinson's Widows," "All the Comforts of a Home," "A Legal Wreck," "Too Much Johnson," "Secret Service," "Because She Loved Him So," and during the season of 1900-'01 appeared with great success in the title role of "Sherlock Holmes."

Although Mr. Gillette has proved a great success as "Sherlock Holmes," he will not surpass his success previously made in "Secret Service," a play from his own pen. "Secret Service" had a long and successful run in America, and, on May 5, 1897, Mr. Gillette took it to London, opening at the Adelphi Theatre, where it made a triumph, and every member of the cast an individual success. It remained at the Adelphi Theatre four weeks, and was then transferred to the Comedy Theatre, and after five weeks there, was returned to the Adelphi for three weeks, when it was necessary to return to America to fill engagements.

Mr. Gillette is rather eccentric, and, queer as it may seem, prefers a life of solitude to the one of publicity which he is now leading, and his ideal home is a little country place with no communication with the outside world.



Photo by Warner, Hartford.

WILLIAM GILLETTE.

MRS. LESLIE CARTER.

MRS. LESLIE CARTER was born at Lexington, Ky., on a large plantation owned by her father, whose name was Dudley, a descendant of a very old and highly respected family bearing that name. Mrs. Carter, or Dolly as she was called by her father, remained at home studying under a governess until after her marriage.

Meeting with a great trouble, both financially and otherwise, she decided to adopt the stage as a means of livelihood, although she never had any training or former desire for this work. Calling upon Mr. David Belasco at Echo Lake, she poured forth her story and her desire to that gentleman, who being very much taken with her appearance, and noting her sonorous and pliable voice and her dramatic intuition and emotional force, promised to give her the necessary training that is most essential in the making of a great emotional actress like Mrs. Carter.

Mrs. Carter entered at once upon a course of training that has absorbed her life, and one that would certainly appall the young woman of to-day who goes upon the stage with a trunk full of fine clothes and who aspires to become famous in a season.

In her long years of study Mrs. Carter went through the Shakespearean repertoire and studied every role that is recognized as classic upon the English stage. After six years of study she made her debut at the Broadway Theatre, New York, in "The Ugly Duckling" and in the following year she appeared as Miss Helyett, the Quakeress. Mrs. Carter is perhaps best remembered in "The Heart of Maryland" in which she appeared with great success both in this country and in England. For the past two seasons she has been starring in the title role of "Zaza," by Mr. Belasco, who also is the author of "The Heart of Maryland" and who has always been Mrs. Carter's manager.



Photo by Sarony, New York.

MRS. CARTER.

JAMES O'NEILL.

JAMES O'NEILL possesses, beyond his magnetic personality, a life story full of interest. He was born in Ireland about forty-eight years ago, and has won his way from poverty to a position of influence and wealth. Most of his youth was spent in Cincinnati, and his parents designed that he should enter the priesthood. The imaginative boy chose the stage, and when he was seventeen played a part in the old National Theatre, in Cincinnati. He obtained a position as an extra in Edwin Forrest's company, where he had the dignified task of carrying a spear. Two years afterwards, however, he played Icilpus to Mr. Forrest's Virginius. His success on the stage was then assured. He became leading man at Hooley's Theatre, and afterwards of McVicker's Stock Company, of the Union Square Theatre, in New York. It was in these days that he appeared with Adelaide Neilson, and made the beginning of his national reputation. At this time Mr. O'Neill was twenty-two years of age, and for the next few years he supported Mr. Booth, alternating with that great player in the leading role of the great tragedies, as Barrett did later.

The most notable incident of his career in recent years was in connection with the elaborate production of Salmi Motne's "Passion Play," at the Baldwin Theatre, San Francisco. Herein Mr. O'Neill was cast for the Saviour, and though at first entering upon it most reluctantly, for he is a conscientious churchman, he finally essayed the role and created a profound impression by his masterful portrayal of the rare character.

Enormous offers were made to the Pacific coast managers for a New York production of the "Passion Play," but various impediments, not the least of which was an aroused public sentiment against the production, discouraged the enterprise. Since that time Mr. O'Neill has devoted himself to the classic repertoire, interspersed with "Monte Cristo," "Fontenello," and other romantic plays. His appearance in New York last year as D' Artagnan, was greeted with cordial interest. This year he is the centre of the monster production of "Monte Cristo," which Leibler & Co. produced at the Boston Theatre.



Photo by Hunger, Cleveland.

JAMES O'NEILL.

EDNA MAY.

THE rise of Edna May to professional distinction has been unusual. A few years ago she was a schoolgirl in Syracuse known as Edna Petty, the daughter of E. C. Petty, a letter carrier. When she was sixteen years old she went to New York to study singing and dancing, intending to go upon the stage after finishing her studies. Nature had been very kind to her in giving her a very charming and winning personality and a most gracious presence, and it was not long before she was engaged for White's Farcical Comedy Company and appeared in Charles H. Hoyt's "A Contented Woman," in which she was quite successful. But Miss May will perhaps best be remembered both in this country and in England, as Violet Grey, the salvation army lassie, in "The Belle of New York." In this rôle she made one of the greatest successes ever made by a prima-donna. She became a great favorite in London, and was fairly loaded down with attentions and gifts. When "The Belle of New York" closed, after a run of eighty-five weeks, Miss May appeared in an operetta entitled "An American Beauty," which was produced in London by an American company.

With all of Miss May's substantial personal advantages she naturally became very available material as a star, and it is not surprising that Mr. Frohman made her in some respects the pivotal point of his recent venture, "The Girl From Up There;" a piece which had quite a long and prosperous run at the Herald Square Theatre, New York, during the season of 1900-'01, and which has more recently been presented at the Duke of York's Theatre, London.

The accompanying engraving of Miss May is as Olga, the Ice Maiden, in "The Girl From Up There."



Photo by Dinturff, Syracuse.

EDNA MAY.

WILLIAM H. CRANE.

ONE of the greatest favorites on the American stage, who has won his way to the top by hard study and hard work, is William H. Crane, the subject of this sketch.

Mr. Crane is the son of A. B. and W. S. Crane, of Leicester, Mass. He was born in Leicester, April 30, 1845. After attending the Brimmer School, of Boston, Mr. Crane entered professional life when at the age of eighteen. His first appearance was at Utica, N. Y., as LeBlanc, the notary, in "The Child of the Regiment," under the management of Mrs. Harriet Holman. For eight years he remained with that company continuously, after which he was with the Oates Opera Company at Chicago.

After the appearance of "Our Boarding House," at the Park Theatre, New York, the famous Robson-Crane partnership was formed, which produced many successes, notably among which was "The Henrietta," and "The Two Dromios," in Shakespeare's "Comedy of Errors." This partnership terminated in September, 1889, since when Mr. Crane, as an individual star, has produced with success "On Probation," "The Senator," "For Money," "The American Minister," "Brother John," and "David Harum," the latter of which, being the dramatization of a popular novel, has proved an unusual success.

In a recent interview Mr. Crane said: "Am still at it, and hope to be as long as the public wants me;" and, judging from the great hit he made in "David Harum," he is likely to remain on the stage indefinitely.



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WM. H. CRANE.

MAUDE ADAMS.

MISS MAUDE ADAMS is a lineal descendant of the well known Adams family of Quincy, Massachusetts. She is the daughter of Annie Adams, known on the stage as Mrs. Adams, and her father's name was Kiskadden, a well known business man of Salt Lake City, Utah. Her greatgrandfather was Joshua Adams, a cousin of John Quincy Adams, the fifth president of the United States.

Miss Adams was born in Salt Lake City, in November, 1872. Her schooling was principally received on the stage, under the guardianship of her mother, although she attended the schools at San Francisco at intervals. Her first appearance on the stage was when at the age of nine months, in a play called "The Lost Child," in which her mother was appearing at that time. She was with J. K. Emmett in "Our Fritz," playing the part of little Schneider, and also appeared in a number of child's roles. When fifteen years of age she was with her mother as a member of the Alcazar Theatre Company of San Francisco. Miss Adams was with E. H. Sothern's company, which was under the management of Chas. Frohman. She appeared in "A Lost Paradise," creating the character of Nellie, and later with Chas. Hoyt's "A Midnight Bell," playing the part of the minister's sister, Dot Bradbury. Miss Adams then became leading lady with John Drew, appearing with him in "The Masked Ball," "Butterflies," "Christopher, Jr.," "A Bauble Shop," and "Rosemary."

Miss Adams is perhaps best known as Lady Babby, in J. M. Barrie's play "The Little Minister." This season she has been appearing as L'Aiglon, in the play of that name, with great success.



Photo by Fowler, Evanston, Ill.

MAUDE ADAMS.

STUART ROBSON.

MR. HENRY STUART ROBSON is a veteran of the dramatic stage who is admired for his art, which has contributed most effectively to the fame of many of the greatest of American theatrical companies, and who is loved for his personal qualities.

Mr. Robson was born at Annapolis, Maryland, March 4, 1836, and is the son of Mr. Charles Robson of that city. As is wont with most boys he attended the district school in his native town and later went to the St. John's College, also of Annapolis.

Mr. Robson's first appearance on the stage was in 1851, when but fifteen years of age, in an Uncle Tom's Cabin company, but his first great success was not until 1870, when he appeared as Captain Crosstree, in the burlesque of "Black Eyed Susan." He was seen in a number of successes for the next seven years, when the great Robson-Crane partnership was formed (1877), which produced such notable successes as "Our Boarding House," organized revivals of "The Comedy of Errors," and the "Merry Wives of Windsor," and last but not least, "The Henrietta," probably the most phenomenally successful play of modern times, and one that will be long remembered.

Since separating from Mr. Crane, in 1889, Mr. Robson has successfully revived "The Comedy of Errors," playing Dromio of Syracuse, and "She Stoops to Conquer," playing Tony Lumpkin. For the past two seasons Mr. Robson has been seen in the title role of "Oliver Goldsmith."

In 1892 Mr. Robson married Miss Mary Waldron, of Chicago, who has been seen with her husband in a number of his successes.



Photo by Moore, New Orleans.

STUART ROBSON.

ANNIE RUSSELL.

ALTHOUGH still a young actress, Miss Annie Russell is recognized as one of the greatest. She was born in Liverpool, England, in 1864, but at an early age moved with her family to Canada.

Her first appearance on the stage was in Montreal, when at the age of eight with Rose Eytinge, in a play called "Miss Multon." Her next appearance was in a juvenile "Pinafore" production, under the management of Mr. Haverly. She was with that company for two years, first in the chorus, and then singing "Josephine." After leaving Mr. Haverly, she obtained an engagement with E. A. McDowell to play in South America and the West Indies, appearing in a most varied repertoire. When she returned to America, she made her first important appearance at Madison Square Theatre, New York, in the title role of "Esmeralda," while still a very young girl. She appeared in this part about nine hundred times, and later appeared as Hazel Kirke, Fusha Leach, in "Moths;" Maggie, in Gilbert's "Engaged;" Lady Vavir, in "Broken Hearts;" Sylvia, in "Our Society;" Mabel, in "Captain Swift;" as Elaine, in "Elaine," which, by the way, was almost as great a success as was "Esmeralda;" Miss Hobbs, in "Miss Hobbs;" and is now appearing with great success in "A Royal Family."

Miss Russell has won her way to success most rapidly, which is due for the most part to her hard study and ambition. She is a young actress of pleasing personality, and much beloved by theatre goers.



Photo by Rose & Sands, Providence.

ANNIE RUSSELL.

JAMES K. HACKETT.

JAMES K. HACKETT was born Sept. 6, 1869, at Wolf Island, Ontario, Canada. Though born on Canadian soil, Mr. Hackett is a natural born citizen under the laws of the United States, because his father and mother were both Americans and were simply travelling in Canada at the time.

Mr. Hackett went through the public schools of New York City and was graduated from Grammar School 69, in the class of 1886. He entered the college of the city of New York, and was graduated from that institution in 1891, taking the degree of B. A. He then entered the New York law school, where he remained but a short time. While attending this school he determined not to enter the practice of law but to go upon the stage.

He made his debut in A. M. Palmer's old stock company, in March, 1892. He made rapid progress, and was next engaged by Lotta to play her leads. After working hard for several seasons under different managements, Mr. Hackett made his first big New York success in "Madame Sans Gene," which had a very long run at the Broadway Theatre. After this engagement, Mr. Hackett was the leading man in a Kansas City stock company, and at the end of that engagement played Anthony, in "Anthony and Cleopatra," but soon resigned that position to accept one in Augustin Daly's stock company in New York. He staid with that organization during the autumn season, but, owing to a disagreement with Mr. Daly, Mr. Hackett resigned from his company. Shortly afterward he appeared under the Frohman management, and has starred in such successful plays as "The Prisoner of Zenda," "Rupert of Hentzaw," "The Late Mr. Costello," but the greatest of all his successes has been in "The Pride of Jennico," which had a run of 175 nights in New York.



Photo by Burr McIntosh, New York.

JAMES K. HACKETT.

MARY MANNERING.

SOME of the best lights of the theatrical profession twinkle in obscurity for years before their brilliancy attracts the general attention, while others, more fortunate, in a few seasons become popular favorites. Among the latter is Mary Manner- ing, whose genuine art, vivacity and versatility have won for her a prominent place among the notable actresses of the day. She was born in London, England, April 29, 1876, and the daughter of Richard and Florence Friend. In England she was known on the stage as Florence Friend. She received her education in private school, and had a governess at her home. She was not quite sixteen years of age when she made her first appearance on the stage with Mrs. James Brown Potter and Kyrle Bellew, in "Hero and Leander," which was produced at the Shaftesbury Theatre, London.

Miss Mannering had been acting in the English provinces about seven years, when she was engaged by Mr. Daniel Frohman to play leading parts in his Lyceum Theatre Company. Her first appearance in this country was in a play called "The Courtship of Leonie," since which she has been seen in "Sowing the Wind," "The Late Mr. Costello," "John Myerfield," "Trelawney of the Wells," and "Janice Meredith." She assumed the title role in "Janice Meredith," in which she has made a most pronounced hit, even surpassing her former success as Rose Trelawney, in "Trelawney of the Wells."

In private life Miss Mannering is the wife of James K. Hackett, the well known American actor, to whom she was married in 1897.



Photo by Morrison, Chicago.

MARY MANNERING.

JAMES A. HERNE.

JAMES A. HERNE commenced his theatrical career over forty years ago in a typical provincial stock company of that day, at Troy, N. Y. He was the leading juvenile of the company. He next joined the then Lyceum Theatre Stock Company, at Albany, where he really commenced his dramatic career. For the next few years Mr. Herne was a member of some of the best known stock companies of the country, chief among which were the John Ellsler Company in Cleveland, the California Theatre Stock Company in San Francisco, and at the Grand Opera House in New York, under the management of James Fiske, Jr. It was about this time that the stock system was merging into the travelling system, and Mr. Herne threw in his lot with the innovators, and "went on the road," supporting such great actors as the elder Booth, Ristori, Forrest, E. L. Davenport and Charlotte Cushman.

The starring policy had now commenced with great activity, and Mr. Herne cast about for a play with the object of an independent venture as a star. He was at San Francisco at the time (1872), when he met David Belasco, and being inspired by him, Mr. Herne wrote his first play, "Hearts of Oak." The play failed at first, but afterwards made a fortune for Mr. Herne. Mr. Herne's career from now on is a record of great brilliancy both as a dramatic author and as an active player.

His original plays,—“Drifting Apart,” “The Minute Men of '76,” and “Margaret Flemming” were written and produced within a few seasons, and the latter work won him the highest praise of the best critics of the country. Mr. Herne's next play was “Shore Acres,” and though a complete failure at first, it finally became a great success. “Griffith Davenport” was Mr. Herne's next play; and his last dramatic work, “Sag Harbor,” is at present holding the boards with its author as its star.

Mr. Herne died June 2, 1901, which was after this sketch had been prepared.



Photo by Baker, Columbus, O.

JAMES A. HERNE.

ADA REHAN.

MISS ADA REHAN was born in Limerick, Ireland, April 22, 1860. She came to America with her family, whose name is Crehan, when she was five years old. The first part played by Miss Rehan was that of Clara, in Oliver Doud Byron's play, "Across the Continent," in May, 1873. In this small part her readiness and talent as a player were first revealed. Her first appearance on the New York stage was made a little later in the same year at Wood's Museum. There she played a small part in a piece called "Thoroughbred." During the seasons of 1873, '74 and '75, she was associated with the Arch Street Theatre Stock Company, in Philadelphia, that being her first regular professional engagement. Miss Rehan then went to McCaulay's Theatre, Louisville, where she acted for one season. From Louisville she went to Albany as a member of John W. Albaugh's company, where she remained two seasons. The early part of her career involved professional endeavors in company with noted stars, such as Edwin Booth, Adelaide Neilson, John MacCullough, Mrs. Bowers, Lawrence Barrett, Mrs. Lander, and John T. Raymond.

September 17, 1870, the present Daly's Theatre was opened and Miss Rehan made her first appearance there in the part of Nellie Beers in a play called "Love's Young Dream." From that time until Mr. Daly's death Miss Rehan remained the leading lady at Daly's Theatre, and there she became one of the most admired women on the contemporary stage. After Mr. Daly's death, Miss Rehan selected Klaw and Erlanger as her managers, and under their management has been appearing with great success as Nell Gwynn, in Paul Kester's comedy drama, "Sweet Nell of Old Drury."

Those who would adequately estimate Ada Rehan's versatility have only to consider the list of parts played by her, ranging from Rosalind to Tilburina, from Viola to Lady Gay Spanker, from Oriana to Miss Hoyden, from Katherine to Nisbe, from Meg Merrilies to Miranda,—almost every contrast of personality and dramatic style. There is a deep feeling beneath the luminous and sparkling surface of Ada Rehan's art, but it is chiefly with mirth that she has touched the public heart.



Photo by Sarony, New York.

ADA REHAN.

E. H. SOTHERN.

THE career of Edward H. Sothorn as an actor has not been all "beer and skittles," but marked with many ups and downs, in which the downs predominated almost up to the time he became a star.

Born in New Orleans, December 6, 1859, son of E. A. Sothorn, the famous English comedian, he was taken to England where he was educated, his father intending him for a painter. In 1875 he returned to America and four years later made his professional debut at Abbey's Park Theatre, New York, as the cabman in "Sam," which his father was playing.

In 1881 his father died and Mr. Sothorn went to England, remaining there a year, when his mother too passed away. He travelled through the British provinces with his brother Lytton, and in 1883 returned to America, poor in pocket but rich in hope. He was compelled, however, to join the MacCullough Company to play minor roles. The tragic end to MacCullough's career came shortly after, and Mr. Sothorn was again thrown upon his own resources. After much difficulty he succeeded in producing his farce, "Whose are They?" at a police benefit in Baltimore, and later in Brooklyn and New York. It failed shortly, and once more he was at a loss, until Harrison and Gourley bought his play from him at \$500.00, and they lost money on it. Mr. Sothorn was then engaged by Mr. Charles Frohman, and in 1886 his fortunes began to take an upward turn. During the season of 1887-88 he brought out "Editha's Burglar," with Elsie Leslie as Editha. Then came "Lord Chumley," which was at once successful.

His fame as a romantic actor began with the "Prisoner of Zenda," and since that was first produced he has appeared in "An Enemy to the King," "Change Alley," "The Adventures of Lady Ursula," "A Colonial Girl," "The King's Musketeers," "The Sunken Bell," and last season his magnificent revival of "Hamlet" is one of the important bits of theatrical history of the last quarter century.

In 1896 Mr. Sothorn married Miss Virginia Harned who for several seasons has been his leading lady.



Photo by Sarony, New York.

E. H. SOTHERN.

VIRGINIA HARNED.

MISS VIRGINIA HARNED, who has for quite a number of years been prominently identified with Mr. E. H. Sothorn's company, is by birth a Bostonian. She made her first professional appearance, when she was sixteen years old, with George Clark, who was then starring, and appeared as Lady Despar in "The Corsican Brothers." She afterwards travelled with several small repertoire companies. It was during her engagement with one of these small companies that Mrs. Fernadez, the dramatic agent, happened in at a performance they were giving in an out-of-the-way place and was much impressed by the work of Miss Harned. After the performance Mrs. Fernadez sought out Miss Harned and told her to call upon her at the close of the season. Upon her return to New York the dramatic agent told Mr. Daniel Frohman of her find, and the next season Miss Harned was installed a member of Mr. Frohman's company,—engaging her to support Mr. E. H. Sothorn, in "The Master of Woodburrow." Ever since then she has been leading lady with Mr. Sothorn, giving him brilliant support in all his productions, a few of which have been,—"The Prisoner of Zenda," "An Enemy to the King," "The Adventures of Lady Ursula," "A Colonial Girl," "The King's Musketeers," and "Hamlet." In this latter named play they have been starring during the present season (1900-'01) and in which they have been most successful. It was also during the present season that Miss Harned made her debut as a star, presenting "Camille." In her interpretation of "Camille," while free from all coarseness, is a picture of womanly wretchedness that touches her audiences deeply.

In private life Miss Harned is the wife of Mr. E. H. Sothorn to whom she was married in 1896.



Photo by Sarouy, New York.

VIRGINIA HARNED.

HERBERT KELCEY.

HERBERT KELCEY, whose family name is Lamb, comes of good old English stock. He was born in London, October 10, 1855, and being the eldest son, was destined for the army. Feeling that the life of a soldier would be rather tame, and prompted chiefly by a spirit of adventure, he joined a provincial company, and in 1877 made his debut at Brighton, England, in "Flirtation," and was a success. His first prominent London engagement was in "Youth," which was produced at the Drury Lane Theatre, August 6, 1881. A year later he came to America, and appeared first at Wallack's in "Taken from Life." This was on September 9, 1882. In 1884 he became a member of the Madison Square Company, playing Cheviot Hill, in "Engaged;" Edward Warburton, in "Old Love Letters;" Philip Van Pelt, in "Our Society," and many other parts. He joined Wallack's company two years later, remaining there only a year, after which he became a member of the New York Lyceum Company.

His first appearance with the Lyceum Company was as John Rutherford, in "The Wife," in 1887. In the fall of 1896, he appeared with Mrs. Leslie Carter in "The Heart of Maryland," helping to make this rather jumbled Belasco play successful. He was cast for the role of Edward Fletcher, in "The Moth and the Flame," with Mrs. LeMoyné as Mrs. Lorrimer. This was an entirely new line of work for him, but he made a complete success in the part and gave to it even a more subtle meaning than Mr. Clyde Fitch, the author, intended.

Last season he appeared with Miss Effie Shannon as co-star in "My Lady Dainty," a bright, wholesome drama from the pen of Madeline Lucette Ryley. In this play both Mr. Kelcey and Miss Shannon have kept fully up to their high standard and the piece made one of the substantial hits of the season.



Photo by Rose & Sands, Providence.

HERBERT KELCEY.

EFFIE SHANNON.

EFFIE MAY SHANNON, who has been associated with Herbert Kelcey during the past few years, is a Boston girl with more than ordinary talent and a charm of face and manner hard to surpass. Born within sight of Massachusetts' capitol, her early life was spent in the Hub, where she attended school and played on the famous Common. At the rather early age of seven she made her debut in "Coriolanus," in the city of her birth, but history has not recorded the degree of success attained in this first venture into what most find to be an extremely uncertain profession. Being inoculated at so early an age with the virus of stage-land, Miss Shannon could not resist the temptation to become really a professional, and while still in her teens joined a dramatic company and had an uncomfortable time for several years. Her efforts to gain a foothold in the profession were at first deserving of pity, though now she can afford to laugh at her troubles. After being buffeted about the country with a party of theatrical tourists, playing small parts and living as best she could, she heard of a vacancy in Daly's company for a young girl, and some of her friends urged her to apply for the place. Dressed becomingly through the combined assistance of these friends, she made her appearance before Mr. Daly,—pleased him by her ingenuousness and beauty and obtained the position. She was so delighted that she ran all the way back to her friends and they celebrated the engagement with a banquet of crackers, cheese, and pickles. From this start Miss Shannon's rise was rapid and she shortly found herself featured. Her first most important part was in "The Moth and the Flame" and divided the honors with Mr. Herbert Kelcey in making a rather mediocre piece successful. During the past season she has been co-star with Mr. Kelcey in a delightful comedy entitled "My Lady Dainty," and more recently has been seen with Mr. Kelcey in "Manon Lescaut."



Photo by Rose & Sands, Providence.

EFFIE SHANNON.

OTIS SKINNER.

THE subject of this sketch, Mr. Otis Skinner, was born at Cambridge, Massachusetts, June 28, 1857. He is the son of the Rev. Charles E. Skinner, who was formerly pastor of the First Universalist Church of Cambridge, and later of Somerville. Mr. Skinner moved to Hartford, Connecticut, at an early age, and it was in that city that he received his education at the old Brown School, on Market Street. After leaving school he became a clerk in a commission house in Hartford but soon gave up that position to go upon the stage. He had gained some local fame as an amateur reader and actor and made his first professional appearance at the Philadelphia Museum, in November, 1877. His first part was Jim, an old negro servant, in a play entitled "Woodleigh," by Philip Stoner. He then joined the Walnut Street Theatre Stock Company in support of a number of the famous stars of that day.

In 1879 he made his New York debut in Kiralfy's "Enchantment" at Niblo's Theatre. The following year he was at Booth's Theatre, after which he went to the Boston Theatre, and then followed three years with Mr. Lawrence Barrett, acting Marc Antony, Cassio, Gratiano and a number of other prominent parts. After his engagement with Mr. Barrett he was for five years with Augustin Daly's company. His first appearance at Daly's was in 1884, in "The Wooden Spoon." In 1892 he became leading man in Madame Modjeska's company appearing in a large number of roles in that famous actress' repertoire. Since 1894 Mr. Skinner has been starring, appearing in a large number of successes the latest of which is in the title role of "Prince Otto."

Mr. Skinner was married to Miss Maud Durbin in 1895. She has appeared in a number of roles in her husband's company. Mr. Skinner holds the honorary degree of Master of Arts which was given him by Tufts College.



Photo by Windeatt, Chicago.

OTIS SKINNER.

ALICE NEILSEN.

THIS young lady, one of the later comers into the ranks of high class comic opera, and one who has attained a position to be envied, is Southern born and educated, and made her first appearance on the stage in a western State. Her parents, Erasmus I. and Sarah A. Neilsen, lived in Nashville, Tenn., where the young prima-donna was born in 1875. She was educated in the public schools at first, later completing her education in a convent, where she received much of her musical training. At an early age her voice began to be noticed for its clearness and delicacy, and when she made her debut as Yum Yum, in "Mikado," at Oakland, California, in 1893, there was little doubt as to her future success. Her early professional years were spent near the Pacific coast where she has always been a favorite, and when she went East success followed her and she made many friends everywhere.

Miss Neilsen is best known, however, as having the prima-donna roles in "The Fortune Teller," and "The Singing Girl," in both of which operas she has been successful beyond the usual experience of light opera singers. In "The Fortune Teller," she made her appearance as a star, though since her debut she has always had the good fortune to be featured. For her work in "The Singing Girl" she has been praised unstintedly, not only for her beautiful voice, but for the grace and manner she possesses. This opera was rather a departure from conventional lines, and Miss Neilsen entered so into the spirit of it that her name will probably be associated with the piece as long as it is remembered. The coming season (1901-'02) she expects to appear in a new opera, "The Chaperones," the book of which is by Fred Rankin and the music by Isadore Witmark.



Photo by Rose & Sands, Providence.

ALICE NEILSEN.

DEWOLF HOPPER.

WILLIAM DEWOLF HOPPER, for a long time one of the most popular among comedians devoting their talents to comic opera and farce comedy, is the son of John Hopper and Rosalie DeWolf, of New York city, where William first saw light of day, March 30, 1862. He received his education at the district school, New York, and later attended Mr. J. H. Morse's school, besides studying vocal music under private tutors.

Mr. Hopper made his first professional appearance when at the age of twenty, in "Our Boys," at New Haven, Connecticut. Mr. Daniel Frohman afterwards gave him a prominent part in his Madison Square Company, where he played Pittacus Green, in "Hazel Kirke," in which he made a success, and was given many other prominent roles with the same company. After severing his connection with Mr. Frohman, he joined Col. John A. McCaull's Company, where he continued to advance in public favor as a comic opera star. For a number of years Mr. Hopper was seen at the head of his own company, where he created many characters, and proved himself to be as successful a manager as he is an actor.

Mr. Hopper will probably be remembered best in the title role of "Wang;" as Pedro, in "Panjandrum," and in "El Capitan," although he has appeared in many roles which were equally successful. For the past season, Mr. Hopper has been with Weber & Field's at their New York Music Hall.

In the summer of 1893 he married Miss Edna Wallace, who will also be remembered in "Panjandrum."

Mr. Hopper is a well known club man, and is a member of several fraternities, being a member of A. F. & A. M. Lodge, Mystic Shrine, I. O. O. F., and Royal Arcanum.



Photo by Morrison, Chicago.

DEWOLF HOPPER.

LULU GLASER.

In a few years Miss Glaser has won, by hard work and natural ability, a prominent position as a comic opera star. Miss Glaser was born in Allegheny City, Pennsylvania, June 2, 1874. She attended the grammar schools in her native city, and displayed great adaptability for learning both her studies and music.

It was when but sixteen years of age that she made her debut with Francis Wilson, in "The Lion Tamer," at the Broadway Theatre, New York. She was with Mr. Wilson continually from that time on, until the past season. During her engagement with Mr. Wilson, she played Angelina, in "The Lion Tamer;" Pierrett, in "Half a King;" and Gavotte, in "Erminie;" and in the latter made an especial hit, quite as much so as had Miss Marie Jansen formerly. Miss Glaser has always enjoyed half the honors while with Mr. Wilson, but she was ambitious and desirous of further honors, and she has this season been starring alone in the title role of the new opera "Sweet Ann Page." The piece itself was not a great success, and after a tour of a few weeks the company was disbanded. More recently Miss Glaser appeared in the title role of the "Prima-Donna," at the Herald Square Theatre, New York. Miss Mabelle Gilman was previously cast for this role but was taken sick and unable to appear, and after two or three postponements of the piece it was opened on April 16, 1901, and with Miss Glaser in the title role.

Miss Glaser has a pleasing personality, is a good singer, and is much beloved by theatre goers in general.



Photo by Morrison, Chicago.

LULU GLASER.

JOHN E. DODSON.

MR. JOHN E. DODSON has long been known as a capable actor and leading man. It was not long after his entrance into the profession that his good work in minor roles brought him advancement, and earned him popular favor in important roles.

He was born in London, England, September 25, 1859, and is the son of Henry and Elizabeth Dodson. He received his early education in a private school, and later attended Hunt College, graduating from that institution with high honors.

He made his debut at the early age of eighteen, in a play entitled "The Spelling Bee," at the old Princess Theatre, Manchester, England. Mr. Dodson is an actor of fine presence, and of perfect art, which will readily be acknowledged by all who have had the pleasure of seeing him in such notable successes as "The Second Mrs. Tanqueray," "The Iron Master," "Weaker Sex," "Twins," "Magistrate," "The Schoolmistress," "Scrap of Paper," "Marriage," "Under the Red Robe," and "Because She Loved Him So." Recently he has been appearing in the larger vaudeville houses with his usual success.

In fraternal circles, he is a member of the A. F. & A. M.



Photo by Sarony, New York.

J. E. DODSON.

BLANCHE WALSH.

THIS popular favorite has made herself a prominent place among the actresses whose forte is found in emotional roles. She was born in New York, January 4, 1873, and is the daughter of Thomas and Minnie Savorie Walsh. Miss Walsh made her debut on the professional stage at the age of sixteen, with Marie Wainwright, as Olivia in "Twelfth Night." She remained with Miss Wainwright for three seasons, and then joined Mr. Chas. Frohman, and created the part of Diana Stockton in Mr. Bronson Howard's "Aristocracy," produced at Palmer's Theatre, New York City, September, 1892; she played in this two seasons and then played Kate Kennion in "The Girl I Left Behind Me," and on January 1st, 1895, Miss Walsh joined Nat. C. Goodwin, playing Margaret, in "A Gilded Fool;" Kate, in "Mizzouri;" Ada Ingot, in "David Garick;" Annie Harrington, in "The Nominee;" the Hon. Mrs. Meredith, in "The Gold Mine;" and Mrs. Major Phobbs, in "Lend Me Five Shillings."

Then came a season of summer stock in Washington, after which she went under the management of A. M. Palmer and created the part of the adventuress, Mrs. Bulford, in "The Great Diamond Robbery." She later assumed the part of "Trilby," and then rejoined Mr. Goodwin, sailing with him to Australia, playing all the parts she had previously played in America.

Miss Walsh is a remarkably quick study, having on several occasions demonstrated this fact, two of which are worthy of mention; in August, 1895, with only two hours' notice, and without a rehearsal, Miss Walsh played the role of Trilby in the original company, and won high praise for her successful accomplishment of a difficult task; again Miss Walsh played Edith Varney, in "Secret Service," after seeing one production of the play, and having one rehearsal. Miss Walsh has also been in such emotional plays as Fedora, La Tosca, Gismonda, and Cleopatra.



Photo by Schloss, New York.

BLANCHE WALSH.

IDA CONQUEST.

It was during the time that "Pinafore" was the rage that Miss Ida Conquest made her first appearance in the Boston Museum juvenile production of that well known opera, in which she appeared over three hundred times in the role of Little Buttercup. Her first appearance as a professional actress was with Alexander Salvini, in 1892, as Isobel, in "Rohan the Silent," at the Tremont Theatre, Boston. After her success with Mr. Salvini, Miss Conquest was engaged by A. M. Palmer, and later was under the management of Mr. Daniel Frohman, appearing as Phyllis Lee, in "The Charity Ball;" Sybil, in "The Dancing Girl;" Andry Carey, in "Alabama." She became a member of Charles Frohman's Empire Theatre Company in 1895, appearing in a number of his successes, notably among which are "Bohemia," "The Benefit of a Doubt," "Liberty Hall," "Marriage," "Under the Red Robe," and "The Conquerors." After severing her connection with this company, she appeared with Mr. William Gillette, during his London success in "Too Much Johnson." In 1898 she appeared in another of Mr. Gillette's plays, entitled "Because She Loved Him So," creating the part of the jealous wife.

Last season she appeared with John Drew and Isabel Irving in the successful comedy "The Tyranny of Tears," and during the present season is with John Drew as his leading lady.

Miss Conquest is by birth a Bostonian, and the daughter of Mr. Thomas Conquest, a well known merchant of that city.



Photo by Sarony, New York.

IDA CONQUEST.

RICHARD GOLDEN.

A well known and old time favorite on the American stage is Mr. Richard Golden, a son of Patrick and Matilda Golden, of Bangor, Maine, where Richard was born July 6, 1854. He received his education at the district schools and under private tutors. When about thirteen years old young Richard ran away from home and joined a theatrical company which was playing "Fashion," and was given a part impersonating a servant. His next venture was with the International Circus, in 1867. The following year found him still with the same circus doing a song and dance turn. In 1869, he joined Sam Sharpley's Iron Clad Minstrels and he served his time with the best of them in that branch of the show business. In 1875, Mr. Golden secured Henry Dixey as an associate, and joined "Evangeline," under Edward E. Rice. The next year he danced in the "Heifer" (the hind legs), and created the Irish Policeman. He followed Mr. Nat. C. Goodwin, as LeBlanch, in "Evangeline," in 1877, and was seen in all the big "Evangeline" casts, appearing with Crane, Goodwin, Maffett, Edowin, Sol Smith Russell and others.

Mr. Golden has played the full line of burlesque, and joined the ranks of comic opera in 1878, creating many of the important leading roles in that line long before Wilson, Hopper, or Bell came into it. In 1889, Mr. Golden created "Old Jed Prouty," his greatest of all successes and the one which he likes best. He has played the part nearly two thousand times and is still playing it. The part Mr. Golden likes next best to that of Old Jed is the Marquis, in "The Merry War," which he played four hundred times, and LeBlanch more than three hundred times.

In fraternal circles Mr. Golden is a Mason, being a member of Munn Lodge, No. 190, of New York.



Photo by Miner, New York.

RICHARD GOLDEN.

ELEANOR ROBSON.

MISS ROBSON, daughter of Madge Carr Cooke, made her first professional appearance at the California Theatre, San Francisco, with the Frawley Company on September 13, 1897. She essayed, upon that occasion, the role of Margery Knox, in "Men and Women." Shortly afterwards she joined the Salisbury Stock Company at the Davidson Theatre in Milwaukee, where she played for a year uninterruptedly. Last summer she was a member of the stock company at Elitch's Gardens in Denver, and it was immediately after the close of her engagement there that she joined the Arizona Company at the Grand Opera House, Chicago. Among the characters that she impersonated most worthily were Carey, in "Alabama;" Bess Van Buren, in "The Charity Ball;" Meg, in "Lady Bountiful;" "Hazel Kirke," "Fanchon," Lavender, in "Sweet Lavender;" Kitty Ives, in "The Wife;" Louise, in "The Two Orphans;" Jennie, in "Shenandoah;" and Susan, in "Held by the Enemy."

During the present New York season, Miss Robson has achieved three notable triumphs. As Bonita Canby, in "Arizona," at the Herald Square Theatre, this young actress was at once discovered to be a player of rare distinction and charm. A little later, with Otis Skinner and Mrs. LeMoyne, she appeared as Constance, in Robert Browning's "In a Balcony," at Wallack's Theatre. But it was as Flossie Williams, in "Unleavened Bread," a role totally unlike the other two characters, that Miss Robson achieved her greatest hit. Her portrayal of the frivolous social struggler marked her as a most accomplished actress, or, as one critic wrote: "Miss Robson ought to become one of the glories of the American stage."



Photo by Rose & Sands, Providence.

ELEANOR ROBSON.

LOUIS MANN.

LOUIS MANN, who plays the leading male part with his wife, Clara Lipman, in "All on Account of Eliza," is a native of New York City, where he was born April 20, 1864, and is the son of Daniel and Caroline Mann. He has always had a predilection for the stage, and showed a keen dramatic instinct, even as a young boy, an instinct that he has obeyed even in the face of difficulties, and by a careful attention to his chosen profession, coupled with natural talent, has won for himself a place of prominence among the comedy and character actors on the American stage.

He lived in New York until he had graduated from public school, when he moved with his parents to San Francisco, California, entering the High School there, from which he later graduated.

His first appearance on the stage was in the city of his birth, when four years old, in "Thornrose," a fairy tale. He has of late years been seen in "The Strange Adventures of Miss Brown," and with his wife in "The Girl from Paris," "The Telephone Girl," "The Girl in the Barracks," "Master and Pupil," and "All on Account of Eliza." He will be seen next spring in a new four act play by Paul M. Potter, which will be presented at the Madison Square Theatre.

In politics Mr. Mann is a staunch democrat, and a member of the Democratic Club, New York. He is also a member of the Masons and Odd Fellows.



Photo by Baker, Columbus.

LOUIS MANN.

CLARA LIPMAN.

GREAT ability, a sympathetic voice of great sweetness, and an attractive presence has made Miss Clara Lipman one of the most popular comediennes of our time. She was born in Chicago, Illinois, December 6, 1874, and is the daughter of Abraham Lipman, a prominent business man of Chicago. Miss Lipman was given all the advantages of a good education, attending the public schools during her early school days and later the Chicago College, and in connection with her studies there she had private tutors in music, classics and languages.

Miss Lipman, at an early age, chose the stage as a vocation, and when sixteen years of age she made her first appearance in Chicago with Madame Modjeska in "Odette." She was later under the management of Charles Dickson, playing in "Incog." Her success in this piece was so pronounced that she began starring. Her first really notable success was in "The Laughing Girl," since when she has been seen in "The Girl from Paris," "The Telephone Girl," "The Girl in the Barracks," "Master and Pupil," and is this season appearing in "All on account of Eliza." She will be seen next year in a new play by Paul M. Potter, the contract for which has but recently been signed by Rich and Harris, her managers.

Miss Lipman is also an authoress, having written a drama called "Pepi," but which has not yet been produced.

In private life Miss Lipman is the wife of Louis Mann, a very popular comedian, who has been seen with her in most of her successes.



Photo by Baker, Columbus.

CLARA LIPMAN.

SOL SMITH RUSSELL.

IT would fill several volumes to tell half of the trials Mr. Sol Smith Russell went through before he rose to anything like fame or fortune. Born in Brunswick, Missouri, June 15, 1848, the son of a tin pedler, who afterward turned itinerant doctor and preacher, he was kept away from the theatre and his fondness for the drama only gratified surreptitiously, though one of his uncles, Sol Smith, was an actor at that time. Mr. Russell's first connection with the stage was when he was a small boy. He had witnessed the production of "The Savage of the Rocks of Borneo" and attempted to reproduce the play in a cellar. It failed because the boy who played the savage got into a row with another boy and broke up the show.

When he was fourteen years old he made his first professional appearance as the negro girl, in "The Hidden Hand," at the salary of \$6.00 a week. He first went east with the Berger Family, and his impersonations of eccentric characters and imitations of John B. Gough attracted considerable attention. In 1867 he was connected with the stock company at W. E. Sinnis' Arch Street Theatre, Philadelphia. The next three years he spent as a monologue entertainer in variety theatres, and in 1871 he appeared in New York at Sina Edwin's Theatre. In 1874 he joined Augustin Daly's company and while a member of this organization played Trip, in "The School for Scandal," and Colander, in "Masks and Faces," besides several other like characters.

In 1880 Mr. Russell first appeared as a star, opening in Buffalo in "Edgewood Folks," a piece written for him. The play lasted five years, making solid his reputation as a star. His most prominent plays since then have been "A Poor Relation," "The Rivals," "The Heir at Law," "Peaceful Valley," and others.

Mr. Russell's home is in Minneapolis, and his wife is the daughter of the late William T. Adams, who wrote, under the name of Oliver Optic, so many stories for boys.



Photo by Baker, Columbus.

SOL SMITH RUSSELL.

JULIA MARLOWE.

MISS JULIA MARLOWE, though universally regarded as an American actress, is of English parentage. She was born in the pretty village of Caldeck, Cumberland County, England. In the village school at Caldeck Miss Marlowe learned her first lessons. She was but a child of four when her parents came to America, her father to engage in farming in Kansas. Later the family moved to Cincinnati where Miss Marlowe's education was continued in the public schools of that city. When she was twelve years of age she made her first appearance on the stage in a juvenile "Pinafore" production. Engagements with Robert McWade in "Rip Van Winkle," and with a Shakespearean repertoire company followed. After a brief experience playing minor roles in classical drama Miss Marlowe retired from the stage for three years, a period which was devoted to a rigorous and thorough training in every department of dramatic art. Her reappearance upon the stage was signalized by a trial performance of Parthenia, in "Ingomar," at the Bijou Theatre, New York, in 1886.

Not until a few seasons ago did Miss Marlowe desert the heroines of Shakespearean and other classical dramas for more nearly contemporaneous roles, and it should be added that she has laid aside the classical part only temporarily and it will not be long before she favors the public with productions of the great Shakespearean comedies and tragedies which will prove landmarks in the way of lavish and beautiful investiture. Meanwhile the public delights in her conception of such roles as Barbara Frietchie, Colinette, Valeska, and Mary Tudor; in the latter part Miss Marlowe has achieved the triumph of her career as a comedienne, though the play made from Charles Major's novel, "When Knighthood was in Flower," includes some deeply emotional situations which afford the actress an opportunity to sound the deepest and most poignant notes of sorrow.



Photo by Sands, New York.

JULIA MARLOWE.

WILTON LACKAYE.

AN American actor, who is a finished artist and a general favorite, is Mr. Wilton Lackaye, who was born in Loudon County, Virginia, September 30, 1862. He is the son of James and Margaret Lackaye, highly respected citizens of Virginia. He received his education at Ottawa College, and Georgetown University, with a view of entering the priesthood, but gave up that idea to go upon the stage. He made his debut when twenty-one years old, with Lawrence Barrett at the Star Theatre, New York, in that famous actor's play "Francesca da Rimini." Mr. Lackaye will perhaps be best remembered as Svengali, in "Trilby," although he has appeared in many roles, and perhaps has created more original parts than any other actor on the stage. Some of his most notable roles have been Prince Saviani, in "Jocelyn;" Don Stephano, in "Featherbrain;" Jefferson Stockton, in "Aristocracy;" De Noirville, in "Roger Le Honte;" Solomon Strong, in "The Idler;" and also has had important roles in "Doctor Belgraff," "Charles O'Malley," and in Zangwill's play "The Children of the Ghetto." He has more recently been seen in "Quo Vadis." Mr. Lackaye has dramatized Hugo's "Les Miserables," in which he will be seen next season.

Mr. Lackaye is prominent in a number of clubs, being a member of the Players, Lambs, Edenia, and Forty Clubs. He is also a member of the Elks.



Photo by Baker, Columbus.

WILTON LACKAYE.

JESSIE MILLWARD.

MISS JESSIE MILLWARD, daughter of Charles and Mary Millward, of Liverpool, England, is but little known in this country outside of New York. She was born in Liverpool, England, and went to London to receive her education, where she received an excellent one, graduating from the North London Collegiate School.

Her professional debut was made when she was sixteen years old, at the Lyceum Theatre, London, with Sir Henry Irving in "Much Ado About Nothing." Later she appeared in "The Merchant of Venice" and in "Faust."

Miss Millward was brought to this country by Mr. Charles Frohman, to become the leading lady of his Empire Theatre Stock Company. She won success, a great many friends, and liked New York so well that at the end of her first season she was re-engaged by Mr. Frohman, with whom she remained three seasons. At the end of her third season she determined to return to England, to remain there for a short while at least. She sailed for home at the close of the present season at the Empire. Miss Millward has arranged to head an organization next fall (1901), in which she will make a tour of the English provinces. It is her intention after playing throughout England, to return to America, and it is expected that this new visit will be made under Mr. Charles Frohman's direction.

Miss Millward's last appearance in the Empire cast was in the role of the Countess Zicka in Sardou's play "Diplomacy," in which she made a success, as she has done in all her roles.

Miss Millward was succeeded by Miss Margaret Anglin as leading lady of the Empire Theatre Company.



Photo by Sarony, New York.

JESSIE MILLWARD.

JEFFERSON DE ANGELIS.

ONE who stands without a peer among operatic comedians of to-day, and in fact, one who has held this honor for a number of years, is Mr. Jefferson De Angelis, of San Francisco, California, where he was born, November 30, 1859. His father was Mr. John De Angelis, an old and highly respected resident of San Francisco. Mr. De Angelis received his education at the district schools of San Francisco, and later attended the San Jose University, from which institution he graduated at an early age with high honors.

It was in 1865 that he made his first appearance, at the age of six years, in a farce. Mr. De Angelis will be most pleasantly remembered in "The Little Trooper," "The Wedding Day," "The Jolly Musketeer," and "Fleur De Lis." On September 24, 1900, at Ford's Opera House, Baltimore, Mr. De Angelis gave the initial performance of "The Royal Rogue," and after producing it about the country from that time until Dec. 24, he opened an engagement at the Broadway Theatre, New York. Although Mr. De Angelis has been a favorite for years, and has many successes to his credit, he undoubtedly made the hit of his career at his recent engagement at the Broadway, and made it by a sincere and painstaking effort that had the semblance of spontaneity and frolicsome play. Mr. De Angelis has played in nearly every country in the world, and he is equally as much a favorite among foreigners as in his native land.

Personally, Mr. De Angelis is a jolly, good fellow, always a gentleman, a member of a number of clubs, and also a Scottish Rite Mason; a member of St Cecil Masonic Lodge, and a Noble of the Mystic Shrine.



Photo by Morrison, Chicago.

JEFFERSON DE ANGELIS.

HENRIETTA CROSMAN.

MISS HENRIETTA CROSMAN is a Southern woman, being born in Wheeling, West Virginia, September 22, 1871, and comes of good old stock. She is the daughter of Major George H. Crosman, of the United States Army, and is a niece of the late Alexander Crosman, a commander in the navy, who graduated from Annapolis in the class with Admiral Dewey, and who lost his life in attempting to save two of his men.

Miss Crosman's first aspiration was to become an operatic star, and she studied both in Paris and Vienna for that purpose, but she lost her voice, and later studied for the dramatic stage. Her first appearance was at the old Windsor Theatre, in New York, as Lily, in "The White Slave," under the management of its author, Mr. Bartley Campbell. She was at this time seventeen years of age. Mr. Daniel Frohman next engaged her for his Lyceum Theatre Company, and later she played Celia to Miss Rehan's Rosalind in "As You Like It," under the management of Mr. Daly. She has played the leads with Robert Downing, and under A. M. Palmer played Gladys in "The Rajah." Miss Crosman will also be remembered in "Gloriana," "Madame Sans Gene," "One of our Girls," and with Mr. William Gillette in "Mr. Wilkinson's Widows," under the management of Mr. Charles Frohman. In all of these she has been seen with more or less success and is this season making a great hit in the title role of "Mistress Nell," and the critics have been loud in their praises of her in this role which is justly and truly merited by Miss Crosman.



Photo by Marceau, New York.

HENRIETTA CROSMAN.

HENRY C. BARNABEE.

Few names have been more familiar to the amusement public of the United States during the present generation than that of Henry C. Barnabee, who as a singer, impersonator and operatic artist has maintained a position and pursued a career which have reflected credit upon the annals of the musical and dramatic stage of this country. He was born at Portsmouth, N. H., November 14, 1833, and is the son of Willis Barnabee, who was for many years proprietor of the leading hotel of Portsmouth. After leaving school Mr. Barnabee became a clerk in the William Jones Son's store in his native city, where he remained until he went to Boston in 1854 to accept a clerkship in the dry goods house of C. F. Hovey & Co. Soon after moving to Boston Mr. Barnabee was asked to join an organization or club known as the Mercantile Library Association. In the entertainments that this club gave to the public Mr. Barnabee made such a marked impression that he soon became one of the leading members of the society in respect to public favor. His first appearance on the stage of a regular theatre was made at the Boston Museum, on the occasion of a benefit for a well known actor of that time named R. F. McClannin. His role was that of Toby Twinkle in the comedy "All that Glitters is not Gold." Up to this time Mr. Barnabee's singing efforts on the stage were confined to comic and descriptive songs. The operetta, "The Two Cadis," was ready for production about this time and Mr. Barnabee with several other well known stars were secured for the characters. In 1870 Mr. Barnabee organized a concert company of his own, making a tour of the country and accumulating a great deal of money. In 1888 Mr. Barnabee organized the famous opera company known the world over as "The Bostonians," and the success of this company is too well known to require further mention. Mr. Barnabee holds a prominent position among the Masonic order, having taken the 32°.

In 1859 he married Miss Clara George, daughter of Maj. Daniel George, of Warner, N. H.



Photo by Taber, San Francisco.

HENRY CLAY BARNABEE.

JANE KENNARK.

ELIZABETH JANE KENNARK, prominent in a number of well known stock companies, is one of the instances where true worth and ability have succeeded in a marked manner. Miss Kennark was born in 1866, her birthplace being Cincinnati, Ohio, and is the daughter of John and Mary Kennark. She received her education in the public schools of her native city, and later went to a private school in St. Louis.

Miss Kennark made her debut when but sixteen years of age, as Maria, in "School for Scandal." Since then she has been seen in such popular plays as "Moths," "Camille," "Frou-Frou," "Madame Sans Gene," "Lady Windermere's Fan," and many others too numerous to mention. For seven years she was a member of several prominent stock companies in the larger cities of the West, after which she came East, and was for two years a prominent member of Albaugh's Stock Company, Baltimore, Maryland, appearing in a number of plays of that company's repertoire. She has later been seen in "Arizona," playing the part of Estrella, which play had a long and prosperous run at the Herald Square Theatre, New York. More recently Miss Kennark joined the American Theatre Stock Company, of New York, opening in "A Celebrated Case," and playing the part of Adrienne.

In private life Miss Kennark is the wife of Mr. Charles E. Lothian, who is the son of Napier Lothian, leader of the Boston Theatre orchestra for the past thirty years.

Miss Kennark is a member in high standing of the Actor's Society of America.



Photo by Matzen, Omaha.

JANE KENNARK.

WILLIAM MORRIS.

LIKE many other prominent actors of this and the past generations, William Morris received his first theatrical schooling with the Boston Museum Stock Company. Born in Boston January 1, 1861, and receiving his early education there, he made his debut at the Museum in Sardou's "Ferreol." Hard and thorough training he received in this organization, which has numbered so many famous stage people in its ranks, and when he left Boston to try his talent "on the road," he found himself well prepared for the variety of roles he has since assumed.

For a time he worked in Augustin Daly's companies, then in support of Madame Modjeska, and in Charles and Daniel Frohman's companies, playing such roles as Don Cæsar de Bazan, Orlando, Charles Surface and Benedick, parts to which he gave artistic rendering. He was also for a time at the head of his own company, touring successfully in South America and the West Indies. In later years he has played most successfully in "Men and Women," "Lost Paradise," "The Girl I Left Behind Me," "Under the Red Robe," "The Adventures of Lady Ursula," and "When We Were Twenty-one."

Mr. Morris is a man of attractive presence and unquestioned ability, and there is scarcely an actor of his type more popular than he. In the leading part in the dramatization of Anthony Hope's "Adventures of Lady Ursula," his work was marked throughout by care and understanding, and as the Governor, in "When We Were Twenty-one," his quiet and reserved rendering of a difficult role has added to his already strong reputation.

In private life, Mr. Morris is an agreeable man to meet; modest and unassuming. He is a prominent member of the Player's Club, New York, and is always interested in the welfare of the stage and his co-workers.



Photo by Dupont, New York.

WILLIAM MORRIS.

JESSIE BARTLETT DAVIS.

FOR many seasons a member of the most famous American Opera Company, The Bostonians, and who is without a peer as a contralto singer, is Jessie Bartlett Davis, wife of the well known theatrical manager Will J. Davis, of Chicago. Mrs. Davis was born near Chicago, and received her musical education in that city under Frederick Root. She was a member in the choir of the church of the Messiah, and later joined the Chicago Church Choir "Pinafore" Company.

She made her debut as a comic opera star in Chicago, when at the age of fourteen, as Buttercup, in "Pinafore." She made her debut in Italian opera, in "Faust," singing Siebel, to Mme. Patti's Marguerita. Afterward she was a member of the Carleton Opera Company, and later joined the American Opera Company. After studying some time in Europe, she went to the Bostonians, where she sung her way into fame in that grand old organization.

Of late, Mrs. Davis has been appearing in vaudeville with great success. Her personal beauty and grace, the charm and sympathetic quality of her voice, and her marked ability as a singer, have made her most popular.



Photo by Thors, San Francisco.

JESSIE BARTLETT DAVIS.

WILLIAM FAVERSHAM.

WILLIAM FAVERSHAM is one of the English actors who have cast their lines in America and stands as one who has succeeded in making a name and a place for himself. Through his connection with the Empire Theatre Company, he has become widely known in the last few years as a romantic actor of much worth. He was born in London, England, Feb. 12, 1868, and received his education at Harrow, that great English school which has turned out so many famous men. His early life was spent in London and after graduating from the school at Harrow he went to India. While there he became acquainted with an actor named Piffard, who was playing in Marie de Gray's company. Giving up his work in India he returned to London, where at the age of twenty he made his professional debut in "Romeo and Juliet." About a year later he came to America and joined Daniel Frohman's company, where he received some prominent parts.

He was the original Lord Wheatley, in "Phroso," and earlier made a success as Quilp, in "Old Curiosity Shop." When "The Conquerors" was produced at the Empire Theatre he was cast for the part of Eric von Rosdic, and the opinion of the critics generally was that his work more than anything else made the rather unsavory play acceptable. The dramatization of Stanley J. Weyman's "Under the Red Robe" gave him another character for which he was well suited, and during the season of 1898-'99 his work in the leading role of "Brother Officers," another Empire Theatre play, brought him more praise. As Lord Algernon, in "Lord and Lady Algy," during the season of 1899-1900 and 1900-'01, he was the ideal of an English sporting man who possessed a thirst hard to satisfy and who had a mania for playing the wrong horse.

The coming season (1901-'02) he is to star under the management of Mr. Charles Frohman, his season to open at the Criterion Theatre, New York, in September.



Photo by Sarony, New York.

WILLIAM FAVERSHAM.

AMELIA BINGHAM.

MRS. AMELIA BINGHAM enjoys the distinction of being the only woman managing a first-class theatre in the city of New York. She rents the Bijou Theatre, and is at present producing Mr. Clyde Fitch's play "The Climbers," and besides managing the production, she also takes the principal part. Mrs. Bingham has made such a success at the Bijou that she has arranged to take her company to the Criterion Theatre, London, for the summer, previous to which, however, she will organize another company with a view of playing the smaller cities of this country.

Mrs. Bingham is the daughter of Mr. and Mrs. J. Swilley, of Ohio, in which State Amelia was born March 20, 1869. She was given every advantage of education, attending the schools in her native town, and later the Ohio Wesleyan University. She made her debut in Chicago in "Passion's Slave." Mrs. Bingham has spent a great deal of time in stock companies, and previous to her recent success in "The Climbers," she was with Mr. Charles Frohman's "Hearts are Trumps" Company, also in "The White Heather," and "The Cuckoo."

Mrs. Bingham is a member of the Twelfth Night Club, and Professional Women's League, and has always been a hard worker for the welfare of these two societies. She is the wife of Mr. Lloyd Bingham, who acts as her manager.



Photo by McIntosh, New York.

AMELIA BINGHAM.

WILLIAM FARNUM.

MR. WILLIAM FARNUM, who appeared last season (1900-01) as Ben-Hur in the play by that name, is a native of Boston, Massachusetts, where he was born July 4, 1876. His parents were G. Dustin and Adete La Gros Farnum. Mr. Farnum received his early education in the public schools of Boston, and later entered the East Maine Conference Seminary, where he remained until he was fourteen years of age. At this age he made his first stage appearance in Richmond, Va., in the play of "Julius Cæsar," with Mr. Robert Downing in the title role. Mr. Farnum afterwards played in George E. Lathrop's stock company in Boston, was Margaret Mather's juvenile man, and played in Olga Nethersole's support while she was under the management of Daniel Frohman. Messrs. Klaw & Erlanger discovered him in the Grand Opera House in New Orleans where he had made great hits in the leading roles of several noted plays and engaged him to play the role of Ben-Hur. Mr. Farnum's youth and remarkable physical development make him an ideal Ben-Hur in appearance. He stands five feet eleven inches and weighs 190 pounds.

Until his engagement with Messrs. Klaw & Erlanger Mr. Farnum was comparatively unknown as an actor, although he has appeared in about three hundred different characters. A few of the successful plays in which he appeared previous to "Ben-Hur" were "Cyrano de Bergerac," "The Three Musketeers," "The Wife," "The Charity Ball," and "Trilby." In this latter named play he appeared in the role of Svengali.

Mr. Farnum is still a very young man, and being possessed of unusual ability and promise, he is in a fair way of making a big name for himself in the theatrical world.



Photo by Moore, New Orleans.

WILLIAM FARNUM.

MRS. MINNIE TITTELL BRUNE.

MRS. BRUNE, although hardly more than a girl, having just left her teens, has had a broad and varied experience in her art, which was principally acquired in San Francisco. Her debut was made as a child singer appearing for the first time before an audience when at the age of four years at Woodward's Gardens, San Francisco. The first speaking part played by her was Tim, in "The Lights o' London." Mrs. Brune remained with this company until she was nine years old, when she was engaged by Lawrence Barrett to play the role of Sir Arthur May, in his production of "Rosedale." She remained with Mr. Barrett until she was thirteen years of age, playing other child parts. After leaving his company she entered the Notre Dame Convent, in San Francisco, and four years later she graduated with honors. Upon leaving the convent so many flattering offers were made her, that Mrs. Tittell finally engaged her to the Condray Stock Company, in the Northwest. About this time Mr. Charles Frohman made her an offer which she accepted, and with her mother went to New York, and was there installed as a member of the Empire Stock Company, which was composed of such well known players as Joseph Holland, M. A. Kennedy and Georgie Drew Barrymore. As the original Katherine, in "Settled out of Court," Mrs. Brune elicited the praise of the entire corps of critics in that critical city. Mrs. Brune, during the last year, has established herself as one of the foremost legitimate actresses of America. Last year she was with Frederick Warde in a varied repertoire of plays, scoring quite as much success as did that sterling actor himself. This season Mrs. Brune has been seen in the title role of Sardou's masterpiece "Theodora," which was written for and made famous by Bernhardt. In this play she has scored even greater success than that of last season.

Mrs. Brune is the wife of Mr. Clarence M. Brune, a well known actor and manager.



Photo by Chase, Denver.

MRS. BRUNE.

FRANK DANIELS.

FRANK ALBERT DANIELS, the well known comic opera star, is one of a very few who is still "making good" in that branch of the profession, which by the way is itself almost extinct, that of "musical comedy" having taken its place.

He was born in Dayton, Ohio, about thirty-nine years ago, and is the son of Balinda and Henry Daniels. He lived in Dayton but a few years, when he moved with his parents to Boston and attended the Lawrence Grammar School in South Boston, and after graduating from there he entered Pierce's Business College, where he remained but a short time, leaving to learn wood engraving. During his apprenticeship in the engraver's shop he attended the New England Conservatory of Music, studying singing under Mr. John O'Neill. His first professional appearance was made when he was twenty years of age, at the old Gaiety Theatre in Boston, as the Judge, in "The Trial by Jury."

During his early career he devoted his ability to broad comedy, appearing in "The Electric Doll," under the management of Mr. Charles Atkinson. He remained under this gentleman's management for three years, when he was engaged by the late Mr. Charles H. Hoyt to create the part of Old Sport, in "A Rag Baby." Separating from Mr. Hoyt he began starring at the head of his own company, appearing in the title role in "Little Puck," which is an adaptation of F. Anstey's novel "Vice Versa." In this venture he was most successful, both artistically and financially. In 1895 Mr. Daniels produced another well known and successful opera, "The Wizard of the Nile," and two years later was seen in "The Idol's Eye." He is at present appearing with his usual success in "The Ameer."



Photo by Sarony, New York.

FRANK DANIELS.

HELEN BERTRAM.

OUR own country has furnished the operatic stage with many of its brightest ornaments, among whom none shine more brightly or are more gifted than Miss Helen Bertram. Her parents were Mr. William N. and Caroline Burt, residents of Tuscola, Illinois, where Miss Bertram was born. She was educated in a private school in Indianapolis, Indiana, and at the age of eighteen, she entered the College of Music in Cincinnati, where she studied both vocal and instrumental music. Although she had sung in "Mikado," "Erminie," and "Pinafore," her first real professional debut was made at Troy, New York, with Emma Abbott in "Mignon," singing Selina. She showed such proficiency that she was soon given more important parts with this company. Miss Bertram has been prima-donna with the Conried Opera Company, with which she remained two years, and later was engaged as prima-donna with the McCaull Opera Company.

Miss Bertram has a repertoire of sixty operas, many of which have been of New York Casino success. During her engagement at the Casino, she became a popular favorite, appearing in all the operas of the Casino repertoire. She is now appearing with Jerome Sykes in a new opera, "Foxy Quiller," by DeKoven & Smith, under the management of Klaw & Erlanger. At the close of her engagement with this company she will be seen at the Lyric Theatre, London, she having recently signed a contract for two years with the management of that theatre.

In private life, Miss Bertram is known as Mrs. E. J. Henley, wife of the well known actor who died about two years ago.



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HELEN BERTRAM..

JEROME SYKES.

AMONG the actors whose forte is found in the comedy roles of light opera few hold a more prominent place than Mr. Jerome H. Sykes, the subject of this sketch. He was born in Washington, D. C., June 24, 1868, and made his professional appearance with the Ford Opera Company, at Baltimore, in the comic opera "Mikado." After three seasons of hard work in operatic comedy roles he appeared with a dramatic company through the West, playing the heavy parts. This line of work not being to his liking he soon returned to his former field, appearing in the comedy roles of the Alcazar Opera Company's repertoire. After a season with Marie Tempest in "The Fencing Master," he was engaged to play the Sheriff of Nottingham in the number two "Robin Hood" Company. In this role he was most successful, which led to his engagement with the Bostonians, where he remained several seasons. He was later seen as the Fat Boy in "An American Beauty" with Lillian Russell in the title role. Mr. Sykes will perhaps best be remembered as Foxy Quiller in "The Highwayman," in which role he made a big hit. For the past season he has been appearing in the title role of "Foxy Quiller," meeting with the previous success he attained in "The Highwayman."

Mr. Sykes, with an unusual foresight, a predisposition to properly apply the means at his command, and with an aptitude to grasp details and apply them quickly, has been able to properly balance his probity, and win enviable success.

In fraternal circles Mr. Sykes is a Mason, being a member of the Munn Lodge, A. F. & A. M., of New York.



Photo by Rockwood, New York.

JEROME SYKES.

GRACE CAMERON.

MISS GRACE CAMERON, who during the season of 1900-'01 sang Daphne with the Klaw & Erlanger Opera Company in DeKoven and Smith's new opera entitled "Foxey Quiller," is a beautiful young woman only twenty-two years of age, and although she has been but two years on the stage has achieved very remarkable success.

She was born at Storm Lake, Iowa, August 1, 1879, and received her early schooling in the public schools of her native town. Her professional debut was made October 1, 1899, at Boston, Massachusetts, as Annabel, in "Robin Hood," with the Bostonians. She was later given the part of Yvonne, in "The Serenade," which was also produced by the Bostonians. During the season of 1899-1900 she was seen in "The Viceroy," in which she did good work and deserved credit for her advancement this season. For a short time Miss Cameron was a member of the Castle Square Opera Company and sang Marguerite, in "Faust;" Martha, in "Martha;" Yum-Yum, in "Mikado," and a number of other roles. Her greatest success, however, has been as Daphne, a character which carries the love interest of the opera mentioned above. Miss Cameron is possessed of a high soprano voice of great power and sings with remarkable effect. In a short time Miss Cameron will be seen as the star in "The Swedish Nightingale," a new opera with music by Max Fatkenhaeus and the book by the late Gus Heege.



Photo by McIntosh, New York.

GRACE CAMERON.

MACLYN ARBUCKLE.

MACLYN ARBUCKLE, comedian and many talented man, was born in San Antonio, Texas, July 9, 1866, a son of James Arbuckle. His education was received in travel and in attending school in Boston and in Scotland. He studied law, and in 1887 was admitted to the bar at Texarkana, Texas, and about that time ran for the office of justice of the peace, as a stepping-stone toward the governor's chair. He was defeated and immediately conceived an ambition for the stage. His first histrionic efforts consisted in shouting passages from Shakespeare at his long suffering companions, and then he wrote to the editor of the New York Clipper for advice as to the best method of getting on the stage. The answer he got was "keep off." He did not, and for his persistency in becoming a good comedian the American stage owes him congratulations.

Mr. Arbuckle's first engagement came in his twenty-third year, when he was given a part with Pete Baker in "The Emigrant." His debut was made at Shreveport, Louisiana, and his worth was shortly demonstrated. He began to play leading comedy parts in road companies, building himself a reputation by his earnest and certainly original work. As Smith, in "Why Smith Left Home," he came into a stronger light than ever before, and though the piece can hardly be called a "star" play, he made the part of enough prominence to cause his name to be instinctively coupled with that of "Smith."

At the beginning of the season of 1900-'01 Mr. Arbuckle began rehearsals of "The Gentleman from Texas," but the piece was not produced and he made his first appearance that season in "The Sprightly Romance of Marsac," a play that early joined the long list of that season's failures. He then had the part of Rockingham, in "Under Two Flags," and played out the season in New York.



Photo by Zimmermann, Boston.

MACLYN ARBUCKLE.

SADIE MARTINOT.

SARAH FRANCES MARIE MARTINOT, a well known actress of merit, a favorite both in this country and in Europe, was born in the City of New York, December 19, 1861. Her parents were William Alexander and Mary Lydia Martinot, and they gave to their daughter every advantage possible of receiving an education. Miss Martinot was sent to the famous Ursuline Convent in Westchester County, New York, from which institution she graduated. At the age of fourteen years she made her professional debut in the burlesque "Hion," at the Eagle (now Manhattan) Theatre, New York. She was later a member of the Boston Museum Stock Company, but left that line of work to appear in comic opera in London. Leaving comic opera she returned to the drama, taking the leading roles in a number of Dion Boucicault's plays. After creating the role of "Nadja," in the comic opera of that name she appeared as Bettina, in "Mascot," in German. In 1892 she created the title role in "Madame La Pompadour," then played Dora, in "Diplomacy." Since then she has appeared in a large number of successful plays, a few of which have been, "The Passport," "His Excellency the Governor," "Camille," "Frou-Frou," and the "Tree of Knowledge." In this latter named play she made a big hit in the role of the extremely bold and passionate adventuress with the Henry Miller Stock Company in San Francisco. More recently Miss Martinot assumed the title role of "Sapho" in Olga Nethersole's famous production and Clyde Fitch's dramatization of the the novel of that name. She fits the character quite as well as her famous predecessor, giving a perfectly natural and delicate interpretation of the role of Fanny Le Grand, whose complex and many-sided character she fully comprehends.

Besides being an excellent actress, Miss Martinot is an authoress of some note, a Wagnerian scholar and skilled in horsemanship.



Photo by Sarony, New York.

SADIE MARTINOT.

DENMAN THOMPSON.

THERE are few plays before the public which are held in higher regard or appeal more strongly to all classes than "The Old Homestead." Ministers and layman have praised it and it holds a place in the hearts of theatre-goers that the lapse of time does not seem to affect.

Mr. Denman Thompson, the author and chief actor of "The Old Homestead," was born in Girard, Erie County, Penn., October 15, 1833. His father was Captain Rufus Thompson, a native of New Hampshire. When Denman Thompson was fourteen years old he moved with his parents to Swanzey, New Hampshire, where he finished his education at the Mount Cæsar Seminary. When seventeen years old Mr. Thompson left home and joined Tryon's Circus, where he remained one season. Two years later he made his first appearance on the professional stage at the Howard Athenæum, Boston, but his first speaking part was at the Lowell Museum, when he appeared as the Orasman, in the military drama "The French Spy." In May, 1854, Mr. Thompson became a member of the Royal Lyceum Theatre Stock Company in Toronto, where he soon became a great favorite and made that city his home until 1868. During the next nine years he played a large number of parts in many famous companies of that time, and in 1875 wrote and played the first sketch of the now historically famous "Joshua Whitcomb." But the greatest of all Mr. Thompson's successes was "The Old Homestead," which was first produced at the Boston Theatre in April of 1886, since which time it has been seen in all parts of the country, and as yet it has not grown old.



Photo by Morrison, Chicago.

DENMAN THOMPSON.

MARGARET ANGLIN.

WHEN Miss Margaret Anglin determined to go upon the stage, she pursued a sensible course and went into a thorough training for the profession. She took a complete course at the Nelson Wheatcroft School of New York, studying all the branches of dramatic work, and becoming proficient in each. During her stay at this school she appeared in two plays which were given at matinee performances by the students.

Miss Anglin was born in Ottawa, Canada, in 1876. Her father was Speaker of the House of Commons at the time of her birth. She received her education in a French convent school, where she remained until at the age of seventeen, then entered the dramatic school conducted by Nelson Wheatcroft.

Although Miss Anglin has been upon the stage but six years she has made rapid progress and has been seen in several of the best companies. Her debut in the professional world was made under the management of Mr. Charles Frohman in 1894. She was given a small part in "Shenandoah," produced at the Academy of Music, New York City. Her next season was spent with a repertoire company, and the following season she was engaged with Mr. James O'Neill's company, portraying with success such emotional roles as Ophelia, in "Hamlet;" Julie de Montemar, in "Richelieu;" Virginia, in "Virginius;" and Mercedes, in "Monte Cristo." After a season with E. H. Sothorn she was at the head of her own company, and then with Richard Mansfield in his production of "Cyrano de Bergerac," playing the part of Roxanne. Miss Anglin is at present appearing with Mr. Frohman's Empire Theatre Company in Henry Arthur Jones' play, "Mrs. Dane's Defense," in which she carries off the chief honors.



Photo by Sarony, New York.

MARGARET ANGLIN.

E. M. HOLLAND.

AMONG the prominent favorites of the American stage is Edmund Milton Holland the subject of this sketch, who has for more than thirty years taken rank with the best actors of this country. He was born in New York City, September 7, 1848, and is the son of George and Catherine Holland. Mr. Holland was educated at the public schools in New York City.

Mr. Holland made his first appearance on the stage when but a child, and since that time has steadily continued to work his way to the top, and to endear himself to the hearts of American theatre-goers. He created the part of Captain Redfern in "Jim, the Penman," and made a marked success. He also played Col. Moberly, in "Alabama," the title role in "Col. Carter of Cartersville," "Captain Swift," and "The Social Highwayman" with great success. For a number of seasons, he was under A. M. Palmer's management, appearing in a number of that manager's most successful plays. Mr. Holland is now, as for several seasons past, playing under Daniel Frohman's management, and during the early part of the present season (1900-'01) appeared as Dr. Dauplentin in "Self and Lady."

Mr. Holland is a brother of Mr. Joseph Jefferson Holland, also a well known actor, who has been very successful in light comedy roles.

Mr. Holland is a prominent member of "The Players," and "The Lambs."

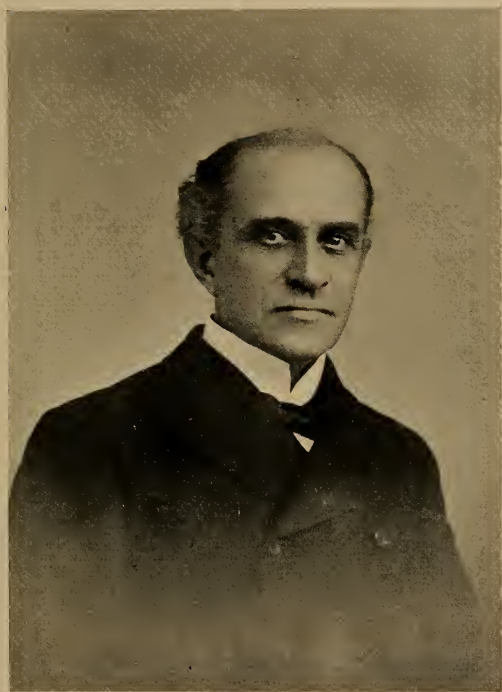


Photo by Sarony, New York.

E. M. HOLLAND.

ISABELLE EVESSON.

MISS ISABELLE EVESSON is an actress whose ability has been proved in many of the best companies. She has long been a favorite, both in this country and in England, and has received much praise for her artistic impersonation of the many roles in which she has appeared.

Miss Evesson was born in the city of New York in 1875, and is the daughter of Henry and Florine Evesson of that city. Her education was received in a private seminary, which she attended until she was fourteen years old, when she made her first professional appearance on the stage at Daly's Theatre, New York, as a chorus girl in "The Royal Middy." About this time rehearsals were in progress for "Cinderella at School," in which Miss Evesson was given the role of Psyche and was understudy for Miss Ada Rehan. She later took the place of Mrs. McKee Rankin as Carrots, in "Forty-Nine," which was followed by an engagement in Wallack's company, appearing as Fuschia Leach, in "Moths." After leaving Wallack's company she went to England for a two years' engagement at the Criterion Theatre, in London, where she was very successful in a number of roles. Upon her return to America she went to the Boston Theatre. Miss Evesson was given the principal parts in Henry E. Dixey's company, and since then has been seen in a large number of roles. She has played over two hundred prominent roles and has been most successful in "Dr. Bill," "Diplomacy," "Trilby," "Masqueraders," and in the "Two Orphans." In the latter named play she appeared as Henriette.

In the early part of the season of 1900-'01, Miss Evesson was leading lady at the American Theatre in New York, and in the latter part of the same season held a like position with the Forepaugh Stock Company in Philadelphia. In both these houses the bill is changed weekly, so it can be readily seen that Miss Evesson has little time for anything but the study of her art, to which she is entirely devoted.



Photo by Kuebler, Philadelphia.

ISABELLE EVESSON.

FRITZ WILLIAMS.

MR. WILLIAMS has attained an enviable position as an actor, and continues to grow in popular favor. He was born in Boston, Massachusetts, and is the son of Mr. and Mrs. Fred Williams, both of theatrical fame. His father, in his early days, was an actor in high standing, but in later years ceased acting to become a stage director for Mr. Daniel Frohman, with whom he remained for ten years, previous to which time he was at the Boston Museum for sixteen consecutive years. It was in his native city that Mr. Fritz Williams made his debut with William Wallace in that actor's well known success "Don Cæsar." His next appearance was with Edwin Booth. In 1889 he joined the Lyceum Theatre Stock Company under the management of Daniel Frohman appearing in "The Wife," "The Charity Ball," "The Guardsman," "The Gray Mare," "Case of Rebellious Susan," "The Amazons," "The Benefit of the Doubt," "Merry Gotham," and the revival of "Old Heads and Young Hearts," in which piece he appeared as Bob. He remained with this company for seven years, playing light comedy, character, and eccentric business. During the early part of the season of 1900-'01 he appeared in "Self and Lady" and more recently was seen in "The Lash of the Whip."

Mr. Williams is a member of the Lambs and Players Clubs, also a member of the Actor's Order of Friendship.

Mr. Williams married Miss Katherine Florence, June 24, 1896. Miss Florence was seen last season with William Gillette in "Sherlock Holmes," and is this season with Mr. Crane in "David Harum."



Photo by Sarony, New York.

FRITZ WILLIAMS.

KATHERINE FLORENCE.

ONE of the most promising, as well as one of the most gifted young actresses of this generation, is Miss Katherine Florence, who was born in Birmingham, England. She is the daughter of Mrs. Katherine Rogers, who will be remembered as the original Galatea in this country. Miss Florence received her education at St. Gabriel's School, Peekskill, and Villa Maria, Montreal.

Her first appearance upon the stage was made with her mother, when Miss Florence was still a child. She was given the part of Jane in "Miss Multon." Miss Florence is intelligent and quick in her intuitions, has a nice sense of balance with regard to the management of the light and shade in a part, she is graceful in her movements and pleasing in appearance, and owns a clear, full-toned voice. She will be most pleasantly remembered by many in the "Amazons," "The King's Musketeers," and "The Colonial Girl." Last season she was with William Gillette in "Sherlock Holmes," and for the early part of this season she was engaged with Mr. William Crane's company in "David Harum." More recently, Mr. Frohman has engaged her as leading woman of his Comedians, succeeding Isabel Irving. She made her first appearance with this organization at the Lyceum Theatre, New York, in March, 1901, playing an effusive part in the play from the French, called "The Lash and the Whip."

In private life Miss Florence is the wife of Mr. Fritz Williams, to whom she was married June 24, 1896.



Photo by Sarony, New York.

KATHERINE FLORENCE.

CHARLES J. ROSS.

THE theatrical career of Charles J. Ross began about seventeen years ago, or to be exact he began his career April 5, 1885, appearing for the first time at Miner's Bowery Theatre in a specialty.

Mr. Ross is perhaps best remembered in his travesties of "Virgilius," "Cleopatra," "Fedora," "The Conquerors," "The Heart of Maryland," etc., in which he was assisted by Miss Mabel Fenton. Mr. Ross is a good mimic of other actors, and Miss Fenton always impresses one as being possessed of a sense of effective and genuine, if rather coarse, humor. While it is a fact that has been overlooked; possibly, in the immense success of the Weber-Fields enterprise, the Ross and Fenton burlesque of a scene from Sardou's "Cleopatra" really was the beginning of the reign of that form of entertainment by the Weber and Fields' organization. When the German dialect duologists became managers of the theatre that bears their name in New York, they were not contributors of the performances given there, but remained on the road as the stars of an organization on specialties. Ross and Fenton, John T. Kelly, Sam Bernard, and Ryan and Richfield were the principals in the stock company of the Gotham theatre. The success of the Ross and Fenton contributions to the bills there led to an elaboration of the burlesques by means of cartoons of currently successful plays.

Mr. Ross, whose real name is Charles J. Kelly, is the son of William and Caroline Kelly, residents of Montreal, Canada, in which city Mr. Ross was born February 18, 1859. He had no schooling to speak of, but has been very successful in his profession. During the season of 1900-'01 he was leading man in "My Lady" Company, which had a long and prosperous run at the Victoria Theatre, New York.

Mr. Ross is a member of the Lodge of Elks, K. of P., Masons, and New York Athletic Club.



Photo by Hall, New York.

CHARLES ROSS.

HELENA MODJESKA.

AMONG the great celebrities of the stage, few if any have made greater artistic success than Helena Modjeska, as she is known in America and England, who has been recognized as Poland's foremost tragedienne, where she is known as Madame Modrzejewska. She has been for years prominent in her own country and won fame in an extensive repertoire as one of the most versatile and gifted representatives of tragedy.

Madame Modjeska was born in Cracow, Austrian Poland, October 12, 1844. Her mother was Mrs. Benda previous to her marriage to Michael Opid. After receiving a good education in a convent in Cracow, Madame Modjeska made her first debut at Pochnia, Poland, in a comedietta entitled "The White Camelia," when not quite seventeen years of age. She made her American debut in 1876, at San Francisco, in "Adrienne Lecouvreur," and her London debut in 1880, in "Camille," under the title of "Heartsease." The most important part of her artistic career was in Europe, but in regard to the importance of her success in this country, Madame Modjeska says, "I consider as my greatest boon to have been associated with Mr. Edwin Booth in 1889-'90." Her repertoire in this country has consisted of Shakespearean plays, of which she has played fourteen, together with, "Mary Stuart of Schiller," "Camille," and "Adrienne Lecouvreur," by Scribe & Legouve.

Madame Modjeska belongs to several catholic charity societies, and to a number of woman organizations; she is a patron of the International Woman's Council, and an adopted daughter of The Golden West. In private life she is the wife of Count Pozenta Chlanowska, to whom she was married in 1868.



Photo by Baker, Columbus.

HELENA MODJESKA.

JOSEPH HAWORTH.

NOT only has Mr. Haworth's success been conspicuous, but it has been in the lines which represent theatrical art in its highest dignity. He served the long apprenticeship which invariably marks the career of a successful interpreter of the Shakespearean drama.

Mr. Haworth was born in Providence, R. I., April 7, 1858, son of Benjamin and Martha Haworth. When quite young he went to Cleveland, Ohio, where he received his education in the public schools. It was in Cleveland that Mr. Haworth made his debut in the role of the Duke of Buckingham in *Richard III*, and when he was but sixteen years of age. Mr. Haworth has always been a conscientious student, and his opportunities have been extraordinary. For his training Mr. Haworth says: "I am indebted to John A. Ellsler, Charlotte Crampton, R. N. Field, Augustin Daly and Dion Boucicault.

During his career Mr. Haworth has appeared in a large number of plays, a few of the more prominent of which are, "Paul Kauvar," "Hoodman Blind," "Hamlet," "Richelieu," "Othello," "Julius Cæsar," "Orlando," "Richard III," "Quo Vadis," "The Christian," and in the title role of "Robert of Sicily." The latter named piece was Mr. Haworth's vehicle this season, but which did not prove a great success.

Mr. Haworth will be most pleasantly remembered as John Storm, in "The Christian." His impersonation of the fanatical preacher of Hall Caine's story is said to show unusual reserve and true force, and his success in this part equalled, if not surpassed, any of his other work.

In fraternal circles Mr. Haworth is an Elk, a member of the Boston Lodge of Elks.



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JOSEPH HAWORTH.

ANNA HELD.

ANNA HELD, the bright and winsome Parisian comedienne, who came to America comparatively unknown in this country, rose almost instantly to the rank of a star of high magnitude. To those who have seen her in "Papa's Wife," her first play in English, the fact that four years ago she could not speak a word of English may seem improbable, but it is none the less true.

Miss Held, whose name in private life is Mrs. F. Ziegfeld, Jr., was born in Paris, March 18, 1875. She was educated at the Convent Neuilly, Paris, and in 1891 made her professional debut at the Folies Berger in specialty work. She shortly became a favorite in the French Capitol and remained at the Folies Berger for three years, going from there to the Theatre of Varieties, in the same city. Quitting the variety for more serious work, she played the principal role in "La Poupée," in Paris and in the larger cities of France. "La Poupée," and "Papa's Wife," Miss Held considers as being her most successful plays though she has appeared in a number of other pieces in France, and has also played in Germany and Russia with much success.

She made her appearance in America in 1896, first as a singer and in a short time in the title role in "Papa's Wife," which is an adaptation from a French farce called "La Femme à Papa."

Miss Held is the wife of F. Ziegfeld, Jr., the well known theatrical man who staged "Papa's Wife," and has been acting as manager of the production.



Photo by Hall, New York.

ANNA HELD.

CHARLES RICHMAN.

MR. CHARLES RICHMAN, one of the leading actors of America, at present under the management of Mr. Charles Frohman and appearing in his Empire Theatre Company at New York.

Mr. Richman was born in the City of Chicago and attended the public schools there, and later the Chicago College of Law, from which institution he graduated, but not to become a lawyer. He chose the theatrical profession instead, and has made a name for himself that is envied by many actors of longer experience. His first part of any importance was with Agnes Herndon, at the People's Theatre, New York, in "A Girl with a Temper." This was in 1893, and in April of the following year was given the leading male role in "Margaret Fleming." A little later in the same year he appeared at the Fifth Avenue Theatre, in "Hannele," playing the role of the stranger, supposed to be Christ. He then became a member of A. M. Palmer's stock company and appeared in the role of Dave Hardy in a revival of "Esmeralda," with Annie Russell as Esmeralda. His next engagement was as leading man for Mrs. Langtry, in "Gossip," and then became leading man at Daly's, where he remained four years, playing twenty parts, among them, Orlando, in "As You Like It;" Benedick, in "Much Ado About Nothing;" Bassanio, in "The Merchant of Venice;" Ferdinand, in "The Tempest;" Charles Surface, in "School for Scandal;" Charles Courtleigh, in "London Assurance;" and Belleville, in "The Country Girl." After Mr. Daly's death Mr. Charles Frohman engaged him as leading man for Miss Annie Russell, with whom he appeared during the early part of the season of 1900-'01, in "Miss Hobbs," and "A Royal Family." During the latter part of the same season he appeared at the Empire Theatre in "Mrs. Dane's Defense" and "Diplomacy."

During his engagement with the Daly Company Mr. Richman played two seasons in London and one tour of England. For the next few years Mr. Richman will be under the management of Mr. Charles Frohman and will very likely be seen in a great number of successes.



Photo by Sarony, New York.

CHARLES RICHMAN.

ISABEL IRVING.

MISS ISABEL IRVING is a young actress of pleasing personality and is recognized as one of the brightest stars on the American stage to-day.

She was born in Bridgeport, Connecticut, not a great many years ago. She attended the public schools in Bridgeport from which she graduated in 1886. In January of the following year Miss Irving made her first appearance on the stage at the Standard Theatre in New York. She was engaged by Rosina Volkes for the role of Gwendolin Hawkins, in "The Schoolmistress." Although Miss Irving received no preliminary training, she assumed the above character at twelve hours' notice. Later in the season she appeared as Perkins, in "A Double Lesson;" Miss Violet, in "A Pantomime Rehearsal;" Edith Leslie, in "The Widow's Device;" and Rose, in "Honor Bound." In 1888 Miss Irving became a member of Augustin Daly's company, where she remained several years, making three trips abroad. During her engagement with the Daly Company Miss Irving appeared in a large number of roles, a few of which were Helen, in "The Hunchback;" Audrey, in "As You Like It;" Oberon, in "A Midsummer Night's Dream;" Maria, in "School for Scandal;" Susan, in "A Night Off;" also appearing in "Nancy & Co.," "Railroad of Love," and "The Orient Express." In the latter part of the season of 1893-'94 she became a member of Daniel Frohman's company and appeared with the Lyceum Theatre Company as Dorothea March, in "A Woman's Silence." She was later given the proud position of leading lady to John Drew, succeeding Maude Adams. Probably her most successful role while with Mr. Drew was as Lady Jessica, in "The Liars." During the early part of the season of 1900-'01 Miss Irving appeared in Mr. Charles Frohman's comedy, entitled "Self and Lady," but later in the season was selected to create the role of Jocelyn Leigh in the dramatization of May Johnson's early Virginia romance, "To Have and To Hold."



Photo by Sarony, New York.

ISABEL IRVING.

WILLIAM COLLIER.

WILLIAM COLLIER, who is acknowledged to be one of the leading light comedy actors on the American stage, is also one of the youngest stars of the profession to-day. Mr. Collier's career has been a long and varied one. He was for several years a member of that sterling company headed by Ada Rehan and John Drew, which gave to Augustin Daly's name and theatre an international reputation. Associated with the most finished artists of the stage in that superior school, William Collier received his early training. Soon after leaving the Augustin Daly ranks, Collier deflected into the realms of farce.

Mr. Collier made his first New York hit as the stage manager in "The City Directory." His acceptance of the engagement was an accidental affair, and was merely taken to fill in a few weeks time. He has since appeared under the management of W. G. Smyth, in "Hoss and Hoss," "My Friend from India," "The Man from Mexico," and "Mr. Smooth," among other plays. The latter named piece was written by Mr. Collier himself, and although it gave him great opportunity for showing his versatility, it was not the comedy that Mr. Smyth really wanted for his young star. For the first time since leaving the Daly Company, Collier has starred in legitimate comedy this season (1900-'01). He has enacted the role of Robert Ridgway, in Augustus Thomas' new comedy "On the Quiet," under the direction of W. G. Smyth and F. L. Pearley.

In all the above named plays, Collier gained steadily in public opinion, and he now has a stronger hold on popular favor than ever before.

The accompanying picture of Mr. Collier is as Bob Ridgway, in "On the Quiet."



Photo by McIan, New York.

WILLIAM COLLIER.

MABELLE GILMAN.

MISS MABELLE GILMAN is noted for her dramatic ability as well as for her charming and thoroughly trained voice. She is a leading favorite in this country and in England, and has shone as one of the brightest stars in Mr. Daly's many productions.

She was born in San Francisco, California, and is the daughter of Mr. and Mrs. J. P. Gilman of that city. Her early education was received in the public schools of her native city, and later she attended Mills College where she received a great deal of her musical training. Early in life she showed a liking for the stage, and being adequately gifted by nature with beauty, figure, and voice she had little trouble in securing an engagement in "The Geisha" Company. This was the piece in which she made her debut, when but sixteen years of age. Later she was with the original company playing "The Runaway Girl," in which she made a big hit. She was next engaged for a part in "The Rounders," in which Thomas Q. Seabrooke was the star. After leaving Mr. Seabrooke's company she originated the title role in the "Casino Girl," both in this country and in London, making a most pronounced success in both countries. In London she was succeeded by Miss Marie George.

Miss Gilman was under study for, and later played, the leading parts in all the Daly productions. Very recently Miss Gilman was cast for the leading part in "Prima-Donna," but owing to illness was unable to appear in the role when the piece was produced at the Herald Square Theatre, New York, in the latter part of the season of 1900-'01. Her place was taken by Miss Lulu Glaser.



Photo by Sarony, New York.

MABELLE GILMAN.

JAMES T. POWERS.

"JIMMIE" POWERS, one of the best known of farce comedians, was born in New York City and made his debut at the Park Theatre, Boston, as Chip, in "Dreams of Fun in a Photograph Gallery," a piece more familiarly known as simply "Dreams." Mr. Powers' ability was evidenced from the start by his extremely original rendering of the part, and he was very shortly given a leading comedy role in "Evangeline," the play in which so many present day comedians had a part at one time or another. Following this engagement he joined the Vokes family in England, travelling with them through the smaller cities and sharing in their successes. Then he joined the Drury Lane Company, and later went to the Empire Theatre, London.

Returning to America he joined Hoyt and Thomas, playing Rats, in "A Tin Soldier," during the first run of that comedy. Next he became a member of the New York Casino forces and played the leading comedy roles in "Erminie," "Nadjy," "Madelon," "The Marquis," "The Drum Major," and "The Yeoman of the Guard." A starring tour of about four seasons gave him opportunity to appear in "A Straight Tip," "A Mad Bargain," and "Walker London," in all of which he met with popular success. Two of his other plays were "A New Boy," and "The Circus Girl."

Late in the season of 1897-'98 Mr. Powers became a member of Daly's Company and appeared in the role of Flipper, in "A Runaway Girl." He continued in this part during the following season and part of the next, playing at Daly's and the Fifth Avenue theatres, in New York, and on the road. At the beginning of the season of 1900-'01 he appeared in the leading comedy part of "San Toy," finishing out the season.

Mr. Powers has an unique manner of playing the parts he has created and probably has no equal in the popular fancy in his own particular lines. With the exception of "San Toy," all his plays have given him the character of a young man of the "fresh" type, and in this he excels.



Photo by Rose & Sands, Providence.

JAMES POWERS.

EDNA WALLACE HOPPER.

ONE of America's prima-donnas who twinkles very brightly in the theatrical firmament, and who has done much in making "Florodora" one of the greatest successes of the present season, is Edna Wallace Hopper.

She was born in San Francisco, California, and received her education in the Van Ness Seminary of that city. Her professional debut was made as Mabel Douglass, in "The Club Friend," a play in which Roland Reed was then starring. This happened in August of 1891, and after six weeks in the part was given the position as leading ingénue in "Lend Me Your Wife." She later joined Mr. Charles Frohman's company, appearing in a large number of successes. A few of her most successful roles, while in Mr. Frohman's company were Lucy Norton, in "Jane;" Mrs. Patterby, in "Chums;" Margery Knox, in "Men and Women;" and Wilbur's Ann, in "The Girl I Left Behind Me." After leaving Mr. Frohman's company she joined DeWolf Hopper, to whom she had been married in June of 1893, and appeared as Paquita, in "Panjandrum," a role in which Della Fox had previously appeared. During the season of 1893-'94 Mrs. Hopper assumed the role of Merope Mallow in DeWolf Hopper's production of "Dr. Syntax," and also appeared as Mataya, in "Wang." Her last part in Mr. Hopper's company was as Estrelda, in "El Capitan;" a role which she created in 1896. After leaving her husband's company she appeared in "Yankee Doodle Dandy," and during the season of 1899-1900 was with Jerome Sykes in "Cris and the Wonderful Lamp." Mrs. Hopper's latest success has been made with the "Florodora" Company, at the New York Casino.



Photo by Schloss, New York.

EDNA WALLACE HOPPER.

ODELL WILLIAMS.

Two plays which have appealed very strongly to the best American sentiment, which are pure in their tone and worthy of the popularity they have gained, are "The Old Homestead" and "Way down East." They have never been equalled as pictures of New England life and manners, and their naturalness and dramatic merit have made them two of the greatest successful plays the world has ever seen. In both plays Mr. Williams, the subject of this sketch, has been prominently identified.

Mr. Williams is the son of Robert and Elizabeth Williams, of Mechanicsburg, Ohio, in which town Odell was born, August 11, 1853. His early education was obtained in the district school in his native town, but he later attended higher schools in Cincinnati, Ohio. His professional debut was made in St. Louis, Mo., in the play "Caste." Mr. Williams will perhaps best be remembered as Joshua Whitcomb in Mr. Denman Thompson's play "The Old Homestead," and as Squire Bartlett, in "Way Down East," although he has also been seen with success in "The Heart of Maryland," "Pudd'n Head Wilson," "Alabama," and "Kit." Mr. Williams has but recently left Mr. Brady's Way Down East Company to go into vaudeville, and is at present appearing in a little comedy entitled "The Judge," in which he has met with the success that he has always merited.

Personally Mr. Williams is a man of genial ways and is of a kindly and generous disposition that has won him many friends, not only in his professional circle but in the community at large. He is a member of the Putnam Masonic Lodge, of New York.



Photo by Windeatt, Chicago.

ODELL WILLIAMS.

MAUDE ODELL.

BORN in the quaint, sleepy town of Beaufort, South Carolina, Miss Maude Odell has in her make up the fire and courage of her Huguenot ancestry and the delicacy and womanliness of her southern home-life. Her parents, Mr. and Mrs. James Odell, are prominent people in Beaufort, her father being a well known business man of that section. Miss Odell's first education was obtained from a governess who lived as a member of the family in the little southern town, and later she was sent to the Ursuline Convent, at Columbia, to complete her school work. Graduating from this institution, she returned to her parents' home, where she remained for several years.

Having ability and a desire for the stage, Miss Odell went to New York and obtained an engagement at the Lyceum Theatre, playing at first a small part. Her talents soon brought her into recognition with the management and she was given a better part, and in a short time began to appear in difficult roles.

Miss Odell has been most successful in the heavier characters and since her first appearance she has played over three hundred parts, being for several years a member of well known stock companies. Among the plays in which she has been prominent may be mentioned, "Carmen," "The Prisoner of Zenda," and "The Musketeers." In the latter piece her work as Miladi, the heartless adventuress, was of high order, and as a result of the success attained in this role, Miss Odell will most probably be exploited as a star during the coming season (1901-'02).



Photo by Moore, New Orleans.

MAUDE ODELL.

THE ROGERS BROTHERS.

THERE have been few more remarkable successes on the stage than those won by two men whose footlight faces are familiar to thousands of theatre-goers in all parts of the country, very few of whom would recognize the portraits herewith published were it not for the names under them.

Gus and Max Rogers are New York boys, and have been on the stage since 1885 and 1887. Gus made his debut in Brooklyn as a song and dance man in 1885, and Max joined him in 1887, making up a "neat" song and dance team. They played various vaudeville dates and secured an engagement at Austin & Stone's Museum in Boston. They had to do two turns, and for a second turn arranged a Dutch character sketch. This made such a hit that they continued to do this act alone and soon became known as German character comedians of considerable note. In 1890 they were engaged by Harry Kernell as the feature for his vaudeville company. They remained with him two years, during which time they played with him one entire season at Tony Pastor's Theatre in New York. During the season of 1895-'96 they were a feature with Donnelly & Girard in "The Rain-Makers." In the latter part of the same



Photo by Hall, New York.

MAX ROGERS.

THE ROGERS BROTHERS.

season they played a sixteen weeks' engagement at Koster & Bial's Music Hall, New York. In 1897 they played various vaudeville engagements and were retained by Messrs Klaw & Erlanger as special features in their big production of "A Round of Pleasure," made at the Knickerbocker Theatre, New York, in the early spring, four years ago. Klaw & Erlanger discovered in the Rogers Brothers the possibilities of very attractive stars, and three years ago they launched them as the head of the Klaw & Erlanger Comedy Company in the vaudeville farce called "A Reign of Error," written by John J. McNally, dramatic editor of the Boston Herald. The Rogers Brothers were a great hit their first season. Last year they appeared in "The Rogers Brothers in Wall Street," creating a great sensation in all parts of the country where they played. During the present season (1900-'01) they have been seen in "The Rogers Brothers in Central Park," in which they have broken the record of every theatre in which they have played since their opening in August last in Philadelphia.

The Rogers Brothers enjoy the proud distinction of being the only actors who have their own names appear in the titles of their plays. Although they have been working the same mine of humor for years, and with such profit, they are to-day the greatest drawing cards on the American stage.



Photo by Hall, New York.

GUS ROGERS.

ISADORE RUSH.

ONE of the most popular and successful young actresses of the country is undoubtedly Miss Isadore Rush, the subject of this sketch. She is the daughter of a well known and highly respected family of Wilkes-Barre, Penn., in which city Isadore was born. After receiving a first-class education, she made her first professional debut at the Boston Museum, when twenty years of age, with Mr. Roland Reed in "The Woman Hater." She remained with Mr. Reed's company continually since her debut until November, 1900, when his health failed and compelled him to retire from the stage. During her engagement in Mr. Reed's company she has appeared in all his plays since the "Woman Hater;" "Lend me your Wife," "The Club Friend," "Innocent as a Lamb," "The Politician," and "The Wrong Mr. Wright," being a few of the more prominent ones. Miss Rush is at present with the Rogers Brothers in their comedy "In Central Park," which is under the management of Klaw & Erlanger. Her work with this company is on an entirely new line, but her success has been equally as great as it had previously been while with Mr. Reed. Her beauty and vivacity are most valuable aids to her art, which is thoroughly trained, and her success as a drawing attraction increases with each season.



Photo by Jansen, Buffalo.

ISADORE RUSH.

CHAUNCEY OLCOTT.

MR. OLCOTT has attained an enviable position both as an actor and singer and continues to grow in popular favor. He is the son of Mellon W. Olcott, a well known resident of Buffalo, New York, in which city Chauncey was born on July 21, 1860. He received his education in the public school, Number 36, in his native city.

His first appearance on the stage was with Emersons and Holley's Minstrel Company, in the city of Chicago. He was nineteen years old at this time and was billed to sing ballads. His talent was of so pronounced a nature that it was impossible for him to remain long in obscurity, and soon after his first appearance he was seen in roles which showed his talent to more advantage. For three years he was in London, where he was received and acknowledged as a singer of great merit. During his stay in London he devoted a great deal of his time to study.

Mr. Olcott has been seen in a large number of successful plays, but probably the most notable ones have been, "Mavourneen," "Sweet Inniscarra," "Romance of Athlone," and "Garrett O'Magh." The latter named play is his latest and has been acknowledged by many critics as the best play in which Mr. Olcott has been seen as a star.

Besides being a member of several clubs Mr. Olcott is a member of the Knights of Columbus Lodge.



Photo by Sarony, New York.

CHAUNCEY OLCOTT.

CHRISTIE MACDONALD.

A young and versatile actress who is both famous for her beauty and for her ability in the histrionic art is Miss Christie MacDonald. Although she has recently left comic opera to go into legitimate comedy, Miss MacDonald is best known in operatic roles. She was born in Pictou, Nova Scotia, February 28, 1878, but at an early age moved with her parents to Boston, where she received her education. Her first appearance on the stage was with Mr. Francis Wilson, in the revival of "Erminie." She was also seen with Mr. Wilson in his opera "Half-a-King." Her first real success was as Minutezza, the Princess of Capri, in Sousa's opera, "The Bride Elect." In this opera she captured her audience with a tuneful little ditty called "The Snow Baby." She was seen again in "The Walking Delegate," "The Man in the Moon," "The Cadet Girl," and "Princess Chic." In "The Cadet Girl" she played the leading part after two days' rehearsal, and made a most pronounced hit. Her greatest success has been her present part as Evelina Hodge, in the play called "Hodge, Podge & Co.," with Peter F. Dailey as the star. It is her song, "'E Didn't Seem To Know Just What To Say," that has made this part a success, and also contributed largely to the success of the play.

On May 12, 1901, Miss MacDonald was married to Mr. William Winter Jefferson, the second youngest son of Joseph Jefferson. The wedding took place at "Crow's Nest," the Jefferson summer home at Buzzard's Bay, Massachusetts.

Miss Christie MacDonald is prominent in stage-land by reason of a dainty, quaint kind of grace all her own, by a pretty face, a prettier voice, and by youth.



Photo by Dupont, New York.

CHRISTIE MACDONALD.

ROBERT M. DROUET.

A popular actor, who has appeared in many favorite modern plays, creating their principal roles, is Robert M. Drouet. He is thorough in all his work, and his fine stage presence makes him particularly fitted to delineate characters of the heroic mould.

He was born in the western town of Clinton, Iowa, March 27, 1872, and is the son of Mr. and Mrs. Robert Drouet. He received his education in the district school of his native town. He was nineteen years old when he made his debut in "Paul Kauvar," at the Grand Opera House, New York City. Mr. Drouet will perhaps be best remembered as John Storm, in "The Christian," in which Viola Allen was the star. He has recently made a most pronounced hit as Col. Jack Brereton, in "Janice Meredith," with Mary Mannering in the title role.

He has also gained great fame as an author, having written a number of very successful plays. Among his more famous plays are "A Woman's Power," "Fra Diano," and "Doris." The latter was most successfully produced by the well known actress, Miss Effie Ellsler, in the title role.

On the whole, Robert M. Drouet is an actor and author in whom Clinton is justified in feeling a special and peculiar pride. Not only has Mr. Drouet's success been conspicuous, but it has been in the lines which represent theatrical art in its highest dignity.

Mr. Drouet was married in 1898 to Miss Mildred Loring, daughter of M. A. Loring,—non professional.



Photo by Roe & Bishler, New York.

ROBERT DROUET.

ODETTE TYLER.

ODETTE TYLER (Mrs. Elizabeth Lee Shepherd) was born in Savannah, Georgia, September 26, 1869. Her father was general W. W. Kirkland, who was a West Point cadet, and entered the United States Navy, but went to the South during the Civil War. Her mother was a sister of General William Hardee, of Savannah, at one time commandant at West Point, and later a Southern general.

Miss Tyler, as she is best known, was educated at St. Loretto Convent, Savannah, and was but fourteen years of age when she made her professional debut. The piece was "Sieba," and even at that time she showed promise of future success. A few years later she joined Daniel Frohman's company, appearing at the Madison Square Theatre, New York. Among her most successful plays at that time may be mentioned "Men and Women," "Romeo and Juliet," "Merchant of Venice," and "Secret Service." For a short time she appeared with Miss Minnie Maddern, now Mrs. Fiske, and also filled a special engagement with Steele Mackaye, in "Colonel Tom," in which piece she may be said to have made her first decided hit.

A few years ago, Miss Tyler was married to R. D. Shepherd, of Shepherdstown, West Virginia, who is known on the stage as R. D. MacLean. During the coming season, 1901-'02, she is to star with her husband in elaborate productions of "King John," and "Coriolanus." Miss Tyler shows in her work the stock from which she springs. Her acting is marked by dignity, and the true womanliness for which Southern women are renowned, and she has an indescribable charm and grace of manner found only too seldom on the stage or elsewhere.

During the summer months, Miss Tyler and her husband live quietly on their large estate in West Virginia, caring but little for the noise and excitement of the city.



Photo by Hayes, Detroit.

ODETTE TYLER.

R. D. MacLEAN.

THE eminent and Shakespearean actor, Mr. R. D. MacLean, was born in New Orleans on March 7, 1859. His childhood was spent there and in Virginia, where his ancestors have lived for more than a century. He is a graduate of Washington Lee University, of Virginia, and at the early age of nineteen became the agent of his father's large estates in Louisiana. He also represented his cousins, Peter C. Brooks and Shepherd Brooks of Boston, who owned several million dollars' worth of property in New Orleans and its environs.

In private life he is Mr. R. D. Shepherd. His home at Shepherdstown, West Virginia, is a superb old place of over 2,000 acres. It is situated in the famous Shenandoah Valley, on the banks of the Potomac River.

Mr. MacLean assumed his mother's maiden name when he went upon the stage. From early childhood he has been passionately fond of the stage, and as a college boy was famous as a Shakespearean reader. Like many other great actors, he was graduated from the ranks of amateurs. As an amateur he won fame in New Orleans and finally resolved to abandon his commercial career, which was an assured success, for the uncertainties of the stage.

His first appearance as a star was in 1886. During six seasons he presented a varied repertoire, which included "Romeo and Juliet," "Ingomar," "Twelfth Night," "The Winter's Tale," "Othello," "The Merchant of Venice," "Spartacus," "Richard the Third," "Cleopatra," and many others. He is now starring with Modjeska and Odette Tyler. But little is known of Mr. MacLean off the stage, as he retires to his country home as soon as his season closes.

Next season, under the direction of W. G. Smyth, he will star with his wife, Miss Odette Tyler, in an elaborate production of "King John" and "Coriolanus." He will also be seen in "The School for Scandal" and "Ion."

Mr. MacLean is a diligent worker and a careful student, and is known to be unusually kind and considerate to the members of his company.



Photo by Johnson, Salt Lake City.

R. D. MacLEAN.

PAULINE HALL.

MISS PAULINE HALL has risen from an obscure position in the chorus to a place among the leading actresses now upon the American stage. She was born in Cincinnati, Ohio, February 26, 1865, and is the daughter of Minnie and Frederic Schmittgall of that city. She attended the schools of her native city, but at the early age of fourteen left school to go upon the stage. Her first appearance was made at the Grand Opera House in Cincinnati, as a page, in the play "Richelieu." She was not satisfied with her chances of advancement in the West, and went to New York, that Mecca of all actors and actresses, where her beautiful voice and charming personality soon won their way into the hearts of the New York public.

"Erminie" was her first real success at the New York Casino, but she starred in several popular plays produced in that theatre, namely, "Amorita," "Gypsy," "Baron," and "Puritanism." Later she appeared at the head of her own company in such plays as "The Honeymooners," and "The Chimes of Normandy."

Miss Hall is now appearing with great success in vaudeville, and is under contract for a European tour, where she is to appear in all the large cities, among which are Berlin, Vienna, Dresden and Hamburg.

In private life she is known as Pauline Hall McLellan.



Photo by Baker, Columbus.

PAULINE HALL.

ROBERT MANTELL.

AMONG the more prominent actors in the dramatic profession is Mr. Robert Bruce Mantell.

Mr. Mantell is the son of James and Elizabeth Mantell, both of whom were born in Scotland, and gave to their son that sound common sense and thrift which has made the name of Scotchman famous the world over. Mr. Mantell well deserves to be classed among the many men of to-day who have been the architects of their fame and fortunes. He owes his present position as a prominent actor to his own persevering energy in the face of all obstacles, and together with sheer resolution and indomitable will has risen in his profession, while hundreds of others more highly favored by surrounding circumstances and material aid, have utterly failed in the competitive race for dramatic success. Mr. Mantell is one of America's several adopted sons, who first saw the light of day in Scotland, and whose loss to the mother country is our country's gain. He was born in Irvine, Ayrshire, Scotland, February 7, 1854. He received his education in the schools of Belfast, Ireland. When twenty-two years of age he made his professional appearance at Rochdale, Lancashire, England, as the Sergeant in "Arrah-na-Pogue," on October 21, 1876. He played for several seasons through the English provinces, and then came to this country, appearing with Mme. Modjeska. He later returned to England, and on his second visit to this country he made his really first hit in New York in "Fedora," with the late Fanny Davenport, and soon after became a star and has been seen in "Hamlet," "Othello," "Monbars," "Corsican Brothers," "Dagger and Cross," "Face in the Moonlight," "Romeo," "Macbeth," and many others.

In fraternal circles Mr. Mantell is a Mason.



Photo by Hayes, Detroit.

ROBERT MANTELL.

HILDA SPONG.

MISS HILDA SPONG is a daughter of Mr. Walter B. Spong, a well known scenic artist of London. Miss Spong began her stage career eight years ago in Australia, with Messrs. Brough and Boucicault. Upon returning with her parents from Australia to London, four years ago, she was at once engaged by John Coleman for the leading part in a Drury Lane production. She appeared subsequently in other important roles and created the stage part of Imogen Parrott, in "Trelawney of the Wells," at the Court Theatre, London.

Daniel Frohman had been in communication with the English actress, and when he saw her performance in London in "Trelawney of the Wells," he immediately engaged her for three years, with the view of making her the leading woman of his stock company.

Miss Spong, though above the average in size, is a young woman—the youngest leading woman Mr. Frohman has yet had; but her style, method and dramatic instinct have fitted her with the authority of distinction for leading roles, and she will doubtless occupy the same position in Mr. Frohman's company at Daly's, that Ada Rehan occupied during the latter years of Augustin Daly's life.

The parts in which Miss Spong appeared in New York after "Trelawney of the Wells," were the leading roles in the "Ambassador," in "The Manœuvres of Jane," in "The Interrupted Honeymoon," in "The Man of Forty," and in "Lady Huntworth's Experiment."

Owing to her clever, piquant and finished impersonation of Lady Huntworth, at Daly's, Miss Spong rose immediately to stellar prominence; and Daniel Frohman especially featured her during the spring season of 1900-'01. She impresses her acting personality so distinctly on the minds of playgoers, that henceforth Daniel Frohman's organization at Daly's Theatre will be clearly distinguished by the use of her name on the bills alone.



Photo by Sands, New York.

HILDA SPONG.

LEO DIETRICHSTEIN.

LEO JAMES DIETRICHSTEIN, the clever actor and equally clever adapter of good plays, is an American only by adoption, having been born in Temesbar, Hungary, January 6, 1864. He is a son of Sigismund Ladislav Dietrichstein. Mr. Dietrichstein received his early education in the public schools of Vienna and at the Technical High School.

He made his professional debut at the age of 18 at Linas, Austria, in an adaptation of "The Private Secretary," in which he made the beginning of his reputation. Shortly after his debut Mr. Dietrichstein came to America and was naturalized in 1896, after he had become known both as an actor and playwright. One of his first plays to meet with success was "Charlie's Aunt," a comedy, in which the principal character was a man masquerading as a woman. One of his last plays to date, "Are You A Mason?" has for its pivot a character of the same kind. "Charlie's Aunt" has been one of the longest lived of farce comedies, because it possesses those elements which make it ever new and which are chiefly due to Mr. Dietrichstein's ability to make into good English a clever play from another language. Among others of his making may be mentioned "The Song of the Sword," "All on Account of Eliza," and "A Southern Romance."

It was to Mr. Dietrichstein that Louis Mann and Clara Lipman went for a play during the season of 1899-1900, and "All on Account of Eliza" was the selection made. This piece had a new story, a plot so far out of the ordinary in smaller things, and a setting equally original from a player's point of view, that it carried with it success from the start and carried its performers through the season at the top of the wave. "Are You A Mason?" which began its career late in the season of 1900-'01, also proved a success from the start and ran into the hot weather without a break. In this play Mr. Dietrichstein was seen not only as an author, but as an actor as well, and proved again his ability in both lines.



Photo by Pase, New York.

LEO DIETRICHSTEIN.

PHŒBE DAVIES.

THIS popular favorite has made herself a prominent place among the actresses whose forte is found in emotional roles, and is one of the artists whose talent brought her a position as one of the leaders on the American stage. Miss Davies was born in San Francisco, California, on March 27, 1867. She is the daughter of David and Annie Davies, who are well known and highly respected people of San Francisco. Phœbe received her education in the district school, and later graduated from the San Francisco High School.

She made her debut at the Baldwin Theatre, in her native city, when at the age of fifteen, in the play called "Chespa." Miss Davies is not an actress who has appeared in a large number of roles, but she will be well remembered in "The New South," "Called Back," and as Ophelia, in a well known actor's "Hamlet." She created the role of Anna, in William A. Brady's "Way Down East," and her conception of this role has met with marked approval wherever it has been presented. The details of the plot include incidents of a highly dramatic character, and the part of Anna Moore is especially prolific of opportunities for artistic work, and on the whole Miss Davies is a capable and painstaking actress, and a general favorite.

In the latter part of the season 1900-'01, Miss Davies appeared in the title role of "Betsy Ross," at Poughkeepsie, New York, in which she will star during the season of 1901-'02.

In private life, Miss Davies is the wife of Joseph R. Grismer.



Photo by Wendeatt, Chicago.

PHOEBE DAVIES.

FRANCIS WILSON.

FRANCIS WILSON, standing in the front rank of broad comedians of the comic opera in America, made his debut as an actor when but eight years old. He had a small part in an amateur minstrel performance given in the Assembly Buildings, Philadelphia, and made a hit, even at this early age. His parents, Charles Edwin and Emily Von Erdon Wilson, Quaker residents of Philadelphia, kept him at school several years after this initial performance, however, although Mr. Wilson had an insatiable longing for the stage, and tried several times to obtain a place in the ranks of professionals.

Leaving school, he joined a minstrel company, and made his professional debut as a song and dance artist. This craving being unsatisfied, he turned toward the legitimate, and in 1878 he left a position paying \$100 a week to accept a salary of \$15 a week at the Chestnut Street Theatre, Philadelphia. He soon gained prominence in comedy roles, and during the season of 1879 played in "M'liss" with Annie Pixley. Going back to Philadelphia, he played Sam Gerridge, in "Caste," and Sergeant Jones, in "Ours." Success marked his efforts in these lines, as it had in all else he tried, but Mr. Wilson began to want to sing again. He started out in comic opera as Sir Joseph Porter, in "Pinafore," and in a short time became leading comedian of the McCaull Opera Company, and then of the Casino, New York. Later he organized his own company, and with increasing success has played "The Oolah," "The Merry Monarch," "Half a King," "The Little Corporal," and "The Monks of Malabar."

Mr. Wilson is a member of The Players, The Groliers and The Lambs' Clubs, and is as jolly a good fellow as there is on the stage.



Photo by Baker, Columbus, O.

FRANCIS WILSON.

EFFIE ELLSLER.

"BORN in the purple" there have been four generations of Ellslers, Miss Effie Ellsler being the present living representative of that famous theatrical family. Her father was John Ellsler, for many years manager of a theatre at Cleveland, Ohio, from which many prominent actors were sent out, and her mother, Effie E. Ellsler, was an excellent actress. Miss Effie Ellsler was born in Philadelphia, and began her stage career, as did so many other clever women, in "A Sea of Ice," then became one of the famous Evas in "Uncle Tom's Cabin," and then cantered through the gamut of old-time opera-comique and as "The Daughter of the Regiment" into Shakespearean roles, as Rosalind, and Portia, and Juliet, back into comic opera as Josephine, in "Pinafore." She was a member of the Madison Square Theatre Company and later of the Union Square Company. Miss Ellsler was the original Hazel Kirke in the play of that name. In this role she was most successful and played it so many hundreds of times that she finally broke down. She was also the original Priscilla, in "Storm Beaten," Zora Warden, in "The Governess," and in the title role of "Doris," a successful drama by Mr. Robert Drouet.

That Miss Ellsler is one of our most capable actresses is evidenced by the great success she made in the title role of "Barbara Frietchie," during the season of 1900-'01. In accepting the role of Barbara Frietchie, Miss Ellsler displayed a great deal of courage, being brave enough to make her reappearance in critical New York in a play and part in which Miss Julia Marlowe had previously made a big hit.



Photo by Schloss, New York.

EFFIE ELLSLER.

ARTHUR BYRON.

MR. ARTHUR BYRON has long been known as a capable actor and leading man. It was not long after his entrance into the profession that his work in minor roles brought him advancement, and earned him popular favor in important roles. He comes from a well known family of the theatrical world. His father was Oliver Doud Byron, and his mother Kate Crehan Byron, both favorably known in all parts of the United States. Arthur Byron is a nephew of the famous actress, Ada Rehan, and is also related to Hattie Russell and Arthur Rehan. The latter named was for many years a prominent manager. Mr. Byron was born in New York city, April 3, 1872, and received his education in the public schools and St. Paul's School. From the latter named institution he graduated at a comparatively early age. When seventeen years of age he made his professional debut at the Academy of Music in Jersey City, N. J., with his father and mother, in their famous play entitled "Across the Continent." During his professional career Mr. Byron has been leading man with Sol Smith Russell, Felix Morris, and Maude Adams. He remained with Miss Adams' company two seasons, previous to which he was for one season a member of the California Stock Company and appeared as a star in popular price theatres one season. For eight years he has been under the management of Mr. Charles Frohman, six years of which he has been with John Drew as his leading man. A few of the plays in which Mr. Byron has figured most prominently of late years are "Rosemary," "Marriage of Convenience," "The Liars," "Tyranny of Tears," and "Richard Carvel."

Mr. Byron is a well known club man and is a member of the Players, Lambs, New York Athletic, New York Yacht, and Monmouth Golf clubs.



Photo by Sarony, New York.

ARTHUR BYRON.

ETHEL BARRYMORE.

THE name "Barrymore" has long been known to the play going public and in all probability it will continue to be for many years to come.

Miss Ethel Barrymore, the subject of this sketch, is the daughter of Maurice and Georgie Drew Barrymore, both well known players and both admired for their art and loved for their personal qualities, and who have contributed most effectively to the fame of many of the greatest of American theatrical companies. Miss Ethel was born in Philadelphia, August 15, 1880, in the home of her grandmother (Mrs. John Drew). Shortly after Miss Barrymore was born her parents moved to England, where they remained until she was seven years old, when they returned to America. Miss Barrymore's education was received in the Convent of Notre Dame, at Philadelphia, from which she graduated when at the age of fifteen. Miss Barrymore's early ambition was to become a great musician, and with that end in view practiced diligently for several years, but after leaving Notre Dame she gave up that ambition and went upon the stage. Her professional debut was made with Mrs. John Drew, in "The Rivals," Miss Barrymore portraying the role of Julia. After appearing in several other small parts in her grandmother's company she became a member of her uncle's company (Mr. John Drew), playing a maid's part in "Rosemary." During the season of 1897-'98 she was in the cast of "Secret Service" and went with the company to London, and while there was engaged by Sir Henry Irving to play a boy's part in "Peter the Great," and later appeared in "The Bells." The early part of the following season, 1898-'99, Miss Barrymore was with Miss Annie Russell in "Catherine," and the latter part of the same season appeared in "The Liars." She was leading woman in "His Excellency the Governor" during the season of 1899-1900. Miss Barrymore's greatest success was that of last season in the role of Mme. Trentoni, in Mr. Clyde Fitch's successful play, "Captain Jenks of The Horse Marines."



Photo by McIntosh, New York.

ETHEL BARRYMORE.

ROBERT TERRELL HAINES.

A young actor, who is probably not so well known, but nevertheless deserving of praise, is Robert Terrell Haines, now leading man with Viola Allen.

Mr. Haines was born in Muncie, Indiana, February 3, 1872, son of Adelbert S. Haines, a well known resident of Muncie. Mr. Haines attended the district school in his native town, and also the University of Missouri, and after graduating in law from that institution, he practiced in Kansas City for about one year. He decided that his forte was acting, and went to New York, where, in 1891, he entered a school of acting. After three or four months, he left the school for the more practical experience of a road tour with Robert Downing. The following two seasons he supported Thomas W. Keene in standard tragedies, and the next season he was with James O'Neill in "Monte Cristo." Mr. Haines was engaged especially to play the king to the Hamlet of Walker Whiteside. He then played the heroic role in "Darkest Russia," for half a season, changing to the role of De Neipperg, in "Madame Sans Gene," supporting Katherine Kidder. He has also been seen in "The Cherry Pickers," and with Henry Miller, and also with several stock companies, playing all his roles with much success.

A failure is sometimes as good as a success, for it was owing to the complete failure of "Broderside," that Mr. Haines was engaged to play the part of Don John, in Viola Allen's production of "In the Palace of the King," in which he has made a notable success, and it is safe to predict that in the near future, Mr. Haines will rank as one of the leading lights in the theatrical world.



Photo by Ashman, Baltimore.

ROBERT HAINES.

IRMA LAPIERRE.

BORN in Chicago, Illinois, Nov. 10, 1881, of French parentage, Miss Irma LaPierre found herself, when but sixteen years old, compelled by reverses of fortune, to seek an occupation, and went to New York with her mother with that object in view. She had studied elocution under Mr. Ziegfeld, but with no intention of becoming a professional elocutionist. At one time when David Belasco heard her read, he advised her to go to New York. When it became necessary for her to earn her own living, she followed his advice, and presented herself in his New York office, whereupon, instead of giving her any encouragement, he advised her to return to Chicago, as he thought her too young to go upon the stage. But Miss LaPierre had not come all the way from Chicago to be put off so easily, and so began to look elsewhere for an engagement. She went to see Mr. R. M. Palmer, who treated her most considerately, but who too advised her to give up the idea of going on the stage. Finding that her resolve was not to be shaken, Mr. Palmer, not being able to do anything for her himself, gave her a letter to Mr. W. A. Brady, but which did not terminate in an engagement. After much difficulty, she secured an engagement with Augustin Daly's Company, her first part being Lucy, in "London Assurance;" then followed Maria, in "School for Scandal;" Nami, in "The Geisha;" Tiema, in "Lili-Tse;" and Marie, in "Circus Girl." She accompanied Mr. Daly's company to London and played for two weeks with Miss Ada Rehan at the Shaftsbury Theatre. Miss LaPierre's first really big part was in "Beside the Bonnie Brier Bush," and it was during her engagement with this company that Mr. Brady saw her act and offered her the part of Anna Moore, in "Way Down East," in which she has been appearing for two seasons meeting with great success. Miss LaPierre enjoys the distinction of being one of the youngest women ever given a star part, for at the time of her engagement with Mr. Brady she was but seventeen years old.



Photo by Eddowes, New York.

IRMA LAPIERRE.

WILLIAM NORRIS.

ONE of the younger generation of actors, but nevertheless deserving of much praise for his excellent portrayal of several important roles which have required some exceedingly clever work by this clever young actor.

He was born in the city of New York, June 15, 1870, and received his early education in that city, attending the public schools there, and later entered the Boys' High School in San Francisco, California, graduating with honors. He is the son of Elias M. Black. Mr. Norris did not make his debut until he had gained his majority, when he appeared on the stage for the first time in the city of Buffalo, New York, in a play called "Girl From Mexico." His next appearance was in the "Belle of New York," following in a more important role in "His Excellency The Governor." When Mr. Zangwill's play, "The Children of the Ghetto," was first produced Mr. Norris was given a role, but the play not being a great success in itself there was very little chance for any member of the cast to make an individual one. Mr. Norris was also seen in "The Burgomaster," and later appeared with Miss Viola Allen in her great success entitled, "In the Palace of the King." The part of Miguel De Antona, the court fool, known as Adonis, was given to Mr. Norris, and it is safe to say that it would have been a difficulty to have found any one who could have handled the part with greater ease and met with the success that everywhere attended Mr. Norris.

In fraternal circles Mr. Norris is a Mason, a member of the Munn Lodge, of New York.



Photo by Goldensky, Philadelphia.

WILLIAM NORRIS.

MILDRED HOLLAND.

MILDRED HOLLAND, one of the most artistic of the younger emotional stars, and whose ability is unquestioned, received her dramatic education at the Chicago Conservatory. Her first professional engagement was in Hanlon's "Superba," after which she came to notice through her artistic and charming impersonation of Diane Kauvar, the wife of Paul Kauvar, in Steele Mackaye's master piece by that name; following that engagement by an appearance in melodrama, at the conclusion of which she became a member of Augustin Daly's stock company, playing opposite parts to Ada Rehan. Miss Holland then became the star of "Two Little Vagrants," one of the most successful melodramas of recent years. In this play she portrayed Fan-Fan, a typical Paris ragamuffin who had a heart as large as his body. In this role she was most successful and continued in the same for three consecutive seasons, gaining both fame and fortune.

In March, 1900, her manager, Edward C. White, produced Theodore Kremer's romantic drama "The Power Behind The Throne," in which production she plays the part of Aria, a character differing from any she has ever enacted. The portrayal of this character at once put Miss Holland in the front rank of America's emotional stars.

No actress has worked harder for recognition than Miss Holland. Her success is all her own, and has been won by merit alone, aided by wonderful pluck and perseverance.

During the coming season (1901-'02) Miss Holland will be seen in a new historical drama, in which she will portray one of the most famous queens in history.



Photo by Billings, Providence.

MILDRED HOLLAND.

HENRY JEWETT.

HENRY JEWETT is a son of the far south, having been born in Australia, and living during his boyhood in New Zealand. He showed an inclination toward the stage in early youth but did not gratify it until he had left school and entered the Bank of New Zealand as a clerk. He became interested in amateur theatricals, and in 1879 appeared in his play, "Bitter Cold," performed in Dunedin, Province of Otago.

In 1880 he made his professional debut in Wellington, New Zealand, in Walter Reynolds' company. Later he joined a stock company and appeared in "The Three Guardsmen," "Arrah-na-Pogue," and "The Danites." A year with the stock company brought him into some prominence and he obtained a position with Louise Pomeroy and went to Australia. There he appeared in "The Lights o' London," "The Two Orphans," "Across the Continent," "The Silver King," "Queen's Evidence," and many other modern dramas. He later became leading man in a company headed by Signor and Signora Majeroni, and during this engagement he married Miss Frances Hastings, of Melbourne.

In September, 1892, he visited America for the first time, landing at San Francisco. The first season he played in "My Uncle's Will," "Nancy & Co.," "A Night Off," "Siberia," "Shadows of a Great City," "Two Roses," and "Pink Dominoes." The next season he became leading man for Miss Julia Marlowe, appearing in all the plays in her list. In 1894 he joined Richard Mansfield's company and created the part of Sergins, in "Arms and the Man." In 1895-'96 he made a name for himself as Benedict Arnold in an unsuccessful play of that name. Following this he joined a company playing classic drama. During the season of 1896-'97 he was again with Mr. Mansfield, and the following season was with Fanny Davenport in "Joan of Arc." During the summer of 1898 he played in Shakespearean drama, and late in 1899 joined "The Christian Company," playing John Storm. During the early part of 1900-'01 he played the leading part in Liebler & Co.'s unsuccessful "Choir Invisible," and in the later part of the season played Lord Jeffries in "Sweet Nell of Old Drury."



Photo by Rose & Sands, Providence.

HENRY JEWETT.

MAY IRWIN.

A general favorite with theatre goers, who has won her way to the top by hard work, is May Irwin, by birth a Canadian, and daughter of Mr. and Mrs. Campbell, of Whitby, Ontario, where May was born. May, with her sister Flo, used to sing in an Episcopal church choir at their home, but both being ambitious, they later appeared as a team in the variety halls.

May Irwin made her professional debut, when but thirteen years of age, at Rochester, New York, January 8, 1875. The next year she was under the management of Daniel Shelby, and the year following, she, with her sister Flo, joined Tony Pastor's company, where they remained until 1883, doing short sketches, and singing duets together. The four years following, she was with Augustin Daly's company, playing many roles with great success.

"Laugh and the world laughs with you," is a saying that can truly be applied to Miss Irwin, for who that has seen and heard her in such plays as "Widow Jones," "Courtied into Court," "Kate Kip," "Sister Mary," or "The Belle of Bridgeport," has not laughed.

Miss Irwin's latest success up to the present writing is "Madge Smith, Att'y."



Copyright by Dupont, New York.

MAY IRWIN.

ANDREW MACK.

ANDREW MACK, the Irish comedian, was born in the city of Boston, of Irish parents, in the middle sixties, and received his education in that city's public schools. The house in which he first saw the light still stands, in the shadow of the church steeple made famous by Paul Revere in the early Revolutionary days.

At an early age Andrew attracted the attention of the late John Stetson, the most prominent theatrical manager of his day, and appeared at the Howard Athenæum under his management as a singer of Irish songs. For three years he remained at this celebrated theatre, and then went to New York, where, as a balladist, he won success in several minstrel organizations, Haverley's, Simon's, Slocum's, Wilson's and Rankin's, being the most prominent. His aspirations were toward the dramatic stage, however, and he secured an engagement with W. H. Powers, who had at that time en tour the well known Irish plays, "The Fairies' Well" and "The Ivy Leaf." He remained under this management two years, when he starred in the drama "Irish Loyalty."

A splendid offer from Rich & Harris brought him into musical comedy, and he was for two seasons associated with Peter F. Dailey and May Irwin. Mr. Mack's rise was so rapid that all the prominent managers were trying to place him under their banners. Rich & Harris were the fortunate ones, and he has appeared under their management for the past four seasons in "An Irish Gentleman," "The Ragged Earl," "The Last of the Rohans," and "The Rebel."

Mr. Mack will be seen next season in a new play entitled "Tom Moore," which will be first presented at the Broadway Theatre in New York City.



Photo by Sarony, New York.

ANDREW MACK.

MABEL HOWARD.

MISS MABEL HOWARD'S stage record is not long, but in her few years of theatrical life she has become a marked favorite with audiences where she has appeared, and gives much promise of a career of brilliancy under the tutelage of David Belasco, whose protegee she is.

Miss Howard was born in Indianapolis, Indiana, September 3, 1879, and is the daughter of Mr. and Mrs. G. A. Howard of that city. She received her education at Bartholomew's School, Cincinnati, standing high in her studies and being noted for her perseverance. She took part in various amateur theatricals, and when but nineteen years old made her professional debut in New York. She was fortunate even in her first appearance, having a part in "Cyrano de Bergerac," when Richard Mansfield produced it at the Garden Theatre, New York, in the season of 1899-1900.

David Belasco became interested in her work, and found a place for her in Mrs. Leslie Carter's company. She then was given Mrs. Carter's part in "The Heart of Maryland," and during the first season of "Zaza" was understudy to Mrs. Carter, playing one of the minor roles steadily. During the season of 1900-'01, she was featured in Belasco's road company, "The Heart of Maryland," playing the role of Maryland Calvert.

Miss Howard's work is marked with a thoroughness and understanding seldom seen in so young an actress. She has a clear pleasing voice, and her delivery and manners show much reserve force. In so difficult a role as that of Zaza, she keeps well within the bounds, while in "The Heart of Maryland" she makes the heroine a real person.

Miss Howard feels that she owes much of her success to David Belasco, and to the artists with whom she has been associated during her short career.



Photo by Schloss, New York.

MABEL HOWARD.

EDGAR L. DAVENPORT.

EDGAR LOOMIS DAVENPORT, for the past two seasons with Viola Allen's company, is the elder son of Edward L. Davenport, and brother of Fanny and Harry Davenport. In speaking of Mr. Davenport, Henry Austin, formerly of the Illustrated American, wrote: "I remember with keen pleasure his Julian Beauclerc, in 'Diplomacy;' his Clement Hale, in 'Sweet Lavender;' his Charles Courtly, in 'London Assurance;' and his Jacob McClosky, in 'The Octoroon,' struck me as an exceedingly clever villain. This, in contrast with his Mr. Toots, in 'Dombey & Son,' evidenced Davenport's variety of range. His Captain Molineaux, in 'The Shaugraun' was another notable impersonation. One of his later successes was the part of Chambers in the late Frank Mayo's original production of 'Pudd'n Head Wilson,' at the Herald Square Theatre, April 15, 1895. Davenport has the reputation of having played more parts than any other actor of his years, and it is only fair to say that the value of the family name seems to be quite safe in his keeping. His artistic preferences are clearly for character work and light comedy, but the superb schooling he has had has made him such an all-around actor that he possesses at all times what, for lack of a better phrase, one might call the audacity of sagacity."

Mr. Davenport is thirty-five years old, he has been on the stage really all his life, having played child parts with his father and mother. In 1887 he entered the Boston Museum Stock Company, entirely unknown professionally, remained five years and became leading man, having played over fifty-five parts there, fifteen of them original in this country. After leaving the Museum his impersonation of Oliver St. Aubyn, in "The Crust of Society," was ranked as a most artistic and finished piece of acting. Although a comparatively young man, he is an excellent example of the old school actor, not one thrust into prominence by some accidental hit in a part that just fits him.



Photo by Rose & Sands, Providence.

E. L. DAVENPORT.

CLARA BLOODGOOD.

MRS. BLOODGOOD is an actress whose transit to the front has been very rapid; not by undeserved promotion, for she is a most discreet, sympathetic and convincing actress, and has well merited her promotion. She was born in Long Branch, New Jersey, in 1870, her mother was Miss Annie Sutton, a sister of Mrs. Lloyd Aspinwall, her father is Mr. Edward Stephen, a well known lawyer in New York. She received her education at St. John's School in Brighton, England.

Mrs. Bloodgood's first appearance on the stage was made in 1898, at the Empire Theatre, New York, in a small part in "The Conquerors." She later appeared with Miss Annie Russell, in "Catherine," and "Miss Hobbs." She is at present a member of Amelia Bingham Stock Company, playing a part in "The Climbers."

Mrs. Bloodgood has been twice married, her first husband was Mr. William Havemeyer, to whom she was married in 1887, and the following year she secured a divorce from him in New York State, and in 1889 married Mr. John Bloodgood, Junior.



Photo by McIntosh, New York

CLARA BLOODGOOD.

BURR McINTOSH.

Nor only is the subject of this sketch prominent as an actor, but equally as prominent as a business man, politician, playwright, athlete and war correspondent.

Mr. McIntosh was born in the town of Wellsville, Ohio, August 21, 1862, but when very young moved with his parents to Cleveland, where he remained until he was ten years old, when his parents again moved, this time to Pittsburg, Pa. Mr. McIntosh attended the grammar school, and later a preparatory school, where he fitted himself to enter Lafayette College, of Easton, Pa. While at Easton he became quite as proficient in athletics as in his studies. In 1883 he entered Princeton University, where he became a great favorite among the students and was elected vice-president and secretary of the Intercollegiate Athletic Association. After leaving Princeton Mr. McIntosh obtained a position on the Philadelphia News, where he made a record for himself in a very few weeks. Mr. McIntosh made his professional debut August 31, 1885, at the 14th Street Theatre, New York, in Bartley Campbell's "Paquita" Company. Mr. McIntosh did not long pose as an actor, and shortly after his debut returned to journalism, but he did not follow that vocation long, when he returned to the stage. During his theatrical career he has been engaged in some of the best companies. A few of his greatest success have been as Tippy Brasher, in "Nancy & Co.;" as Colonel Moberly, in "Alabama;" as Joe Vernon, in "Mizzoura;" as Taffy, in the original production of "Trilby;" as Jack Rose, in "Piney Ridge;" as Joe, in "The Cowboy and The Lady;" as Dan'l Boone Brigley, in "The Governor of Kentucky;" and during the past season (1900-'01) as Philemon Hennion, in "Janice Meredith."

As a business man Mr. McIntosh has been very successful, and at the present time is conducting one of the leading photograph galleries in New York city.

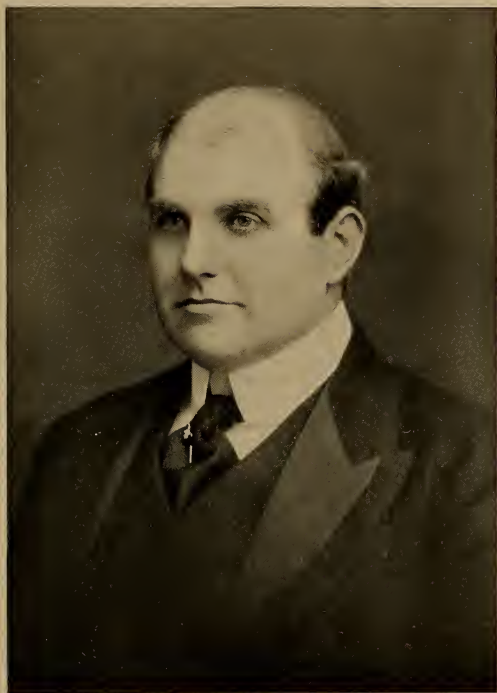


Photo by McIntosh, New York.

BURR McINTOSH.

BLANCHE BATES.

MISS BLANCHE BATES, who is now making the hit of her career as Cigarette, in Paul M. Potter's dramatization of Ouida's "Under Two Flags," was born in Portland, Oregon, in 1873. She is the daughter of Mr. and Mrs. F. M. Bates, both professional people, and very popular on the Pacific coast. Miss Bates was not educated for the stage, as her parents did not wish her to become an actress, but after having appeared several times in amateur performances, however, she made her first professional appearance with T. Daniel Frawley's stock company in San Francisco. While with this company she appeared successfully as Mrs. Hillary, in "The Senator," and in the leading comedy roles of such plays as "The Last Word," "Nancy & Co.," "The International Match," "The Railroad of Love," "The Great Unknown," "7-20-8," "Transit of Leo," and also "Sweet Lavender."

In 1898 Miss Bates came to New York and played Shakespearean roles under Augustin Daly's management until the close of that season, and in 1899 made her great success as the Countess Mirtza, in "The Great Ruby." During the same season she appeared as Miladi, with James O'Neill as D'Aragnan, in Sidney Grundy's dramatization of "The Three Musketeers," scoring another phenomenal success.

Miss Bates is a handsome and accomplished actress, and for the past few years she has been making rapid strides in her profession, and at her present rate of progress should achieve wonders in the future.



Photo by Sarony, New York.

BLANCHE BATES.

EZRA KENDALL.

ONE of the most popular and high priced artists now upon the vaudeville stage, is Ezra Freemont Kendall. He was born on a farm near Centreville, Allegheny County, New York, February 15, 1861. He is the son of Lieutenant Ezra W. Kendall and Eliza R. Kendall—née Pratt. His father was a member of the 64th New York Volunteer Infantry, and was killed in action at the battle of Fair Oaks, Virginia, June 1, 1862.

Mr. Kendall was educated at the district school until he was fourteen, when he entered a printing office, where he staid seven years. In August, 1881, he left this office to go upon the stage, appearing first as property man and general utility man. He made his debut when twenty-one years of age in "Only a Farmer's Daughter," and later played in "One of the Old Stock," and "Just Landed." Mr. Kendall played in "We, Us & Company" one year, and then sold it to William A. Westoyer. His greatest success was perhaps "A Pair of Kids," in which he played eleven years. During the season of 1894 he played "The Substitute." Mr. Kendall was with David Henderson in the extravaganza "Ala Baba," which had a run of one hundred nights in Chicago. For the past five years he has been appearing with great success in vaudeville, playing both matinee and evening performances.

In March, 1887, Mr. Kendall was married to Tenny Dunn, and he has now six children, the eldest of whom is thirteen.

In fraternal circles, Mr. Kendall is an Elk.



Photo by Bushnell, San Francisco.

EZRA KENDALL.

FLORENCE ROCKWELL.

MISS ROCKWELL has had the honor of being the only actress of modern times to play the part of Juliet when at the age given by Shakspeare to the heroine of his love tragedy. She was barely fourteen years old when she made her debut in this difficult role, then was leading lady for Thomas Keane. Her first appearance was in Pittsburg, Pennsylvania, and even then began the success which has been hers.

Florence Rockwell was born in St. Louis, Mo., in 1880, and on her father's side belongs to an old New England family, headed by John Dea Rockwell. Her mother is a southerner, the daughter of the late Captain Thomas W. Rea, who was well known on the Mississippi during the time when steamboat travel was so popular. Miss Rockwell's early schooling was in the middle west and in New England, and she had travelled over much of the country before her stage experience began.

Following her engagement with Thomas Keane in "Romeo and Juliet," she played Virginia and Ophelia with James O'Neill during one of his periodic attempts to get away from "Monte Cristo." Then she was leading support for Sol Smith Russell in "Hon. John Springsby," and later for Stuart Robson in "Oliver Goldsmith." In the latter piece she was the first to play the part of Mary Horneck, the Jessamy bride, a character well suited to her. In the season of 1899-1900 she played a special engagement at the Tremont Theatre, in Boston, and her performance of "Camille" not only won approbation of every critic, but made for her a lasting place in the heart of the Boston public. During the present season (1900-'01) she has been leading lady for Mr. Henry Miller in "Richard Savage," portraying the part of Elizabeth Wilbur, Richard's sweetheart. In this play, and in "Oliver Goldsmith," Miss Rockwell has become best known to the general public, and nowhere has she received anything but favorable comment.



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FLORENCE ROCKWELL.

TIMOTHY MURPHY.

OF the actors entitled to rank as true artists, Timothy Murphy (or Tim Murphy as he is best known) is unquestionably one, and his ability as a comedian has won him fame and fortune. Appreciation of his genius grows with acquaintance, and Mr. Murphy is most pleasantly received by theatre-goers in general, having attained an enviable position as an actor and continues to grow in popular favor. He comes of good old New England stock. His father was Mr. John Murphy, a well known and highly respected citizen of Rupert, Vermont. His son Timothy was born to him April 12, 1865. Timothy's boyhood was much the same as that of any other boy raised in a small town. His opportunities, however, he used to good advantage, and when he had attended the district school and the academy of the town the required time, he had gathered a share of learning that has stood him in good stead up to the present time. Mr. Murphy made his first appearance on the stage when twenty years of age at New York City. His line of work then was the imitating of famous actors. He later left that line of work to go into legitimate comedy. The four most successful of his plays are "A Texas Steer," "Old Innocence," "The Carpet Bagger," and "A Bachelor's Romance." It is in the latter named play in which he is starring this season (1900-'01). Mr. Murphy has a new play for next season entitled "A Capital Comedy," by Paul Wilstach.



Photo by Strauss, St. Louis.

TIMOTHY MURPHY.

VALERIE BERGERE.

VALERIE BERGERE, whose family name is de Beaumont, was born in Metz, Alsace-Lorraine, in 1875, and received her early education in France. Though a native of that German piece of France, she is as truly French as though born in Paris, and yet she seems to be as much American as anything else. She was but a girl when she came to America, and she grew up so well in her adopted country as to be foreign in nothing but name. Her first professional appearance was at Oakland, California, when she was nineteen years old. She had then a part in "Harbor Lights," a melodrama that was popular a few years ago. It was only a short time before she proved her ability as an actress, both in light and heavy roles, and during the season of 1900-'01 her performance of Cho-Cho-San, in Belasco's little play, "Madame Butterfly," did much to make her famous. She has also achieved success in "Carmen," "Madame Sans Gene," "The Dancing Girl," "Forget-Me-Not," and as Nancy Sykes in a short lived production of "Oliver Twist."

In the role of Cho-Cho-San, in "Madame Butterfly," Miss Bergere displays charmingly the delicacy and finish of her art. She is quaintly pathetic through the whole performance, lending a piquancy and delightful coloring to her impersonation. In the long, yearning watch of the Japanese wife for her American lover she gives by quaint pantomime a telling impression of the anxiety that is hers, and later, in the tragic climax, she rises to a point of emotional intensity that is as artistic as it is telling.

Miss Bergere also played the role of Cora, the stocking model, in "Naughty Anthony," during the first part of the season of 1900-'01, being sent into vaudeville with "Madame Butterfly" in February, 1901.

Besides being an accomplished actress, Miss Bergere is a linguist of much ability, a skilled writer and an excellent musician.



Photo by McIntosh, New York.

VALERIE BERGERE.

PAUL GILMORE.

PROBABLY not so well known, but nevertheless deserving of much praise, is Mr. Paul Gilmore, the subject of this sketch. He was born in Milwaukee, Wisconsin, July 14, 1873, and was educated at the district school in his native city.

He made his debut at Minneapolis, Minn., in a stock company, headed by Louis James and Julia Arthur. This company was known as Jacob Litt's Players, and played "Uncle Tom's Cabin." After leaving this company he appeared in leading roles in such plays as "In Old Kentucky," "The Ensign," "The Wife," "Men and Women," and "The Charity Ball."

His first venture as a star was made at the Fourteenth Street Theatre, in New York City, last September (1900), in a romantic play called "The Dawn of Freedom." This play brought Mr. Gilmore immediate success, both in an artistic and pecuniary way. When Alexander Salvini died some people rashly predicted that the romantic character of d'Artagnan, as known to the stage, had also passed away. During the past two years these gloomy prophecies have been done away with by the appearance of this talented young actor, who up to that time was but little known, and, in whose handsome face and person, striking stage presence and admirable methods, the d'Artagnan of Salvini lives again. Mr. Gilmore made his first appearance in this character in Boston, and his impersonation was an immediate success. He is later appearing as Gil De Berault, in "Under the Red Robe," continuing his success previously made in "The Three Musketeers."

It is no fanciful assumption that in the near future Mr. Gilmore is destined to be one of the very most leading artists on the American stage.



Photo by Rose & Sands, Providence.

PAUL GILMORE.

EUGENIE BLAIR.

A MOST popular and successful actress, whose art is best displayed in emotional roles, is Miss Eugenie Blair, now appearing in Miss Julia Arthur's success of last season, "A Lady of Quality."

She was born in Columbia, S. C., and is the daughter of Major Charles Blair and Ella (Wren) Blair. Her mother was an actress of the old school, and it was through her mother's teachings that she received her training for the stage. Her father was Major Charles Blair, of the Confederate Army, and an old resident of Baltimore, Maryland.

Miss Blair acted child's parts in Philadelphia, under Mrs. John Drew. She later attended school in Chicago, Illinois, and it was in that city that she made her first notable appearance, while yet a young girl, with the late John T. Raymond. Her next successful role was Kate, in "Risks," at Hooley's Theatre (now Powers), in Chicago. Her portrayal of Alicia in "Lady Audley's Secret," while supporting Mrs. D. P. Powers, was also a success. After supporting Mr. James O'Neill, she was engaged as leading lady for Mr. Frederick Warde, appearing as Pauline, Lady Anne, and Parthenia. Later she was leading lady with Robert Downing, making a success in several plays of that worthy actor's repertoire, but Delilah to his Samson was probably the most notable one. Miss Blair is a close student, and a hard worker, and these qualities, with personal attractions, have made her very popular with the public in all parts of the country.



Photo by Morrison, Chicago.

EUGENIE BLAIR.

WALKER WHITESIDE.

AMONG the foremost Shakespearean actors of the American stage is Walker Whiteside, who was born in Logansport, Indiana, March 16, 1869. He got his first schooling in that town, and later attended the public schools in Chicago. He began his Shakespearean work rather early in life, making his professional debut at Chicago, in "Richard III," when but 15 years old. The date was November 17, 1884, and Mr. Whiteside remembers well how he came on, said his few lines, and went off again, thoroughly frightened, but with his mind made up to become an actor.

From the start he confined himself almost entirely to Shakespearean roles, and attributes much of his success to that fact. For a time he appeared in stock companies, playing generally in the middle west, but of late years has been seen with his own companies as star. Mr. Whiteside has appeared in the part of Hamlet more than 1,400 times, since he began to play it, and has also played with much success the title roles of "Othello," and "Richelieu," and Shylock in "The Merchant of Venice."

In 1893 he filled a stellar engagement at the Union Square Theatre, New York, and in 1895 a like engagement at the Herald Square.

During the early part of the season 1900-'01 Mr. Whiteside had the misfortune to lose all his scenery, costumes and effects in the burning of the Coates Opera House, Kansas City. As soon as the news was known he received offers from various managers, and finally signed contracts to appear as star under the management of Shipman Brothers, of New York city. He will be sent out in a series of strong romantic plays, and probably in Shakespearean repertoire also.



Photo by McIntosh, New York.

WALKER WHITESIDE.

DANIEL SULLY.

MR. DANIEL SULLY, a natural actor, was born in Newport, R. I., November 6, 1855, and in 1884 he made his debut in Boston in a piece entitled "The Corner Grocery," in which he scored an instantaneous success. He has appeared in many prominent roles, the most popular of which are probably "Daddy Nolan," "Con Conroy, the Tailor," and "O'Brien, the Contractor."

In January, 1900, at Stamford, Connecticut, Mr. Sully first presented his newest and most popular play, "The Parish Priest," assuming the title role, in which he has made a great success. Love is the central theme of the play, which is full of human interest, and whose story is most entertainingly told with the skillful blending of humor and pathos that appeal so powerfully to the emotional side of nature. The play is admirably staged and appointed, and in the hands of Mr. Sully and his capable supporting company, the interesting story is delightfully told. There are some wonderfully effective situations in the play. Mr. Sully's impersonation of Father Whalen is clever. In face, speech and manner, he is well adapted for the clerical role, and he uses his admirable powers to round out a fine characterization.

In fraternal circles, Mr. Sully is an Elk, belonging to the Baltimore Lodge of Elks.



Photo by Marceau, Los Angeles.

DANIEL SULLY

KATHERINE GERMAINE.

ONE of the youngest and most promising of operatic prima-donnas is Mrs. Charles Bunn, known to the operatic world as Katherine Germaine.

Miss Germaine was born in Washington, D. C., in 1873. Her mother is Mrs. Mary Price. Miss Germaine was educated in private and boarding schools, and from an early age showed adaptability for music.

She made her debut at Worcester, Massachusetts, when twenty years of age, in the comic opera "Said Pasha," and among the names of a few of the most successful operas in which she has appeared since then are, "The Fencing Master," in which she succeeded Miss Marie Tempest, "The Isle of Champagne," and "The Highwayman."

Miss Germaine's career as a professional singer covers a period of but six years, and her position as a star dates back to her very first appearance before the public. Many another ambitious young woman has made the same beginning, with results as disastrous as meteoric. Her path as a star has been of the rose-strewn sort, and she is modestly brief in telling of it.

Her personal beauty and grace, the charm and sympathetic quality of her voice, and her marked ability as an actress have made her most popular among operatic artistes. In private life she is even more beautiful than on the stage, and to see her at such a time is to understand thoroughly her ability to wear the fine stage clothes and to portray so admirably the role of grande dame.



Photo by Cochran, Hamilton.

KATHERINE GERMAINE.

FREDERICK WARDE.

THE American stage has been adorned by many excellent English actors who have found here a quicker appreciation than at home, and so have naturally been led to make themselves more at home here than in the land of their birth. One English born actor, who has long been acknowledged a most capable artist, is Mr. Frederick Barkham Warde, the subject of this sketch. The career of Mr. Warde is very similar to that of many other actors, the only difference being that while many of them never rose above mediocrity, he succeeded in winning a name for himself.

Mr. Frederick Barkham Warde is the son of Thomas Warde, of Wardington, Oxfordshire, England, where the subject of this sketch was born February 23, 1851. He received a substantial education at the City of London School, in London, England. He early in life chose the stage as a means of livelihood, and made his first appearance at the Lyceum Theatre, Sunderland, England, when but seventeen years old, appearing as the Second Murderer in "Macbeth." On September 9, 1901, Mr. Warde inaugurated his twenty-first tour, and besides reviving four old successes:—"King Lear," "The Mountebank," "Julius Cæsar," and "Virginius," he will produce a new classic play, entitled "Horatius," which was written for him by Miss Verna Woods, of Sacramento, California. "Horatius" is highly spoken of for its literary merits; it is founded on the legend of the Horatii and the Curiatii in ancient Rome, about 600 B. C.

On many occasions Mr. Warde has delivered addresses on Shakespeare and other dramatic subjects to the educational institutions of the country.

In fraternal circles Mr. Warde is a member of the Lodge of Elks and Knights of Pythias. He is a man much beloved by the members of his own profession and holds an honorable position in private life.



Photo by Chase, Denver.

FREDERICK WARDE.

FAY TEMPLETON.

No American singer or comedienne has wider fame and favor than Miss Fay Templeton. She was born in Little Rock, Arkansas, the daughter of theatrical people. Her father was John Templeton, and her mother was known on the stage as Mabel Vane, and both were artists of repute. Miss Fay's first appearance upon the stage was when four years of age, at Eufaula, Alabama. She received her education in the schools of Key West, Florida. She left school while yet in her teens to become leading lady in her father's company. She played Ralph Rackstraw, in "Pinafore," also appearing in "The Chimes of Normandy," and in the tuneful opera "Billee Taylor," assuming the title role in the latter. The first song she ever sang in public was called "Up in a Balloon," with which she made a most pronounced hit. After gaining experience in her father's company, she went to New York, appearing in extravaganza and burlesque, meeting with as much success as she had hitherto. After spending a few seasons abroad, appearing in all the large cities of Europe and Australia, she returned to America, and appeared at the head of her own company in a repertoire of operas, during the season 1893-'94. Miss Templeton has more recently been seen in the new opera "Broadway to Tokio," and is at present in burlesque, at Weber & Field's Music Hall, New York City, appearing with De Wolf Hopper and Lillian Russell, two well known stars in the comic opera world.



Photo by Falk, New York.

FAY TEMPLETON.

HENRY MILLER.

THOSE who have watched the stage with intelligent eyes of late years, have seen with pleasure the growth in art and in the material appreciation of the public of Mr. Henry Miller. His has been a case of deserving. Whatever he has accomplished has been through his own worth, and so, well founded. Mr. Miller has not, by any means, reached the limit of his powers, for he is still comparatively a young man, and there is practically nothing too great to be expected from him along the individual lines in which his talent runs.

Mr. Miller was born in London, England, February 1, 1860, and was educated at the City of London College. When eighteen he made his professional debut at Toronto, Canada. Since then he has appeared in a large number of successful plays,—“Sowing the Wind,” “Gudgeon,” “Liberty Hall,” “The Only Way,” “Heartsease,” and “Richard Savage,” being a few of the more prominent ones. In the latter named play he appeared during the season of 1900-'01 portraying the title role. It was a character that appealed strongly to Mr. Miller's temperament, because it was one of artistic impulses and struggles, full of the play of many emotions, sympathy and romance. These are qualities very near to Mr. Miller's art, for he is an actor of the genuinely romantic spirit; ardent, impulsive, chivalric; ever bursting with big emotions. The play, while giving opportunities to Mr. Miller, was not a one-man thing at all. Life in those days teemed with strange and interesting characters, and many of these have been transplanted with abundant success by the author, Mrs. Riley, and the actors who played them had been especially selected for their physical as well as their emotional fitness for the parts.



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HENRY MILLER.

LOTTIE ALTER.

MISS CHARLOTTE ALICE ALTER, or Lottie Alter, as she is known on the stage, is a well known actress who first came into notice in the production made several years ago of "The Country Circus." She is a western girl and was born in La Crosse, Wis., January 16, 1879, and is the daughter of Frederick Pernal Alter. She received a thorough education in a convent, and later graduated from St. Mary's Institute. She made her debut when fifteen years of age in the comic opera "Mikado," at the Laynon's Opera House in Engelwood, Ill., a suburb of Chicago at that time, but now a part of the city. After her appearance in the "Country Circus," she supported the late Mr. Roland Reed, was starred for a time in "The Shadows of a Great City," by Mr. Doré Davidson, and she has also done a great deal of what is technically known as stock work. She has impersonated the role of Dot, in "The Cricket on the Hearth," in Mr. Joseph Jefferson's company. Appeared with the company playing "The Girl I Left Behind Me," and during the season of 1900-'01 was with Mr. Charles Frohman's "Hearts are Trumps" Company, a company that was made up almost entirely of well known people who have demonstrated their abilities in no undecided fashion in the past.



Photo by Phillips, Philadelphia.

LOTTIE ALTER.

CHARLES E. EVANS.

CHARLES E. EVANS, of "A Parlor Match" fame, is an actor who, for a number of years, has ranked with the best of this country. He was born in Rochester, N. Y., September 6, 1856. He is the son of Evan Evans and Lydia Paddock Evans. After attending the common schools of Rochester, he entered the Rochester Academy, but left that institution at the age of thirteen to go upon the stage. His first appearance was in his native city, with Frank Mayo, in "The Streets of New York." For twelve years Mr. Evans starred in conjunction with Mr. Hoey in a "Parlor Match." This play was probably the most successful and long-lived attraction of its class and day, having been played over 3,500 times, and a remarkable item is the fact that Mr. Evans missed only one performance during its run. In May, 1894, Mr. Evans secured the management of the Herald Square Theatre, New York. Among the most notable productions, made for the first time in America during his management, were, "Arms and Man," by Richard Mansfield, "Napoleon Bonaparte," also by Mr. Mansfield, Smith and DeKoven's opera "Rob Roy," Frank Mayo's "Pudd'n Head Wilson," David Belasco's "Heart of Maryland," Rice's "Girl from Paris," and "The French Maid," Chas. Frohman's production of "The Only Way," then "The Children of the Ghetto," and finally David Belasco's comedy, "Naughty Anthony," in which Mr. Evans starred during the season of 1900-01, together with another little comedy called "Mlle. Butterfly."

In fraternal circles Mr. Evans is a member of the New York Lodge, A. F. & A. M., the B. P. O. E., and the F. O. E.



Photo by Chickering, Boston.

CHARLES EVANS.

SELMA HERMAN.

IN a comparatively short professional career Miss Selma Herman has made rapid progress in her art and in public favor. She is the daughter of Nathan and Blanche Herman, of Adrian, Michigan, in which city Miss Herman was born May 29, 1876. She was educated at Ursuline Convent, of Toledo, Ohio, and made her debut when 15 years old at Saginaw, Michigan, in "Pygmalion and Galatea." She was for a time leading woman of the Brady Stock Company, of Cincinnati, Ohio, where she is a great favorite. During her stage career she has played only leads, and has been seen to the best advantage, perhaps, in "Darkest Russia," "Camille" and "Caprice." In her interpretation of "Camille," while free from all coarseness, is a picture of womanly wretchedness that touches her audience deeply. Miss Herman is this season (1900-'01) featured in a "Young Wife," and her efforts have met with enthusiastic audiences wherever she has appeared. The fact that she has succeeded in characters where the public had become accustomed to actresses more renowned than is Miss Herman, sufficiently indicates her ability.



Photo by Dinturff, Syracuse.

SELMA HERMAN.

DORE DAVIDSON.

A popular actor, whose capability has been proved in some of the best companies of America is Mr. Doré Davidson, the subject of this sketch. He was born in New York City, October 16, 1857, a son of Nathan and Esther Davidson. Mr. Davidson received his education in the schools of various cities. It was when at the age of eighteen that Mr. Davidson made his debut in New Orleans in the support of Barney Sullivan and Lucille Western. He was so proficient in his work that he was rapidly promoted and was later seen with much success as Pittacus Green, in "Hazel Kirke;" Jagen, in "Stranger of Paris;" Mr. Jewell, in "World;" in the title role of "Dr. Jekyll and Mr. Hyde;" LeRenard, in "The Two Little Vagrants;" also assuming the comedy parts in "Burwah," "Mlle. Fif," and "Humanity." For eight years he appeared as a star and manager in various plays.

Besides being an actor of unusual merit and a manager with the faculty of business, he is also an author from whose pen has issued the following well known plays: "A Royal Intrigue," "Lost," "A Modern Hero," "Guilty without Crime," "Judgment," "The Sins of the Father," "A Soul's Exchange," "The Battle of Wit," "a special version of "Monte Cristo," "Little Passenger," and "A Devil of a Fellow." Mr. Davidson's plays have been successful, but perhaps the one most so was "Guilty without Crime," in which Mr. Davidson appeared as the star with Miss Rammie Austin as leading lady. Mr. Davidson, during the season of 1900-'01, was with Mr. Frohman's "Hearts are Trumps" Company.

He is a member of the American Dramatists' Club, of New York city, and one who has always been an ardent worker for the welfare of the same.



Photo by Chickering, Boston.

DORÉ DAVIDSON.

CAMILLE D'ARVILLE.

CAMILLE D'ARVILLE, who is now one of the best living representatives of operatic roles, began her stage career as a girl of thirteen years, in a one act piece called "Tobin and Nanette," which was produced at Amsterdam, Holland. Miss D'Arville was born in Oldemarht, Holland, June 21, 1864. She is the daughter of Cornelius Dyhstra, a prosperous merchant of Oldemarht, and received her education in private schools.

While still a young girl, she sang at the Strand Theatre, London, meeting with almost instantaneous success. Her first appearance in this country was at the Broadway Theatre, New York, 1888, in the role of Anita, in "The Queen's Mate." Her sweet voice and fine stage appearance brought her the success in this country that she had previously achieved in her native land and in England. She was for several seasons a member of the Casino Company in New York, singing in a number of operas produced by that company, a few of which were "The Grand Duchess," "Poor Jonathan," and "La Fille de Madame Angot." Her next engagement was with Messrs. Karl and Barnabee, in the Bostonians, where she soon became a great favorite, and helped to make it the favorite musical organization of the country. Her most important roles while with this company were Arline, in "The Bohemian Girl;" Maid Marion, in "Robin Hood;" and Katherina, in "The Knickerbockers;" also appearing in "Madeline and Marjorie." Since leaving the Bostonians, Miss D'Arville has been seen in many noteworthy successes, and has more recently been appearing in high class vaudeville houses throughout the country.

Miss D'Arville was married August 27, 1900, to Mr. C. W. Crellin, of Oakland, California,



Photo by Bushnell, San Francisco.

CAMILLE D'ARVILLE.

FRED BUTLER.

IN the city of Cincinnati Mr. Butler is a well known and a very popular as well as a very accomplished actor. He has been connected with the Pike Stock Company of that city for the past seven years and now holds the position of leading man.

Mr. Alfred Joliue Butler comes of a well known and highly respected family of San Francisco, Cal.; his father is Mr. E. J. Butler. Fred first saw the light of day in San Francisco, October 22, 1867. After attending the public schools there he entered the University of California from which institution he graduated at an early age. His first professional appearance was made in Oakland, Cal., on January 3rd, 1887, while not yet twenty years of age, in the old and well known play, "The Celebrated Case." After making his debut Mr. Butler joined a stock company and has ever since remained in such companies, preferring them to travelling companies, for in the former one gets a taste of the home life which is missed when with combinations. During the past seven years Mr. Butler has played many parts, having a new one every week. He has played everything from leads to comedy parts, but his preference is for character, in which line most of his hits have been made. "The Prisoner of Zenda," "Hazel Kirke," "Dancing Girl," "The Only Way," "Friends," "Alabama," "The Senator," "My Partner," "Catherine," and "Squire Kate," are a few of the plays in which he has been most successful. Mr. Butler has also done considerable in stage directing, being director last season at the Pike in Cincinnati.

He is a quiet ornament to his profession, and his will some day be the reward of patient merit.



Photo by Bellsmith, Cincinnati.

FRED J. BUTLER.

NANNETTE COMSTOCK.

NANNETTE COMSTOCK, who in private life is Mrs. Frank Burbeck, began her professional career in "Shenandoah," when it was produced at the Star Theatre, New York, and since that time has played leading parts in many famous plays and has been leading woman for a number of famous actors.

Miss Comstock was born in Albany, New York, in July, 1873, and had the usual school experience of girls attending the city schools and getting along reasonably well with her studies. Her first desire toward stage life came at an early age, but she was not able to gratify it until after she had left school and had gone to New York city. In the cast of "Shenandoah," she had but a small part at first, but her work proving meritorious she was given a more important role and soon began to make a name for herself as leading lady.

She became leading lady for Joseph Jefferson before she had reached an age at which many of the more prominent of to-day's actresses were still struggling for recognition, and played with him for a number of weeks. She then obtained an engagement as leading lady for Sol Smith Russell, with whom she was for a time, later joining Henry Miller's company and then Otis Skinner's. For part of a season she played leading parts with John Hare, the well known English actor who, during the season of 1900-'01, starred in America in "The Gay Lord Quex."

During the early part of the season of 1900-'01 Miss Comstock starred in her own company, in "Nathan Hale," and during the latter part of the same season was engaged for a part in "Lovers' Lane," in which she has met with great success.



Photo by Falk, New York.

NANNETTE COMSTOCK.

HOWARD GOULD.

THE career of Howard Gould furnishes a most excellent illustration of what a young man can accomplish in life, when actuated by high sense of duty, indomitable energy, pluck, enterprise, and strict integrity. Although still a very young man, Mr. Gould to-day occupies a position on the stage that might well reflect credit on one twice his years who has spent a lifetime in unceasing and successful toil.

Mr. Gould was born in Minneapolis, Minn., but at an early age moved to the city of Boston in which city he received his education in the public school. It was while still a schoolboy that Mr. Gould determined to become an actor. His first experience was as a call boy in the Boston Museum during the last days of those great artists William Warren, Mrs. Vincent, Charles Barron, Annie Clarke, etc. While here he was given small parts, and his first really prominent part was with Mr. Frank Mayo in his well known play, "Davy Crockett." In this play he was given the role of "Quickwitch," the lawyer, and made quite a hit. By hard study, coupled with natural ability, Mr. Gould has developed into an actor of considerable note, and has been seen in a number of successes. A few of the most recent ones have been "The Prisoner of Zenda," "Rupert of Hentzaw" (both of which were formerly played by Mr. J. K. Hackett), and "Colonial Girl."



Photo by Chickering, Boston.

HOWARD GOULD.

ULLIE AKERSTROM.

LIKE many others who have become famous in farce-comedy roles, Miss Ullie Akerstrom began her professional career as a variety performer. Her first appearance on the stage was made at Milwaukee, Wisconsin, as a dancer and pantomimist, which she had learned from her mother. Miss Akerstrom was not satisfied with vaudeville, however, and after much hard study, made her debut as a star at Norwalk, Connecticut, in September, 1884, as Lady Isabel, in "East Lynne."

For the past ten years Miss Akerstrom has written all of her plays, several of the most successful of which are, "Annette," "Miss Rosa," "A Pauper's Fortune," "The Sultan's Favorite," "That Smith Gal," "Little Busybody," and "The Egyptian Dancer." Miss Akerstrom is now making the hit of her career in her new farce, "The Doctor's Warm Reception," which is an adaptation from the French. She appears as Katrina, the Dutch slavey, which character is very unique, and the critics everywhere credit her with developing a character new to the stage. She uses a wonderful variety of facial expression in this part, and while ludicrous in the role, she at no time oversteps the naturalness that has always been one of her chief charms.

Miss Akerstrom, whose full name is Ulrika Akerstrom, was born in New York city in 1864, and educated in the public schools of her native city.



Photo by Stacy, Brooklyn.

ULLIE AKERSTROM.

CHARLES ALLEN BIGELOW.

THE genial professor of "Papa's Wife," Charles A. Bigelow, made his first appearance in the world on December 12, 1865, in Cleveland, Ohio, where lived his parents, Henry A. and Matilda Bigelow. There is no evidence that in his early youth he gave any promise of becoming an actor, though he had a liking for the stage even during his first school days. He received the first part of his education in Boston, and it was in that city, in 1880, that he made his professional debut, in "The Crystal Slipper." He was 14 years old then, and while the part he was given called for but little work, he succeeded in "making good."

Among his most successful plays are "Little Christopher," "The Girl from Paris," "The French Maid," and "Papa's Wife." Mr. Bigelow is a comedian heart and soul, and he never fails to be the attractive point of whatever piece he is in, usually dividing honors with the star. As most of his plays have had a woman star, Mr. Bigelow has been permitted to be as funny as he wished without fear of detracting from the one who had her name in largest letters on the bills. Every one who saw him in "Papa's Wife" cannot help but remember his awkward appearance and not over handsome face when made up as the professor, and his catch line,— "Thank you very kindly,"—became a street phrase before the play had run a month.

Mr. Bigelow is a firm believer in benevolent and fraternal organizations and is a member of St. Cecile Lodge, 568, A. F. and A. M., of New York, and B. P. O. E., No. 1, of New York. He generally spends the summer season resting somewhere near the ocean, and up to the present he has not fallen into vaudeville. For the season of 1901-1902 he is to be leading comedian with Anna Held.

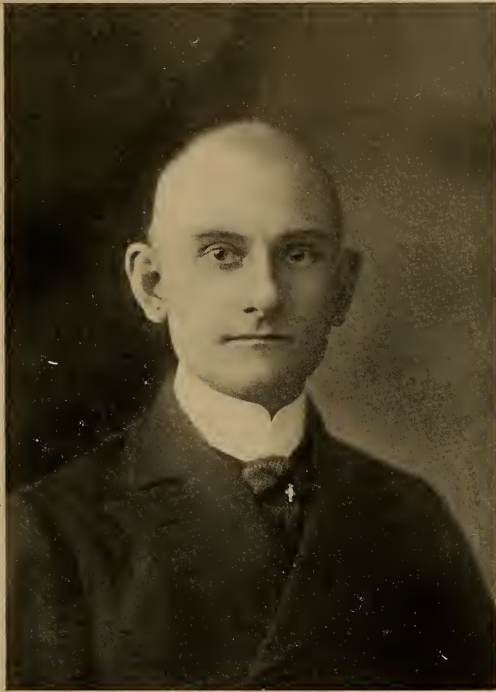


Photo by Hayes, Detroit.

CHARLES BIGELOW.

VINCENT SERRANO.

VINCENT SERRANO, seen last season (1900-'01) in "Arizona," was born in New York, February 17, 1869. He attended school as most boys do, and when fitted, entered New York College, from which he was graduated in 1887. Coming of a wealthy family, he was intended first for a business life, but the attraction of the stage proving too strong, when he was twenty-two years old he made his professional debut in Pinero's "Cabinet Minister," at Daly's Theatre, New York, and found himself an actor.

Mr. Serrano has had the good fortune to be cast in large productions, either in the support of some star, or in a play that is heavily "featured." He has played a wide variety of parts, ranging from light comedy to heavy roles, but he excels in leading parts, and is popular as the hero of several well known dramas. After his debut in "The Cabinet Minister," his next large play was "Dangerfield," which had a good run in its time. Then he appeared in "A Virginia Courtship," "Catherine," and "Arizona," in all of which he was discovered to be among the first to obtain favorable recognition from critics. In "Arizona" especially, is his work noteworthy, for he fills the part of Lieutenant Denton nearly to perfection.

Mr. Serrano is much given to social life, and is a member of various clubs, among which are Delta Kappa Epsilon fraternity, joined during his college days, the Players Club, the Lambs, and the New York Athletic Club. He is a man of handsome physique, and is pleasant and jovial to meet.



Photo by Baker, Columbus.

VINCENT SERRANO.

GRACE GEORGE.

GRACE GEORGE is considered one of the coming young actresses of America. Gifted with a girlish and beautiful stage presence, a charming natural method and a rare intelligence, her progress has been a rapid one. She is a graduate of Sargent's dramatic school, leaving there with the highest honors. She had three years' experience with Chas. Frohman's road companies, appearing in "The Girl I Left Behind Me," "Charley's Aunt," and "The New Boy." She created the part of Gretchen in Klaw & Erlanger's production of "The Wandering Minstrel," in which Augustus Van Biene was exploited and received no end of favorable comment for her excellent work, which attracted the attention of Brady and Ziegfeld, and she was engaged for the leading *ingenue* roles in their Manhattan Theatre Comedy Co. She played an entire season in New York city under their management and scored a remarkable success in "Mlle Fifi," a French farce in which Miss George appeared as a young American girl, married to a French Count, who came to no end of trouble through their extravagance. Surrounded by such artists as Rose Coghlan, Louise Beaudet, Aubrey Boucicault, Thos. H. Burns and John T. Sullivan, Miss George scored an extraordinary personal success, and immediately came into remarkable prominence, her work being compared favorably with the best of our young actresses. She made her first starring venture at the 5th Avenue Theatre in the "Countess Chiffon," an exceptionally bad play, and although the young actress again scored personal success, she was unable to carry the "Countess" to success. Nothing daunted, her next New York appearance was made in "Her Majesty," in which she portrayed a girl queen of a mythical kingdom. Again an unquestioned personal success was hers, and the play ran at the Manhattan Theatre for over two months, and was withdrawn only when it became necessary for Miss George to retire from the stage for a brief period. The coming season (1901-02) she is to appear for an extended period at the Theatre Republic.

In private life Miss George is the wife of Wm. A. Brady, the well known manager.



Photo by Sarony, New York.

GRACE GEORGE.

CHARLES B. HANFORD.

MR. CHARLES BARNUM HANFORD was born at Sutter Creek, Amador County, California, on May 5th, 1859. He is the son of Levi and Lucy Barnum Hanford. When quite young he moved with his parents to Loudon County, Virginia, where he spent the early days of his youth. In 1879, he moved to Washington, D. C. He was graduated at the Boys High School in Washington, and later entered the Columbian College. After leaving that institution he began to study law, but gave it up to prepare himself for the stage.

Mr. Hanford's first appearance on the stage was made May 12, 1881, as Cassius, in "Julius Cæsar," at the old National Theatre, Washington. For two seasons he was with Thomas W. Keene, where he had a large and varied experience, playing in all the smaller parts in that tragedian's extensive repertoire. He was next engaged to play Ægon, in "The Comedy of Errors," in Robson and Crane's great production of that play. Then followed a season in support of Edwin Booth, then two seasons with Booth and Barrett, and one with Booth and Modjeska. In the fall of 1890 Mr. Hanford joined Julia Marlowe's company, under the direction of Fred Stinson, and played the leading light and heavy comedy roles. Upon the death of Lawrence Barrett and the retirement of Edwin Booth, Mr. Hanford bought their scenic equipment for the play "Julius Cæsar," and starred as Mark Antony during the season of 1892-'93. From then until the spring of 1899 Mr. Hanford appeared in many roles, principally Shakespearean. In the spring of 1899 Mr. Hanford produced for the first time the play "Private John Allen," by Lee Arthur, at the Columbia Theatre, Washington, playing the title role and being assisted by the Frawley Stock Company. During the season he produced the same piece with his own company, in which he was most successful.

Mr. Hanford is a member of the Players Club, Actors Fund. He is also a member of the Good Templars.

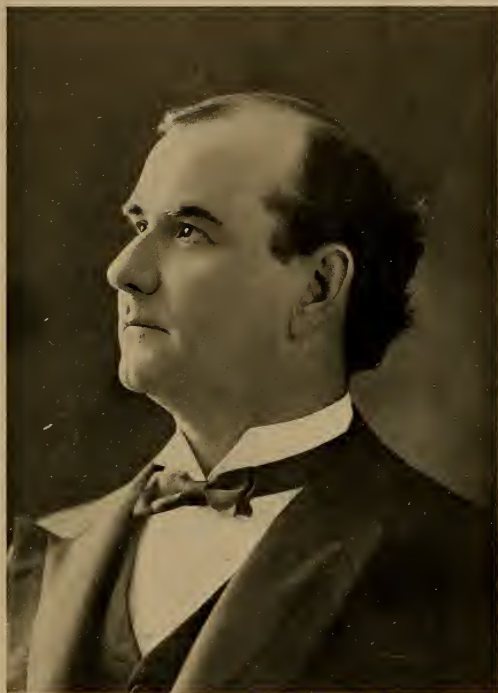


Photo by Marceau, Los Angeles.

CHARLES B. HANFORD.

JOHNSTONE BENNETT.

CONSIDERED to the membership of some obscure travelling company, many a good actress' talent will remain in obscurity until she is rescued by an actor or manager of metropolitan reputation who has by chance seen and liked her work. Such was the case of Johnstone Bennett, who, while playing with a small company, was seen by Mr. Richard Mansfield, and that gentleman being much impressed with her work, engaged her to create the part of Sally, in "Monsieur." Therefore Miss Bennett really made her debut with Mr. Mansfield at the Madison Square Theatre in 1887.

Miss Bennett was born on the Atlantic Ocean, November 5, 1873. Her mother was Mrs. Cronise, who died while her daughter, Walenton (Miss Bennett's real name), was still an infant. She was adopted by a Mrs. Bennett, who had her educated in a private school.

Miss Bennett's first role with Mr. Mansfield was a success, and she remained in his company, later appearing as Kathleen, in "Beau Brummell;" the Vassar Girl, in "Prince Karl;" and the Dancer, in "A Parisian Romance." She was next under the management of Mr. Chas. Frohman, appearing in his "All the Comforts of a Home" Company, as Roxana. Later she created the role of Jane in the play of that name, and next appeared as Tommy, in "The Amazon." Miss Bennett made a most pronounced hit in the title role of "A Female Drummer," in which she has played for several seasons, but has recently left the company to go into vaudeville, appearing in a sketch, written by herself, entitled "A Quiet Evening at Home."



Photo by Baker, Columbus.

JOHNSTONE BENNETT.

HARRY CORSON CLARKE.

THERE is much talk now-a-days of the actor of the old school as compared with the actor of the new. The old-fashioned playgoers clamor for the sincerity and intensity of the actors who have gone; the younger generation upholds the modern player, with his naturalness, his accuracy, and the splendor of the surrounding of the modern stage. It is a controversy that will never end. But once in a while an actor arises who combines the sincerity of the old regime with the outward display of the new—and such an actor is Harry Corson Clarke, the subject of this sketch.

He was born in New York city, January 13, 1863, and is the son of H. G. and Adele Clarke, both prominently identified in the profession. His grandfather was Corson W. Clarke, stage manager of Barnum's Museum, in the palmy days.

From his early boyhood days Mr. Clarke has been associated with the theatre—first as advance agent, then as business manager, and finally as actor manager. He has appeared in a very large number of plays, and now holds the record of playing 250 different parts in 250 consecutive weeks. His first venture as a star was in the role of Jones, in "What Happened to Jones?" touring the country with his own company for three seasons. During the season of 1900-'01 he starred as Tompkins, in the comedy entitled "What did Tompkins Do?" which was probably his greatest success during his career as an actor.

Mr. Clarke is a member of the A. O. O. F. Fund, K. of P., B. P. O. E., Royal Arcanum, and Actors Society.



Photo by Cower, Chicago.

HARRY CORSON CLARKE.

MARIE DRESSLER.

THIS popular comedienne is of Canadian parentage, and whose real name is Leila Koerber, was born in Toronto, Canada, November 9, 1870. She was educated in the schools of her native city.

She made her debut as "Kadisha," in the old and well known comic opera "Mikado," at Saginaw, Michigan. She later appeared in "Lady Slavey," and in "The Man in the Moon." She has been seen and well received on the vaudeville stage, but has lately taken to musical extravaganza. On Christmas Day, 1900, she made her New York debut as a star at the Victoria Theatre in "Miss Print," which was at once pronounced a great success.

Miss Dressler has a personality that is unique, and her methods of producing laughter are far removed from those of other comediennes. She is original, and, as a facial contortionist, is supreme.

Miss Dressler was rather diplomatic in selecting Christmas Night for her New York opening, for, by so doing, she had all the critics at her performance, as there was no other first production elsewhere on that night, and Miss Dressler just dotes on critics, when they say nice things about her.



Photo by Harrison, New York.

MARIE DRESSLER.

ROBERT COCHRAN HILLIARD.

AN actor who is favorably known in all parts of the United States is Robert Cochran Hilliard, and who has been actively identified with the theatrical profession since 1886, in which year he made his first appearance in his own theatre, the Criterion, of Brooklyn, New York, as a star in "False Shame."

Mr. Hilliard was born in the city of New York, the 28th day of May, 1857, and is the son of Robert Bell and Caroline Matilda Hilliard. He attended the public schools of New York, and later entered "Bishop's College School," of Canada, where he graduated with honors.

Besides being an actor who has long been known as a thoroughly capable one, Mr. Hilliard is an author and has written and produced several very successful plays, of which "Adrift," and "The Littlest Girl," were probably the most successful. Mr. Hilliard assumed the role of Richard Gray, in "Adrift," which was produced at the Union Square Theatre, New York, June 6, 1893; previous to which, however, he was under the management of Mr. Charles Frohman, playing the lead in "Daughters of Ireland," and later he was seen in the title role in "Mr. Barnes of New York." During the seasons of 1893-'94, Mr. Hilliard associated himself with Mr. Paul Arthur, starring with him in "The Nominee." Mr. Hilliard has also been seen in "Blue Jeans," "Lost Twenty-Four Hours," "A Mummy," "White Squadron," "Sporting Life," "Wheels within Wheels," and has supported Mrs. Langtry and Nat. C. Goodwin. He has more recently been seen as a headliner in the high class vaudeville theatres throughout the country.

Politically Mr. Hilliard is a democrat and a member of the Democratic Club in New York, and is also a member of the Lambs Club of New York.



Photo by Ziehich, Cleveland,

ROBERT HILLIARD.

LIZZIE EVANS.

THIS favorite comedienne, who was born in Mount Vernon, Ohio, is the wife of Harry Mills, who was also a well known comedian, and who at the time of their marriage was playing in her company. They were married in 1891, at Atlanta, Georgia. Miss Evans' first appearance on the stage was with the late Barney McAuley, as Clip, in "A Messenger from Jarvis Section," August 25, 1882. She was next seen with Milton and Dolly Nobles in their old and well known play, "The Phoenix." After leaving Mr. Nobles' company she was starred for nine years by C. E. Callahan, appearing as Chip, in "Frog's Ferry;" Jane, in "The Buckeye;" also taking the leading part in "Our Angel," and a number of other plays. After severing her connection with Mr. Callahan Miss Evans retired from the stage for two years, and afterwards returned to play the part of Madge, in "Old Kentucky," meeting with great success. She was next seen in vaudeville, in which branch of the profession she remained until the season of 1900-'01, when she was featured in "A Romance of Coon Hollow," and has more recently appeared in her old and favorite role of Chip, the character in which she made her real debut when but seventeen years of age.

Miss Evans has achieved, by her genuine art, vivacity and versatility, a prominent place among the notable comedienues of the day.



Photo by Pittaway, Ottawa.

LIZZIE EVANS.

GUY BATES POST.

GUY BATES POST comes from the most northwestern corner of the United States. He was born in Seattle, Washington, in 1875, the son of John J. Post, and for a few years "grew up with the town." His early education was received in the public schools, then at Trinity School, San Francisco, and later he spent two years at college, leaving to go on the stage. When he was eighteen years old he made his professional debut in Chicago, in "Charlotte Corday," with Mrs. James Brown Potter and Kyrle Bellew. His part was small in this piece, but he had opportunity to show the talent in him, and when his engagement ended, he found little difficulty in obtaining employment.

For a year or so Mr. Post was satisfied with minor roles, preparing himself for more prominent work later. When Israel Zangwill was looking about for a cast to present his dramatization of his own book, "The Children of the Ghetto," Mr. Post was selected to fill the part of David Brandon, the Gentile lover of the Jewish girl. During the short and rather unsuccessful run of this play his work came in for much praise on the part of the critics. As Randon Crowley, in "Vanity Fair," he has also won much praise, and his work as Lieutenant Denton, in "Arizona," helped to raise him higher in the ranks. In "My Lady Dainty," in which Herbert Kelcey and Effie Shannon were starred during the early part of the season of 1900-'01, Mr. Post had the role of Robert Racket, the lover of "My Lady," and played with so much earnestness and truth of expression as to add much to the play. More recently he has been seen as Abbe Tiberge, in "Manon Lescaut."

Mr. Post is well fitted in face and figure to play romantic roles, and with his expressive voice and graceful carriage, never fails to make the most of a part. He is a painstaking actor, with love for his work and gifted with enough confidence to make success assured.



Photo by Platype Co., New York.

GUY BATES POST.

FANNY RICE.

THE high esteem in which this clever and well known comedienne is held by the members of her chosen profession is clearly demonstrated by the fact that she had the honor of being selected as one of ten representative stars of America, to make up the famous all-star cast, which produced Sheridan's comedy, "The Rivals," with Mr. Joseph Jefferson at the head. Miss Rice was given the role of Lucy, and although the character itself is an unimportant one, the manner and style with which Miss Rice portrayed it won for her much praise.

Miss Rice was born in Lowell, Mass., February 4, 1866, and is the daughter of Edwin C. and Ianthe Rice, both well known and highly respected residents of that city. Her education was received at a private school in Boston. It was in that city that she made her debut, at the age of eighteen, with the Boston Ideal Opera Company, as Lady Ella, in "Patience." She remained in the operatic branch of the profession for a number of years, appearing in "Nadjy" and "The Brigands," but left that to go into legitimate comedy. A few of her most important roles have been, as Lady Grafton, in "The Circus Rider;" Nan, in "The Good for Nothing;" Nell, in "My Milliner's Bill;" and A Jolly Surprise, in "At the French Ball." In the latter role Miss Rice's success was a most phenomenal one, and earned for her a place of prominence among the great women on the American stage. During the present season (1900-'01) she is appearing, with her usual success, in "Nell Gwynne."

In private life Miss Rice is the wife of Mr. G. W. Prudy.



Photo by Falk, New York.

FANNY RICE.

HOWARD KYLE.

ONE of the best known actors both in stock and "star" companies is Howard Kyle, whose name in private life is Kyle A. Vandagriff, and who comes of old revolutionary stock. He was born in Shullsburg, Wisconsin, and received his early education in the district school, later graduating from Union School, Mount Carroll, Illinois. His first intention was to adopt law as his profession, and to this end read law for the legal term of two years in an office in Chicago. Being an earnest student of Shakespeare, however, and feeling a desire to try the stage, he gave up the idea of becoming a lawyer, and when twenty-one years of age made his first professional appearance at Janesville, Wisconsin, in "Hamlet," being tolerably successful at the start. Since then he has had a wide and diversified experience.

Mr. Kyle's early stage work was with stock companies playing Shakespearean roles. He appeared in all the acting plays of Shakespeare, playing leading parts and becoming well known throughout the middle west. He has essayed the part of Uncle Tom in "Uncle Tom's Cabin," and has had the leading roles in nearly all the best modern plays used by stock companies. Most successful among his pieces have been, "Magda," "Mary Stuart," "Way Down East," and "Nathan Hale." He played with much success, and received much praise in the part of Paolo in "Francesca da Rimini," though he has found less pleasure in it than in some other characters. In fact Mr. Kyle has enjoyed most his Shakespearean experiences of the earlier days.

Mr. Kyle is a member of the Players Club of New York and of the Actors Society, and is a prominent member of the Sons of the American Revolution. He is a close student in his profession and generally succeeds in putting the most possible into every part he plays.



Photo by Schloss, New York.

HOWARD KYLE.

MARIE CELESTE.

MARIE CELESTE'S career as a soubrette furnishes an unusual example of a rapid rise to the top rank in the operatic profession by sheer force of merit.

Marie Celeste is the daughter of Mr. and Mrs. Martin of New York city, in which city Marie was born not a great many years ago. She received her early education in the public schools of her native city, and later studied music at the New York Conservatory. Before she had graduated from the conservatory her father died, and it became necessary for Miss Celeste to look about for a means whereby to earn her livelihood. She was by nature well fitted for the stage, being the possessor of an unusually good high soprano voice, daintiness of face and figure, and a winsome personality. With all these qualifications Miss Celeste had little trouble in obtaining an engagement with a stock company at Halifax, Nova Scotia. This was in 1890, and her first part was Fantile, in "The Great Metropolis." She remained with this company some time, playing new parts twice a week and thereby gaining the experience which stood her in good stead in more recent years. Miss Celeste's next engagement was with Mr. Charlie Read and Willie Collier in the farce comedy entitled "Hoss and Hoss." She was later given the part of Paquita, in Lillian Russell's opera "Girofle-Girofla;" and also appeared as Petite, in "The Princesse Nicotine;" and Wanda, in "The Grand Duchess." During the season of 1894-'95 she was with Della Fox in "The Little Trooper," and the following season was again with the Lillian Russell opera company, appearing in "The Tzigane," "La Perichole," and "The Little Duke." Miss Celeste will also be most pleasantly remembered by many in "One Round of Pleasure," "Jack and the Beanstalk," "The Bride Elect," "The Runaway Girl," and "San Toy." The accompanying picture of Miss Celeste's as she appeared in the latter named piece.



Photo by Ben-Yusuf, New York.

MARIE CELESTE.

NEILSON BURGESS.

"NEIL" BURGESS, famous as Miss Abby in "The County Fair," was born in Boston, Mass., June 29, 1851, his mother's name being Ellen A. Lunt. He received his early education in the public school in Cambridge, Mass., and when nineteen years of age made his professional debut with Spaulding's Bell Ringers at a theatre in Providence, R. I. A variety performance was being given at that time, consisting of a series of what are now called vaudeville acts, and closing with a one act farce of some sort. It happened one night that the woman who was to play the part of a quick tempered old maid, became ill and could not go on with the part. Mr. Burgess, who knew her lines, volunteered to try the character; he was given an opportunity, and made an instant success. The managers persuaded him to continue in the work, which he did for awhile, but finally became so disgusted that he resigned and went to New York with barely enough money to pay his fare, and after much hardship, was obliged to return to Providence to take up the hated work again.

In time he conceived the idea of making a play from one of the sketches in which he had appeared, and "Vim," his first play was the result. This was followed by "The Widow Beddott," and then came "The County Fair," with its phenomenal run of over two consecutive seasons in New York city. Mr. Burgess took this play on tour through the larger cities in this country and then to England, where it was not so successful. Then for several years it was taken from the road. For a few months Mr. Burgess tried vaudeville in a condensed version of "Vim," and at the beginning of the past season (1899-1900) revived "The County Fair," and played with much success.

Mr. Burgess is a member of the lodge of Masons, a pleasant man to meet and an excellent story teller.



Photo by Marceau, San Francisco.

NEIL BURGESS.

FLORENCE KAHN.

FLORENCE KAHN, who has been leading lady with Richard Mansfield during the past season (1900-'01), is a Southern girl, her native place being Memphis, Tennessee, where she was born March 3, 1876. Her first years of school life were spent at the city schools and then at Smith High School, Memphis. She attended the Clara Conway Institute for awhile, had several private teachers, and finally, having determined to make the stage her profession, entered the American Academy of Dramatic Arts, in New York, from which she graduated. Her first appearance on the stage was in Buffalo, New York, when she was nineteen years old, and the play was "The Girl I Left Behind Me." Since then she has appeared in a number of successful plays, always with credit to herself.

She appeared a few seasons ago as Lady de Winter, in "The Musketeers," practically creating the role, and she divided honors with the star for her thorough and painstaking portrayal of this difficult character. As Hilda, in "The Master Builder," she again had a splendid opportunity to prove her worth in intense parts, and in this play also she received much of the praise awarded the performance of the play.

During the season 1900-'01 she was with Richard Mansfield in his magnificent production of "Henry V," having the part of Chorus, hardly a character in the play, but something very necessary to the correct understanding of the story. She was selected for this part of the production on account of her powers of elocution, and so well did she read the lines that she came in for a large part of the favorable criticism the play received. For the coming season (1901-'02) Miss Kahn has been engaged as support for James K. Hackett in his starring tour of "Don Cæsar's Return."



Photo by Ben-Yusuf, New York.

FLORENCE KAHN.

GUS WILLIAMS.

AN old time favorite and well known both as an author and as a delineator of Dutch comedy is Mr. Gus Williams. He was born July the 19th, in New York city, 1848, and is a son of Gustave William Leweck. Mr. Williams attended the grammar school of New York, but left his studies at an early age to go upon the stage, previous to which, however, he had served through a greater part of the war of the rebellion, he was a member of Company F, 48th Indiana Volunteer Infantry, in which he enlisted August 12, 1862. His first appearance on the stage was with the J. B. Ashton Dramatic Company, at Huntsville, Ala., on November 14, 1864. The piece that company was then playing was called "The Pirate Legacy," and Mr. Williams was given the part of Carney. Four years later he was with Tony Pastor as Dutch comedian. He remained with Mr. Pastor for ten years, and no doubt there are many who remember him even to this late day; particularly remember his songs, "Keiser Do You Want To Buy a Dog," "Dot Little German Band," and many others. In 1879 Mr. Williams began to star as J. Adolph Dinkel, in "Our German Senator," following in "One of the Finest," "Keppler's Fortunes," "April Fool," and "Oh! What a Night." Besides being an author of a large number of comic songs, he has also written some sentimental ones, "See that my Grave's Kept Green," "Pretty Little Dark Blue Eyes," "Don't Forget Mother," etc.

Perhaps it would be well to mention for the benefit of those who perhaps remember the songs and plays mentioned above, but who cannot recall the name of Gus Williams, that previous to March, 1885, Mr. Williams was known as Gustave William Leweck, but March 1, 1885, his name was legally changed to Gus Williams.

Mr. Williams is a mason, having attained the 32^o, he is also a member of B. P. O. Elks, G. A. R., and the White Rats of America.



Photo by King, Cincinnati.

GUS WILLIAMS.

ALBERTA GALLATIN.

MISS ALBERTA GALLATIN, who has had the honor of being in the support of half a dozen or more of America's greatest artists, and who is something of a great actress herself, is a Virginian by birth, her father being General Gallatin Jenkins, noted during the civil war as a confederate officer of much ability. Miss Gallatin was born April 5, 1870, and received her education at the Mary Institute, in St. Louis. At the age of nineteen she was taken into the company headed by Mrs. D. P. Bowers and made her first professional appearance at Pittsburg in "Mary Stuart."

She was marked for success at the start, for besides being possessed of a face and manner well calculated to make her adept at the mimic's art, she had that inborn talent so necessary to an actor, that must show itself even in a small part. She rose rapidly in her chosen profession, and in a short time became leading lady in various well known productions. One of her earlier successes was in "As You Like It," and soon after she met with much praise by her work in "Carmen." She appeared in "Aristocracy" shortly after its first production, and had the role of "Nell Gwynne" in the play of the same name, and has played Ophelia to a well known actor's "Hamlet."

During her professional career Miss Gallatin has supported such well known stars as Richard Mansfield, Thomas Keene, Henry Miller, E. H. Sothern, Mrs. Fiske and Joseph Jefferson.

Miss Gallatin's work in the various parts she has essayed since her first appearance on the stage, has been noted for the originality of her conceptions and for the care she bestows on the study of the parts. She is a charming reader and possessed of a face full of mobility and power.



Photo by Baker, Columbus.

ALBERTA GALLATIN.

CHARLES DALTON.

MR. DALTON has long been known as a capable actor and leading man. It was not long after his entrance into the profession that his good work in minor roles brought him advancement, and earned him popular favor in important roles. He was born in Rochester, Kent, England, and received his education in the common schools there, and later attended a well known university from which he graduated at a comparatively early age.

His first appearance on the stage was in Brighton, England, at the age of twenty, in "Sister Mary." His best work has been done in emotional roles, displaying a most artistic interpretation. Some of the more important plays in which Mr. Dalton has appeared are "For the Crown," "English Rose," "Tess," "The Lady from the Sea," "White Rose," "Cymbeline," "Romeo and Juliet," "Camille," and "Sister Mary." For the past season (1900-'01) he has been most successfully appearing in Mr. Barrett's great play "The Sign of the Cross."

He will star next season in a new play, under the management of Frank Sanger and William Greet. Mr. Dalton, in all his work, has been thorough and painstaking, showing that close study has supplemented his natural ability.



Photo by Morrison, Chicago.

CHARLES DALTON.

MARY SANDERS.

A FAVORITE with many playgoers throughout the country, and particularly so with those of Boston and Washington, is Mary Sanders, the subject of this sketch. She was born in Boston, Massachusetts, but when very young moved with her parents to Chicago, where she received her education in a private school. After graduating from school she immediately entered the American Academy of Dramatic Art, an institution which is now connected with the Empire Theatre in New York. Her first professional appearance was made in New York, at the Lyceum Theatre, in Steele Mackaye's "Dakolar." After a tour through New York State she appeared with Helen Dauvray in "One of Our Girls." She was later engaged for Effie Ellsler's company to play soubrette roles, and appeared in "Camille," "Frou-Frou," "The Daughters of the Nile," and "Woman against Woman." After two very successful seasons in "Jim the Penman," in which she impersonated the role of Agnes Ralston, Miss Sanders retired from the stage. During the season of 1893-'94 she returned to her profession and for four seasons appeared at the National Theatre in Washington, D. C., impersonating during that time more than two hundred characters. For a few weeks during the season of 1895-'96 she was with Mr. Richard Mansfield's company. Miss Sanders was one of the original members of the stock company at the Castle Square Theatre, in Boston, where she remained three seasons, playing all the principal comedy and *ingenue* parts, a very wide range, embracing almost everything, from "Esmeralda" to "Topsy."

During the season of 1899-1900 Miss Sanders was starred in "Little Nell and the Marchioness," a play which was one of the many failures of that season. During the past season (1900-'01) Miss Sanders appeared with much success as Ora, in Liebler & Company's production of "Lost River."

Miss Sanders is a prominent member of the Actors Association, Twelfth Night Club, and Society of the Alumni of the Association of Dramatic Art.



Photo by Rose & Sands, Providence.

MARY SANDERS.

ELMER BUFFHAM.

MR. ELMER CLYDE BUFFHAM'S stage career can be traced back about twelve years, during which time he acquired a well rounded fund of knowledge in various stock and road companies.

He was born July 6, 1874, at Bloomington, Illinois, and is the son of George and Anna Buffham. His early education was received in the public schools and the finishing part under a private tutor. His first stage appearance was made in Chicago in "Dr. Jekyll and Mr. Hyde." He later appeared in "The Merchant of Venice," "Othello," "Hamlet," "Lady of Lyons," "Romeo and Juliet," and "David Garrick." During the season of 1899-1900 he made a pronounced hit in the East by his work in Shakespearean drama, portraying such characters as Bassanio, Laertes, Iago, etc., in a most masterful manner. The character of Iago, in particular, being so well done as to procure for him the leading position as Rudolph Rassendyll and King Rudolph in "The Prisoner of Zenda," in which he has been appearing during the past season—1900-'01. In this difficult dual role, Mr. Buffham has made such a marked impression, and proved himself such a popular favorite, that Shipman Brothers have engaged him to play the same parts in their "Rupert of Hentzau" production next season (1901-'02).

Mr. Buffham in addition to being a vigorous manly actor, is also quite a matinee favorite, and bids fair to be numbered amongst the successful star actors of the future.

Mr. Buffham is married to Miss Della Merle, who was also a member of "The Prisoner of Zenda" Company, appearing in the role of Frau Teppich.



Photo by McIntosh, New York.

ELMER BUFFHAM.

BLANCHE CROZIER.

MISS BLANCHE CROZIER is by birth a Canadian, her home being in Brantford, Ontario, where she was born in 1881. Her parents are very well known society people of Brantford. They gave to their daughter Blanche every opportunity for a good education, of which she took advantage, graduating from her school with high honors.

Miss Crozier made her professional debut only a few years ago in Winnipeg, with the Nelson Stock Company.

Three years ago she created quite a furore by her beautiful conception of "Juliet," and later appeared as Rosa Columbia, in "Arabian Nights." This season (1900-'01) she is winning additional laurels by her winsome interpretation of the leading part of Gabrielle Du Bois, in Shipman Brothers' romantic play, entitled "A Cavalier of France," which has been touring, with Walker Whiteside as the star, through the Eastern and Central States.

Miss Crozier's success lies in her winsome ways, her sweetness and naturalness, while her delineation of character is forceful and realistic. She has a host of admirers all over the country and is rapidly winning distinction by proving herself one of the most versatile *ingenue* actresses of the day. A bright future is predicted for her.

During the season of 1901-'02 she will support a well known star in a new play which is to be produced by Shipman Brothers.



Photo by Shannon & McCallum, London.

BLANCHE CROZIER.

SIDNEY TOLER.

SIDNEY SOMMERS TOLER, who for the past few seasons has been leading man with Corse Payton's stock company, has made a distinct success in stock work. Mr. Toler has the temperament, appearance and education that fit him well for leading roles, and his versatility is marked.

Mr. Toler is a native of Missouri, being born in the town of Warrensburg, of that State, April 28, 1874. His father is Mr. H. G. Toler, at present a well known resident of Wichita, Kansas. Sidney, or H. G. Toler, Jr., as he is known in private life, received an excellent education. When a young boy he was sent to the public schools of Warrensburg, and later was a student at the Kansas University from which institution he graduated at an early age. Before he had attained his majority Mr. Toler decided to become an actor, having displayed considerable talent in that line in several plays produced by the college students and in which he always had a prominent part. His first appearance on the professional stage was in August of 1892, and when Mr. Toler was but eighteen years of age. He was given a small part in "The Master Man," while it was being presented at the 9th Street Theatre in Kansas City. Mr. Toler's professional career has been spent mostly with stock companies during which time he has appeared in a large number of plays, always meeting with favor from both press and public. Quite recently he has been engaged by Julia Marlowe, to play the Duke of Buckingham in "When Knighthood was in Flower." Besides being an actor of considerable ability, Mr. Toler is also an author, having written a number of very successful plays, two of which are "The Bell of Richmond," and "The Dancing Master."

In fraternal circles Mr. Toler is a Mason, having received the 32°, a Noble of the Mystic Shrine of the New York Mecca, and a member of the Lodge of Elks.



Photo by Butler, Brooklyn.

SIDNEY SOMMERS TOLER.

WILLIAM HENRY WEST.

AMERICAN minstrelsy is a type of entertainment distinctly the property of the United States, and one of the most distinct types of the American minstrel is William Henry West, who has been prominently associated with black face musical plays for the past fifteen years. Mr. West was born in Syracuse, New York, June 18, 1853, the son of a prominent Irish family of that city, the Flynns. He received his education at the schools in Auburn, New York, and began at an early age to appear before the public as an entertainer at amateur performances, in Auburn, and in 1870 as a professional, in Buffalo. After beginning his professional career, he adopted the name of West, and later had the change made legal by an act of the New York legislature.

Mr. West's first professional experiences were on the vaudeville stage, and it is due largely to this training that he has risen to his present high position in the ranks of minstrels. His success in his early work was marked from the start. Perseverance, application and innate ability to entertain, coupled with a knack of knowing what the public wants, and how to furnish it, all helped him to the place he now occupies.

Becoming dissatisfied with the comparatively small results obtainable on the variety stage in those days, Mr. West looked toward the high class minstrel show as a more fitting place for his talents. He obtained a partner, engaged performers and started out with his own company, succeeding the first season in establishing a strong record for his organization, and showing himself to be no less a manager than performer. West's minstrels are now known all over the country as being near the ideal of black face singers and comedians.

Mr. West is a member of A. F. & A. M., Knights Templar, New York city, is a Shriner, and a life member of Elks Lodge No. 22, Brooklyn. His home is at Bensonhurst, Long Island, N. Y.



Photo by Bushnell, San Francisco.

WILLIAM H. WEST.

JENNIE EUSTACE.

MISS JENNIE A. EUSTACE, who so ably supported Henry Miller in "Richard Savage" during the past season, was born in Troy, New York, October 23, 1867. She attended school in her native town, and when far enough advanced was sent to college, where she remained until her eighteenth year. She had been desirous of going on the stage, and in 1885 she made her debut at Yonkers, New York, the play being "The Cape Mail," a sterling melodrama that is still popular.

Miss Eustace rose rapidly in her profession to a position of merit, and after spending a few years of apprenticeship, became known as a talented actress in stock companies. Among her first successes may be mentioned "Jim, The Penman," in which Miss Eustace had the leading female role. She remained in the cast of this peculiar detective play for some time during its remarkable metropolitan and "road" success. When the cast for "Alabama" was being selected for the first season of the piece, Miss Eustace was chosen for an important part, which she filled with her customary care and study. Following "Alabama," another success was in "Madame Sans Gene," the play that raged a few years ago, but has since been relegated to stock companies. In this piece, as in all others in which she has appeared, Miss Eustace's work stood out on account of its own merit, and she received praise from every quarter. During the season of 1900-'01, she appeared in "Richard Savage," playing Mrs. Brett, the opposite to Henry Miller's part.

Miss Eustace's acting is marked with an earnestness of purpose and a care in study that go far toward making her performances finished in every detail. She has a charming personality, and a voice capable of portraying accurately every emotion she is called upon to illustrate.



Photo by Morrison. Chicago.

JENNIE EUSTACE.

ARTHUR DONALDSON.

ARTHUR DONALDSON, a new Swedish-American actor who has come into prominence during the past season, has about as bright a future before him as any player now appearing on the stage. Although not quite thirty years old he is already most favorably known.

Mr. Donaldson was born near Norsholm, Sweden, and as a small boy developed uncommon talent as a mimic. When but seven years of age he made his debut at the Stora Theatre, Nowkoping, in a play called "Uncle Brown's Leather Couch." His first American appearance was made with a Swedish company during the season of 1888-'89, but his imperfect knowledge of the English language was a drawback to his success. He left the stage, then, to perfect himself in the language, maintaining himself by working for a watchmaker, in whose art he was proficient.

His magnificent baritone voice before long gained him a hearing and an engagement with the Duff Opera Company, and subsequently with Ollis Tarbot and Emma Thursby in concert tours under the direction of Major J. B. Pond. During the season of 1896-'97 he sang the title role with Fred C. Whitney's "Rob Roy" Company, and the following season appeared as Baron Grim in "Madeline, or the Magic Kiss." Then after a term with the Tivoli Opera Company, of San Francisco, he joined the Augustin Daly Musical Comedy Company and appeared in "The Runaway Girl," as the chief of the brigands. During the season of 1899-1900 he went starring in "Yon Yonson," and made a hit in the part.

His new play, "Carl Carlson," in which he is starred by Moffatt and Park, is one well suited to his peculiar talents, and as the Swedish-American farm hand he makes it hard to realize one better than he. Altogether Mr. Donaldson has sung the leading male roles in 59 operas and has appeared in 44 dramatic pieces.



Photo by Hall, New York.

ARTHUR DONALDSON.

FLORENCE ROBERTS.

AN excellent actress who has created many important roles in favorite modern plays is Miss Florence Roberts, the subject of this sketch. She is favorably known to American playgoers, and especially to those of New York and Philadelphia, where she has at different times during her career been connected with prominent companies.

Miss Roberts made her first stage appearance under the watchful eyes of Mr. Denman Thompson when she was but fifteen years old. She had a small part in "Joshua Whitcomb," Mr. Thompson's first rural drama of note, and played for the first time in New York, her native city. She is the daughter of William and Adelaide Roberts, of New York. She received her early education at the 12th Street Grammar School of New York, which she left when fifteen years old to go on the stage. Profiting by the experience gained in Denman Thompson's "Joshua Whitcomb" Company, she readily obtained other engagements. Miss Roberts has appeared in a large number of plays, a few of which have been "Carmen," "The Dancing Girl," and "A Woman of no Importance." Most of her stage life, however, has been spent in stock companies, playing the leading roles and being most favorably known wherever she has appeared. During the season of 1900-'01 she has been connected with the Forepaugh Stock Company, of Philadelphia, where she has been most successful. Miss Roberts has the honor of being the first to play the part of La Tosca in the play of the same name in a stock company.



Photo by Lovejoy, Philadelphia.

FLORENCE ROBERTS.



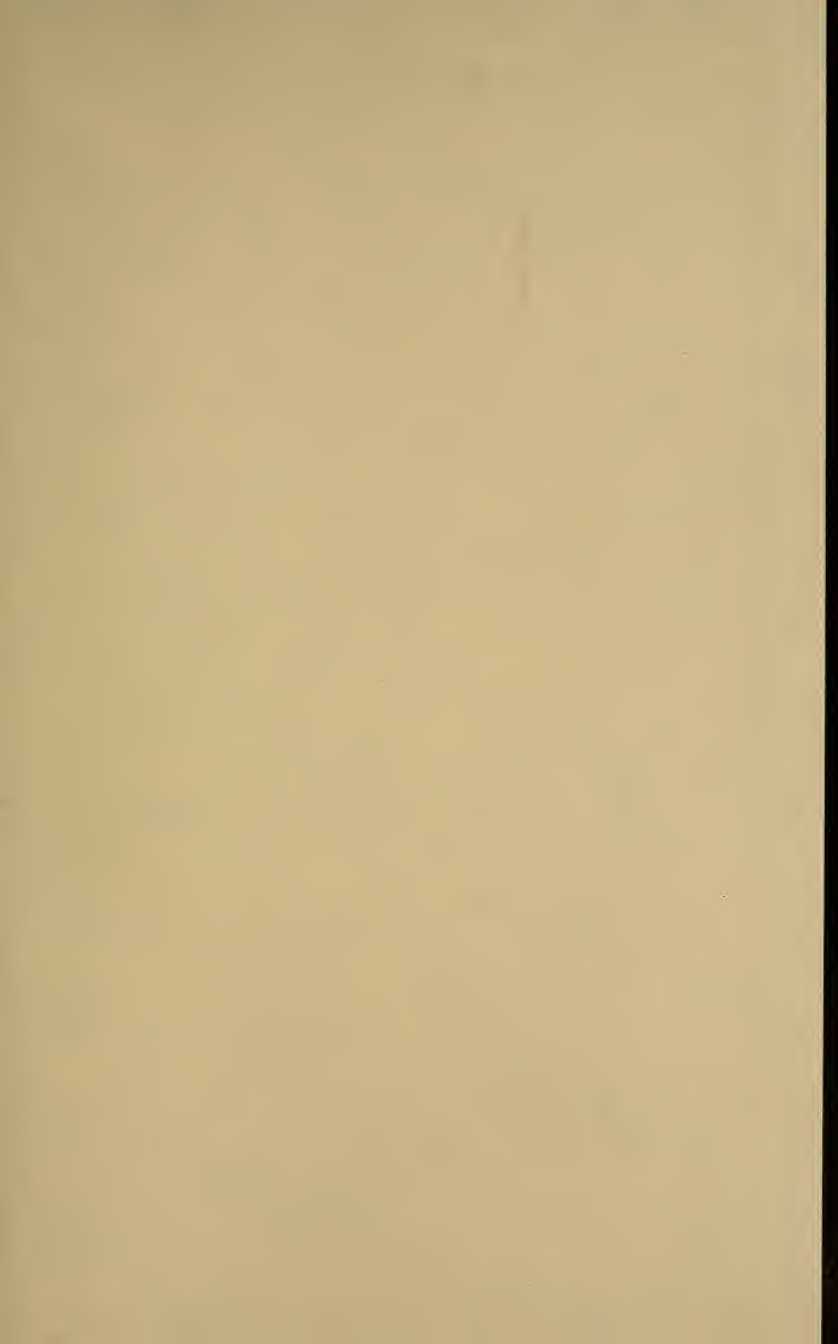
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