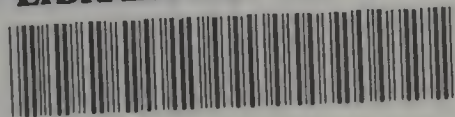


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A Face is Deceit,  
A Comedy is Youth,  
The Prime of Life is Dramatic,  
And Old Age Tragic Truth.

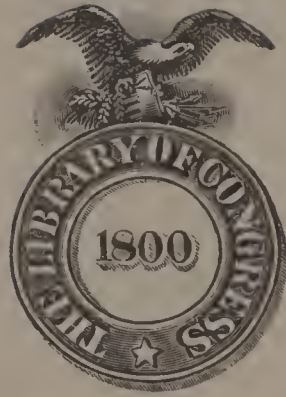
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*The Actors' Birthday Book*



A Farce is Babyhood,  
A Comedy is Youth,-  
The Prime of Life is Drama's food;  
And Old Age Trajic truth.

Clyde F. S.









ROSE MELVILLE.

# THE ACTORS' BIRTHDAY BOOK



*SECOND SERIES*

AN AUTHORITATIVE INSIGHT INTO THE  
LIVES OF THE MEN AND WOMEN OF THE  
STAGE BORN BETWEEN JANUARY FIRST  
AND DECEMBER THIRTY-FIRST . . .

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JOHNSON BRISCOE  
HISTORIAN

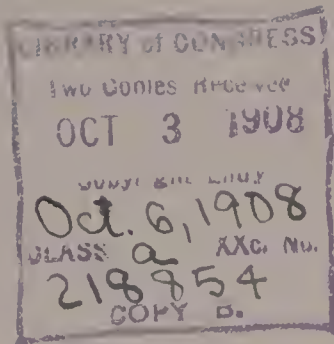


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NEW YORK  
MOFFAT, YARD AND COMPANY

1908

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## Scenario.

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The second series of the Actors' Birthday Book needs little in the way of a scenario, except to repeat what has been said in the previous volume. Encouraged by the success of its predecessor, the compiler has done his best to maintain the standard of the earlier work, at the same time endeavoring to achieve even a higher grade of excellence. As in the first book, only a few of the artists mentioned herein supplied any data concerning themselves, a plea for any inaccuracies, bound to occur in biographical research, that may be discovered. The same complimentary spirit in the writing of the biographies is again maintained, to better carry out the idea of a birthday publication. Not a few readers will be glad to note the introduction of the names of several well-known players who have crossed the great divide. Many English names have also been introduced into the present volume, it being the compiler's wish to make the work as comprehensive in its scope as possible. And, too, it is regrettable that there still remain unfilled several calendared dates, though the number is lessened at least four-fifths, several names, of a necessity, being carried over from the first book, and, thus encouraged, it is to be hoped that the list will be absolutely complete in subsequent volumes of this work.



# Cast

---

	Page		Page
Abeles, Edward .....	248	Buckstone, J. C. ....	205
Achurch, Janet .....	31	Burke, Billie .....	181
Adams, Annie A. ....	179	Burkhardt, Harry .....	217
Adams, Maude .....	253	Busley, Jessie .....	73
Ainley, Henry .....	191	Butler, Cecil .....	150
Allen, Ruth .....	60	Byron, Oliver Doud .....	256
Allen, Viola .....	241		
Anglin, Margaret .....	92	Carhart, James L. ....	280
Anson, G. W. ....	261	Carleton, Henry Guy .....	147
Anstey, F. ....	181	Carlisle, Sybil .....	51
Arbuckle, Maclyn .....	160	Carr, F. Osmond .....	103
Arden, Edwin .....	53	Chambers, C. Haddon .....	103
Armstrong, Paul .....	104	Chambers, Kellett .....	262
Asche, Oscar .....	149	Chapman, Marian .....	282
Aymar, Neva .....	101	Claretie, Jules .....	268
Aynesworth, E. Allan .....	99	Clarges, Verner .....	24
		Clark, Marguerite .....	59
Bailey, Consuelo .....	112	Cohan, Josephine .....	281
Baird, Dorothea .....	121	Comstock, Nanette .....	164
Baker, Guelma .....	223	Connelly, Edward J. ....	285
Bandmann-Palmer, Mrs. ....	207	Corcoran, Jane .....	187
Barrie, J. M. ....	116	Courtleigh, William .....	150
Barrymore, Ethel .....	188	Crane, William H .....	107
Barrymore, John .....	54	Crosman, Henrietta .....	202
Barrymore, Lionel .....	106		
Bascomb, A. W. ....	157	Dailey, Peter F. ....	22
Beaumont, Nellie .....	231	Dale, Teresa .....	18
Bennett, Richard .....	121	Daly, Arnold .....	225
Bergère, Valerie .....	74	Daly, Vinie .....	36
Bernard, Barney .....	190	Dandy, Jess .....	250
Bigelow, Charles A. ....	272	Dane, Essex .....	48
Bingham, Amelia .....	79	Darrell, Charles .....	151
Binley, Gertrude .....	270	Davenport, Fanny .....	97
Black, Nettie .....	141	Davenport, Harry .....	33
Blanche, Belle .....	132	Davies, Phœbe .....	83
Blandick, Clara .....	134	Davis, Richard Harding .....	101
Blossom, Henry M. ....	117	Dazie, Mlle. ....	211
Bogart, Andrew .....	212	Dean, Doris .....	148
Boland, Mary .....	33	De Fillippe, Dora .....	235
Boucicault, Dion .....	123	De Mar, Carrie .....	90
Bourne, Margaret .....	171	De Treville, Yvonne .....	193
Boyne, Leonard .....	97	De Vere, George F. ....	114
Bradfield, W. Louis .....	141	De Wolfe, Drina .....	180
Bramwell, William .....	207	Doro, Marie .....	124
Brandt, Sophie .....	156	Dorr, Dorothy .....	280
Brereton, Austin .....	162	Downing, Robert L. ....	242
Brian, Donald .....	55	Dresser, Louise .....	226
Brockbank, Harrison .....	223	Drew, John .....	255
Bruna, Eda .....	115	Drew, Louise .....	215
Buchanan, Virginia .....	194	Drew, Margaret .....	127
Buckley, May .....	274	Du Maurier, Gerald .....	82
		Duncan, Malcolm .....	212

	Page		Page
Earle, Clara	117	Herne, Julie	244
Earle, Erminie	26	Hilliard, Robert	126
Edeson, Robert	133	Holland, E. M.	204
Ediss, Connie	185	Holland, Joseph	278
Elen, Gus	167	Holland, Mildred	96
Eliscu, Fernanda	104	Holles, William	162
Elton, Edmund	47	Hopper, De Wolf	85
Evans, Charles E.	204	Housman, Laurence	165
Fairbrother, Sydney	174	Howard, Harold	192
Farrell, John J.	131	Howson, Albert S.	81
Fassett, Edna	258	Hughes, Rupert	41
Faust, Lotta	49	Hughston, Regan	202
Fay, Elfie	27	Hutchinson, Kathryn	208
Fealy, Maude	69	Irving, Sidney	165
Fenton, Mabel	84	Jackson, Ethel	46
Ferguson, Robert V.	91	James, Louis	224
Finney, Jameson Lee	279	James, Millie	115
Fischer, Alice	31	Janaushek, Madame	166
Fisher, Sallie	183	Janvier, Emma	111
Fiske, Harrison Grey	174	Jay, Isabel	235
FitzGerald, Marie V.	170	Jewel, Izetta	260
Florence, Katherine	279	Johnson, Owen	194
Forrest, Arthur	189	Johnson, Selene	58
Foy, Eddie	73	Jones, Franklin	262
Frederick, Pauline	186	Jordan, Kate	271
Friganza, Trixie	263	Kalich, Bertha	205
Fuller, Margaret	36	Kelcey, Herbert	230
Gabriel, Master	146	Kelly, Walter C.	243
Galland, Bertha	256	Kendrick, Alfred	180
Gallatin, Alberta	94	Keyes, Katherine	114
Gardner, Grace	70	Klein, Cecil	149
Garrick, Henry W.	193	Kremer, Theodore	68
Genee, Adeline	23	Lackaye, Wilton	219
Gillette, Viola	228	La Pierre, Irma	252
Gillingwater, Claude	178	Latham, Hope	236
Gillmore, Frank	118	Law, Arthur	80
Glendenning, John	264	Lawton, Thais	145
Goodfriend, Ida Jeffreys	227	Leicester, Ernest	140
Goodwin, Nat C.	169	Leigh, Alice	258
Gordon, Margaret	276	Le Hay, John	82
Graham, Robert E.	275	Le Seur, Charles	124
Greene, Evie	29	Leslie, Elsie	187
Grey, Katherine	282	Lewis, Eric	239
Grossmith, Weedon	139	Lewis, Frederick	53
Hale, Helen	232	Lipman, Clara	270
Hale, Walter	179	Littlefield, Emma	28
Hall, Laura Nelson	161	Llewellyn, Fewlass	69
Hampden, Walter	151	Lloyd, Alice	237
Hankin, St. John	215	Lloyd, Marie	52
Hardy, Sam B.	80	Lloyd, Rosie	135
Hare, Sir John	119	Loftus, Cecilia	238
Hare, Lumsden	105	Lotta	249
Harrigan, Edward	240	Lowrey, Gwendolyn	86
Harris, Henry B.	267	McAlister, Jessie	209
Hedmond, E. C.	239	MacDonald, Christie	64
Held, Anna	78	MacDowell, Melbourne	260
Hengler, Flora	172	McIntosh, Madge	95
Hengler, May	113	Mackay, Charles	234
Herman, Selma	126		
Herne, Chrystal	143		



	Page		Page
McKenzie, Beatrice .....	269	Quinlan, Gertrude .....	62
Mackintosh, William .....	167	Radclyffe, Cecilia .....	75
McLean, R. D. ....	71	Raleigh, Cecil .....	37
McNaughton, Fred .....	125	Rankin, Phyllis .....	197
McNaughton, Tom .....	135	Rawson, Thomas W. ....	234
McRae, Bruce .....	30	Reed, Florence .....	251
Maher, John B. ....	67	Reynolds, E. Vivian .....	148
Mann, Louis .....	102	Ricard, Amy .....	19
Mannering, Mary .....	106	Richards, Isabel .....	233
Mantell, Robert .....	48	Roberts, Arthur .....	213
Marble, Mary .....	83	Robson, Eleanor .....	273
Marston, Vivian .....	54	Robson, Mrs. Stuart .....	247
Matthews, Brander .....	59	Rock, Charles .....	127
Maycliffe, Ruth .....	277	Roebuck, Mabel .....	196
Mellish, Fuller .....	20	Roma, Caro .....	205
Melville, Rose .....	40	Rose, Edward E. ....	51
Merrilees, Carrie .....	210	Ross, Charles J. ....	56
Merritt, Grace .....	168	Ross, Thomas W. ....	35
Michelena, Vera .....	144	Russell, Lillian .....	268
Mildenberg, Albert .....	28	Russell, Sol Smith .....	142
Miller, Henry .....	45	Ryan, John .....	26
Millett, Maude .....	250	St. Leonard, Florence .....	99
Mitchell, Dodson .....	35	Sanderson, Julia .....	191
Millward, Jessie .....	163	Saunders, Elizabeth .....	94
Montgomery, David .....	102	Scott, Cyril .....	50
Moody, William Vaughn .....	159	Sears, Zelda .....	34
Moore, Decima .....	272	Selbini, Lalla .....	195
Moore, Irene .....	218	Shalek, Bertha .....	20
Moore, Mary .....	156	Shannon, Effie .....	118
Moore, Victor .....	61	Shannon, Walter .....	184
Morris, Clara .....	78	Shipman, Ernest .....	274
Morrison, Lewis .....	203	Sitgreaves, Beverly .....	100
Murphy, Tim .....	98	Smith, C. Aubrey .....	166
Murray, Alma .....	259	Smith, Edgar .....	271
Nazimova, Alla .....	122	Smith, Harry B. ....	283
Neilson, Julia .....	140	Smith, Mark .....	100
Neville, Henry .....	146	Spooner, Cecil .....	39
Nethersole, Olga .....	32	Standing, Guy .....	201
Niblo, Fred .....	17	Sterling, Richard .....	197
Nichols, Blanche .....	72	Stevens, Emily .....	63
Nobles, Milton .....	217	Stone, Fred A. ....	190
North, Bobby .....	46	Stowe, Vira .....	173
Oaker, Jane .....	145	Stuart, Leslie .....	76
O'Brien, Nora .....	206	Stuart, Otho .....	182
Oliver, Olive .....	147	Sully, Daniel .....	249
O'Mara, Joseph .....	164	Sutherland, Mrs. E. G. ....	208
O'Neil, Nance .....	229	Taylor, Billee .....	139
Opp, Julie .....	38	Tearle, Conway .....	120
Parker, Louis N. ....	238	Tennant, Dorothy .....	161
Phillips, Alexandra .....	247	Terriss, Ellaline .....	98
Phillips, Augustus .....	177	Thompson, Lydia .....	57
Pinero, A. W. ....	123	Tillbury, Zeffie .....	259
Pitou, Augustus .....	63	Trevelyan, Hilda .....	47
Pitt, Fanny Addison .....	267	Troutman, Ivy .....	214
Post, Guy Bates .....	213	Tyars, Frank .....	170
Potter, Mrs. Brown .....	119	Vachell, H. A. ....	244
Powers, James T. ....	105	Vance, Clarice .....	25
Poynter, Beulah .....	136	Van Studdiford, Grace .....	67
Priest, Janet .....	261	Vezin, Hermann .....	93
Primrose, George .....	254	Voorhees, Winifred .....	93
Prince, Adelaide .....	273		

	Page		Page
Wadsworth, William .....	137	Whiteside, Walker .....	77
Wainwright, Marie .....	116	Whitford, Annabelle .....	157
Wakeman, Keith .....	95	Whitman, Helen .....	138
Waldron, Georgia .....	120	Williams, Fritz .....	192
Walker, Charlotte .....	284	Wilson, Benjamin F. ....	158
Wallace, Fay .....	79	Winter, Percy .....	257
Waller, Lewis .....	248	Wood, Marjorie .....	203
Walsh, Blanche .....	21	Wycherly, Margaret .....	240
Waring, Herbert .....	257	Wyndham, Sir Charles .....	81
Warrington, Ann .....	216		
Watkins, Rosina .....	284	Yale, Francis .....	230
West, Paul .....	37		
Whiffen, Mrs. Thomas .....	75	Zabell, Flora .....	89



MRS. JOHN DREW.

Born. January 10, 1820.

Died, August 31, 1897.



**M**OST happily and appropriately has Fred Niblo been called "The American Humorist," a title that he has justly earned by his long service in the vaudeville world. His gay and bright "patter," of all of which he is the author, is composed of only the wittiest and most up-to-date material, fairly brimming over with waggish drolleries, and his humorous appeal is of the permanent quality that holds his old admirers, while constantly winning new ones. Practically all

of Mr. Niblo's stage career has been devoted to the vaudeville branch of the profession, in which field he stands almost alone among humorists, both as a speaker and writer. A scion of one of the old Knickerbocker families, Mr. Niblo braved parental opposition in deciding to follow a stage career, a decision he has never regretted and for which the theatregoing public owe him a debt of gratitude. The vaudeville stage, minus this prince of fun-makers, would suffer a distinct loss that only another monologist such as he, even conceding that there may be another, would be able to replace—and it would be a difficult task, too, for this young actor possesses magnetism and a distinct personality such as given to few. On June 2,



1901, Mr. Niblo married Josephine

Cohan, the dainty comedienne, at which time he was high in favor in vaudeville, and for several years thereafter he abandoned the footlights for the business end of the profession, acting in the capacity of manager for the Four Cohans in their two big successes, "The Governor's Son" and "Running for Office," thus discrediting the prevalent idea that the actor is a poor hand at business direction. It was during this time that Mr. Niblo originated the rather novel and attractive advertising catch-line, "Fred Niblo Politely Proffers the Four Cohans." It was not long, however, before his many admirers clamored for his return to active stage duties, and, beginning with the season of 1904-05, he again resumed his stage career, appearing for a short time only as Walter Lee Leonard in "The Rogers Brothers in Paris." Then came his successful re-entry into vaudeville, where he has remained ever since and where his recent triumphs are so well known that any further word of them here seems almost superfluous. Nor has Mr. Niblo's fame been confined exclusively to the Land of the Stars and Stripes, for he has played several highly successful engagements in England, South Africa and other parts of the English-speaking world. He has made rather a courageous fight to attain his present position, all the more credit to him, and his future appears as roseate as even his most enthusiastic admirers could wish.

TERESA DALE is a young emotional actress, lately come into the East, whose future will bear close watching, for it is pretty sure to be productive of uncommonly fine results, that is, if tremendous ambition, a compelling personality and unquestioned dramatic skill count for anything. She has received a good and faithful apprenticeship in the rugged field of Western stock and traveling companies and has acquired a sound



knowledge of the finer technicalities of her profession which will prove of the greatest benefit to her now that she is braving more effete theatricals. Miss Dale's first years behind the footlights were devoted to traveling repertoire companies, such as the Keystone Dramatic Company and Dick Ferris' companies, following this up with a period in Chicago stock companies, and then came a year divided between the melodramas of "Human Hearts," in which she played Jeanette Logan, and "Fabio Romani," winning special praise for her Countess Nina in this piece. It was after this that Miss Dale's professional fortunes began to take an upward turn, being engaged for the summer of 1905 as leading lady with Mildred Holland, when that actress played a special stock-starring term at the Lyceum Theatre, Buffalo. So excellent an impression did Miss Dale make that she was retained as Miss Holland's leading feminine support all of the season following, being praised upon all sides for her portrayal of the Countess Vorontzof in "The Triumph of an Empress." The next year she played opposite James O'Neill, as Mercedes in "Monte Cristo" and created the rôle of Herodias

in "The Voice of the Mighty," a part that gave great scope to her tragic and emotional abilities, winning unanimous praise from the press, and was conceded to be one of the cleverest leading women Mr. O'Neill ever had. Miss Dale then went to New Orleans and played a number of heavy emotional rôles with the Baldwin-Melville Stock Company. In the spring of 1908, she re-joined Miss Holland's forces during her special New York engagement at the Yorkville Theatre, and completely captured the metropolitan critics by the force and distinction of her acting. Miss Dale is a most earnest and ambitious actress, is constantly studying with a view to improvement in her work and there is no question about it that her future will be one of exceptional import in stage circles.



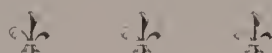
Janus was invoked at the commencement of most actions; even in the worship of other gods, the votary began by offering wine and incense to Janus. The first month in the year was named from him, and under the title of Matutinus he was regarded as the opener of the day. Hence he had charge of the gates of Heaven, and hence, too, all gates, Januæ, were called after him and supposed to be under his care. Hence, perhaps, it was that he was represented with a staff and key and that he was named the Opener (Patulcius) and the Shutter (Clusius).

FEW of the younger generation of American actresses are so richly endowed as Amy Ricard. Blessed with youth, unlimited ambition and a most engaging personality, this enthusiastic young player has had a comparatively easy professional road to travel and her reward has been proportionately large, now being upon the threshold of stellar glories, a distinction well earned. Miss Ricard is a Western girl by birth, hailing from Denver, Colo. Upon her decision to follow a stage career, she came East and took a course of study at the American Academy of Dramatic Arts, graduating with high honors from that institution. During her first years as an active professional, Miss Ricard's destinies were guided by no less an astute manager than Daniel Frohman, playing small parts and acting as general understudy in the Lyceum Theatre Company. She also appeared on the road as Amelia in "The Prisoner of Zenda" and with James K. Hackett in "The Pride of Jennico." It was the season of 1900-01 that first saw Miss Ricard's star in the ascendant, she then being a member of Mary Manning's company. She remained in the support of that actress for three consecutive seasons, two of which she played Tabitha Drinker in



"Janice Meredith" and the third she was Vi Thompson in "The Stubbornness of Geraldine," in which rôle she scored a personal success of enormous proportions. The season following Miss Ricard made a radical change in her professional environment, invading the musical comedy field, making a most bewitching and engaging Contrary Mary in "Babes in Toyland," but the very next season she was back in the drama again, being highly successful as the creator of the athletic girl, Bessie Tanner, in Ade's "The College Widow." The two years following this she was conspicuously placed in several rather varied productions, such as "Mary Versus John," at the Manhattan Theatre; a brief plunge into vaudeville; "The Three Graces," a Chicago musical production; as Hilda Wangel in a special matinée of Ibsen's "The Master Builder," at the Madison Square Theatre; the title rôle in "Matilda," at the Lincoln Square; and as Alta Horton in "The Girl in White," in Boston. The season of 1907-08, she appeared first on tour with Wright Lorimer in the leading ingenue rôle in "The Quicksands," and was then seen at the Madison Square with Katherine Grey in "The Reckoning," later creating the rôle of Kate West in "Girls," at Daly's. Miss Ricard has won her way into public favor without any blare of publicity trumpets, the artist in her being paramount always, and her legion of admirers will rejoice at the knowledge that she will become a stellar light just as soon as the proper play is forthcoming.

**B**ERTHA SHALEK is rapidly coming to the front as an operatic singer of most promising attainments, and the chances are greatly in her favor of achieving a permanent place among the leading singers of the day. During the short time she has been before the public she has upheld a most praiseworthy standard, one which reflects only credit upon so conscientious an artist. A native of Chicago, but educated in New York City, Miss Shalek, after a thorough course of musical study, made her stage début on June 8, 1903, with the Williams Opera Company in Providence, R. I., her first rôle being Patti-Sing in "The Mikado." She next played Letitia Fairfax in "Dolly Varden" on tour, the year following making her New York début at the Lyric Theatre with De Wolf Hopper in "Happyland." The season of 1900-07, Miss Shalek appeared on the Pacific Coast with the Stewart Opera Company in "Babette," "The Two Roses" and "Dorothy," afterward becoming a member of the Van den Berg Opera Company, at the West End Theatre, her repertoire of rôles being the title part in "Carmen," Seibel in "Faust," the Queen of the Gypsies in "The Bohemian Girl" and Lola in "Cavalleria Rusticana." She began the season of 1907-08 as prima donna in "The Yankee Regent," touring the West, but retired from this company after a few weeks, and joined the Joseph Sheehan Opera Company, at the Odeon Theatre, St. Louis, Mo. In the spring of 1908, she sang leading rôles with the Aborn Opera forces in the principal Eastern cities.



**O**NE of the most thoroughly capable actors ever imported from England, Fuller Mellish, to all appearances, has permanently cast his lot with American theatricals, having been actively engaged in our midst for the past six years. And as actors of his fine calibre are not to be found every day, we should be grateful accordingly. The son of the well-known English actress, Rose Leclercq, Mr. Mellish began his stage career in 1881, appearing during his first years behind the footlights in the support of his mother. He joined Sir Henry Irving's company July 8, 1884, accompanying that actor upon his second tour of this country, the season of 1884-85. Upon returning to England, Mr. Mellish was identified with many important productions, appearing principally with such stars as Ada Cavendish, Mary Anderson and Beerholm Tree. He then re-joined Sir Henry Irving's forces, remaining with him five years, including two American visits. After appearing in London with Marie Tempest in "English Nell" and William Gillette in "Sherlock Holmes," Mr. Mellish returned to the United States, the season of 1902-03, supporting Martin Harvey in his repertoire, and he has remained here ever since. The next year he appeared in "Ulysses," at the Garden, and on tour with William Collier in "The Dictator." Then came a season divided between Mrs. Patrick Campbell in "The Sorceress" and Annie Russell in "Jimmy the Carrier," after which he played important parts in the support of Richard Mansfield. The season of 1906-07, Mr. Mellish was seen with Viola Allen in "Cymbeline," and, 1907-08, he was leading man with Robert Mantell for a brief time, and then played Rector Knoll in "Rosmersholm," in Mrs. Fiske's support, a most finished piece of acting.



THE name of Blanche Walsh has now become one of the most powerful factors in stage circles as an actress of tremendous emotional force and unquestioned dramatic strength. She is a New York girl by birth, her father being Thomas Power Walsh, well known in political circles. When but fifteen years old she made her first stage appearance in "Siberia," under Thos. McDonough, and this was followed by a three-years' engagement with Marie Wainwright, playing Olivia in "Twelfth Night," Zamora in "The Honeymoon" and Queen Elizabeth in "Amy Robsart." She then came to the notice of Charles Frohman, who promptly engaged her to create the rôle of Diana Stockton in "Aristocracy." She played this rôle two seasons, and the next year, 1894-95, she divided between the lead in "The Girl I Left Behind Me" and playing opposite Nat C. Goodwin in his extensive repertoire. The summer of 1895, she played a round of comedy rôles with the Bond Stock in Washington. The following season Miss Walsh was in "The Great Diamond Robbery," later creating a sensation by her forceful portrayal of "Trilby," and in the spring went to Australia as Mr. Goodwin's leading woman. In November, 1896, she created the lead in "Heartsease," with A. M. Palmer's Stock in Chicago. The following January, Miss Walsh was seen at the Academy of Music in a melodrama entitled, "Straight From the Heart," and in April of that year she went to London as leading lady with William Gillette in "Secret Service." She was next found, the season of 1897-98, with Sol Smith Russell in "A Bachelor's Romance," and then appeared with the Empire Theatre Stock in "The Conquerors." She played a special engagement in the spring of 1898 with the Mordaunt-Block Stock at the Herald Square Theatre, and her portrayal of Zicka in "Diplomacy" created a positive sensation. That summer she played leads with a Denver stock, and was notably successful as Romeo in "Romeo's First Love," a one-act play written specially for her by A. E. Lancaster, of which she is now the owner, and which she played several times in Australia as well as at benefits in America. For two years Miss Walsh co-starred with Melbourne MacDowell in "La Tosca," "Fedora," "Cleopatra" and "Gismonda," winning high praise on all sides in these plays. Beginning with the season of 1900-01, Miss Walsh starred independently, her plays during the ensuing time being: 1900-01, "Marcelle" and "More than Queen"; 1901-02, "Joan of the Sword Hand," "Janice Meredith," "The Right to Happiness" and "La Madeleine"; 1902-03, "The Daughter of Hamilcar" and "Resurrection"; 1903-04, "Resurrection"; 1904-05 and 1905-06, "The Woman in the Case"; 1906-07 and 1907-08, "The Kreutzer Sonata" and "The Straight Road"—in all of which she scored individual successes.



'Tis Winter, yet there is no sound  
 Along the air  
 Of winds along their battleground;  
 But gently there  
 The snow is falling—all around  
 How fair—how fair!

—Ralph Hoyt.

THE final curtain has fallen upon the career of Peter F. Dailey, and he has left behind him an army of admirers who will never cease to regret his passing. He was a prince of fun-makers among American comedians, his unctuous, absolutely original and rather personal form of humor being of an exceptionally distinctive variety, and he occupied a niche peculiarly his own in the theatrical world. He had no set rule or method for



gaining his humorous points, there being an air of freedom and abandon, touched with a gayety and extemporaneousness, about everything he did behind the footlights. Acting was one long, merry jest with him, at least it appeared so from "the front," and he had the art of creating laughter down to a fine science. Mr. Dailey was a graduate from the variety stage, for many years being a member of a quartette known as the American Comedy Four, and he did a single specialty for several years with the Boston Howard Athenæum Company. He abandoned the variety stage in 1888 to become principal comedian with Kate Castleton, appearing the next year as Le Blanc in "Evangeline." He then co-starred for three years with James T. Powers in "A Mad Bargain" and "A Straight Tip," and for four years headed his own company in "A Country Sport," "The Night Clerk" and "A Good Thing." Mr. Dailey joined the forces of Weber and Fields in 1897, with whom he

continued three seasons, and his popularity in this organization, on both sides of the footlights, was of tremendous proportions. The season of 1900-01, he resumed starring, continuing two seasons in "Hodge, Podge and Co." and "Champagne Charley," after which he was back at Weber and Fields for an equal length of time. The next three years Mr. Dailey spent a busy time of it, dividing chiefly among "A Little Bit of Everything" and "In Newport," under Klaw and Erlanger; a starring tour in "The Press Agent," under the Shuberts; an appearance with Lew Fields in "About Town"; and in vaudeville. Late in December, 1907, he was seen in Joe Weber's company as De Jollidog in "The Merry Widow" burlesque, which rôle proved to be his last one. He was playing this part in Chicago when he contracted a severe cold, which developed into pneumonia, and the end came very suddenly, after an illness of less than a week, on May 23, 1908. The passing of Peter F. Dailey leaves a distinct void in the burlesque world of the American stage, and his memory will long be cherished as one of the greatest fun-makers of the present stage generation.

WHEN Adeline Genee made her début upon the New York stage, one well-known critic said. "Mlle. Genee is not a dancer, she is the dance itself," and this is the complete summing up, the absolute epitome, of the wonderful art of a wonderful woman. She is the superlative personification of grace, the true poetry of motion, revealing a knowledge of Terpsichore at once fascinating and intoxicating, and her innumerable world-wide triumphs are merely the just tributes paid in homage to the genius of the dance. By birth, Mlle. Genee is a Dane, her birthplace being Aarhus, Yutland, Denmark, and she has been a dancer since a child of eight, her only instructors being her uncle and aunt, Mr. and Mrs. Alexander Genee, the latter being famed some years ago as Mlle. Zimmerman. Her relatives were owners of a theatre in Stettin, Germany, and it was there that Mlle. Genee made her professional début, being a child of twelve at the time. Her success was instantaneous, and was promptly followed by further triumphs at the royal opera houses in Copenhagen, Berlin and Munich. By this time Mlle. Genee's fame had spread abroad, and she was engaged as première danseuse at the London Empire for a term of six weeks. This contract of a month and a half lengthened itself to be an engagement of ten consecutive years, she being the leading spirit in all of the wonderful ballets for which the Empire is justly famed. Three of her greatest and most recent successes were in the ballets of "Cinderella," "Coppelia" and "The Débutante." In 1905, Mlle. Genee seceded from the Empire for a brief time and appeared under George Edwardes at Daly's in "The Little Michus" in a specially devised dance of her own in which she wore a long Empire gown. But, for the matter of that, this dancing marvel is equally at home in any style of costume, from the conventional ballet garb to that of any modern mode of dress. She has danced before many royalties, including the late King of Denmark, the Emperor of Russia and King Edward and Queen Alexandra, being a special favorite of the latter. Finally great inducements were brought to bear to have Mlle. Genee appear in America, and Klaw and Erlanger luckily captured the prize, arranging with Florence Ziegfeld that she become the star feature in "The Soul Kiss," making her début in January, 1908. All of the enthusiastic praise that preceded her was found to be well grounded, and in a single night she won a meed of approval that will be steadfast for all time.



When blood is nipped and ways be foul  
 Then nightly sings the staring owl,  
     Tu-whit;  
 Tu-whoo, a merry note,  
 While greasy Joan doth keel the pot.

—Shakespeare.

VERNER CLARGES is a character actor of sterling worth, one thoroughly well trained in the actor's art, with a fine knowledge of the essential details of his profession, and many excellent things may be laid to his credit during the past twenty and more years. He has been actively concerned in any number of big Broadway successes, much of the responsibility for which has rested upon his shoulders, and it is a genuine pleasure to make a record here of some of the chief triumphs that he has known. An Englishman by birth, Mr. Clarges has spent most of his stage career in this country, and in so busy and active a career as his, owing to the limitations of space, one can only mention here a few of his most notable engagements. These include: with Rose Coghlan in "Jocelyn," Robert B. Mantell in "The Veiled Picture," with Kyrle Bellew and Mrs. Potter for several years, appearing in "The Marriage Spectre," "Charlotte Corday," "Thérèse Raquin," "The Queen's Necklace," etc.; in the original production of "The Cherry Pickers"; with E. S. Willard in repertoire, scoring notably with this actor by his creation of the rôle of Mr. Peckniff in "Tom Pinch"; with Joseph Jefferson in repertoire for two years, being particularly successful as Sir Anthony Absolute in "The Rivals"; with Mrs. Le Moyne in "The Greatest Thing in the World," Herbert Kelcey and Effie Shannon in "My Daughter-in-Law," Julia Marlowe in "When Knighthood was in Flower," Amelia Bingham in "Lady Margaret," a two years' engagement with the Proctor Stock, with Jessie Millward in "A Clean Slate," Chauncey Olcott in "Edmund Burke," in the Liebler production of "Sir Anthony," with John Craig's stock company, in Boston, and with Daniel Frohman's production of "The Boys of Co. B.," in which he did most excellent work as C. Holbrook Allen. Certainly to Mr. Clarges is due all manner of praise for the above record, containing as it does only a few of his achievements, and it is an easy thing to understand his popularity with our amusement-loving public.



When now, unsparing as the scourge of war,  
 Blasts follow blasts and groves dismantled roar;  
 Around their home the storm-pinch'd cattle lows,  
 No nourishment in frozen pasture grows;  
 Yet frozen pastures every morn resound  
 With fair abundance thundering to the ground.

—Bloomfield.

WOULD that the American stage were richer in prima donnas of the calibre of Grace Van Studdiford. All too rarely nowadays are we favored with singers with the range and purity of tone equal to hers, and it is greatly to be deplored that her recent opportunities have hardly been commensurate with her talents and ability; at least, her scope has been greatly restricted. In reviewing Miss Van Studdiford's career, it is really remarkable the progress that she has made within comparatively so short a time. She is an Indiana girl by birth, her birthplace being North Manchester, and she made her professional début with a summer opera company at the Schiller Theatre, Chicago, her first part being Minna in "The Black Hussar," being billed under her maiden name of Gracia Quive. She early attracted the notice of Messrs. Barnabee and MacDonald, and for one season sang the second soprano rôles with the Bostonians. Miss Quive then became the wife of Charles Van Studdiford, a St. Louis millionaire, and the stage knew her not for a time. The season of 1899-00, owing to the financial reverses of her husband, she resumed her professional career, being billed now as Grace Van Studdiford, and was prima donna with



Jefferson De Angelis in "The Jolly Muskeeter," winning high praise from all the musical critics, for during her brief stage absence she devoted herself assiduously to vocal study. The next season Miss Van Studdiford came prominently before the New York public as one of the prima donnas of the Savage-Grau English Grand Opera Company at the Metropolitan Opera House, her repertoire embracing: Marguerite in "Faust," Michaela in "Carmen," Felina in "Mignon," Leonora in "Trovatore," Fleur-de-Lys in "Esmeralda," the title rôle in "Martha," Yum-Yum in "The Mikado" and Josephine in "Pinafore." After this engagement she was a vaudeville headliner for a time, and then came two seasons as prima donna with the Bostonians, specially creating the name part in De Koven and Smith's opera of "Maid Marian." The season of 1903-04, Miss Van Studdiford created a veritable sensation when she made her début as a star in "Red Feather." Her success was instantaneous and she was readily conceded to be the foremost light opera singer on the stage. Two seasons were devoted to "Red Feather" and then came a tour in the opera of "Lady Teazle." Finding it impossible to secure a suitable opera for starring purposes, Miss Van Studdiford has been a star feature in the principal vaudeville theatres for the past two years, being one of the highest salaried artists in that line of work. Brilliant and distinguished singer that she is, here's the hope that the time is not far distant when she will once again take her rightful place among our leading operatic stars.

# January 9

# John Ryan

IT is only within the past year or so that John Ryan has risen to the dignity of his present name, for before that he was numbered among our most successful boy actors, answering to the more juvenile name of "Jack." But Father Time is just as implacable a taskmaster in the stage world as elsewhere, even more so, in all probability, and, with the advent of further years and experience, Master Jack Ryan has now adopted the more serious and dignified caption of John. This young fellow has been before the public over half his life, his stage career covering about ten years in all, and he has met with far more than the average success. He is the offspring of theatrical parents, Mr. and Mrs. William F. Ryan, his father having been a member of the Hoyt and McKee forces for ten years, while in recent seasons both father and son have been associated with much the same attractions. Young Mr. Ryan began his theatrical career in the title rôle in "Little Lord Fauntleroy," which he played most successfully at the age of eight, followed by a term as Sir Arthur May in "Rosedale." The season of 1900-01, he played Little Aulus in the Whitney and Knowles production of "Quo Vadis," after which he was seen in the brief production of "Justice," on tour. In the fall of 1902, he created the rôle of Joe Harper in Klaw and Erlanger's production of "Huckleberry Finn," and then came a season as Jimsie Warren in the melodrama, "The Little Church Around the Corner." Mr. Ryan then returned to the Klaw and Erlanger forces, and for three consecutive seasons was seen in the rôle of Bert Hopkins in "Home Folks." The season of 1907-08, he made a radical change in his professional field, not only becoming a full-fledged adult actor, but invaded the musical comedy world, playing Sing Song, a Chinaman, in Cohan and Harris' production of "Little Johnny Jones," on tour.



# January 10

# Erminie Earle

AN interesting figure in the light opera world, one who takes most flirtatious chances with professional caste by moving back and forth, just as the chance offers, between small bits and leads with an ease and facility almost hard to grasp. Erminie Earle has had both a busy and interesting career and in several instances she has done most praiseworthy work, showing a lack of opportunity, rather than talent, in proof of her failing to attain leading parts permanently. A native of Louisville, Ky., Miss Earle, whose real name is Irma Earle Boulware, first attracted attention in stage circles when she played at the Casino in a minor bit in "In Gay New York." She then appeared at this same playhouse in "The Belle of New York," with which piece she remained three years, including the long run at the Shaftesbury Theatre, London. Miss Earle liked London, and the Londoners liked Miss Earle, so she remained there several years, principally singing in the music halls, though in December, 1901, she appeared at the Globe Theatre in a musical piece entitled "Hidenseek." Miss Earle returned to her native land in the spring of 1903, appearing at the Criterion Theatre with James T. Powers in "The Jewel of Asia." The season of 1903-04 and also the season following, she played the rôle of Josey May in "The Runaways," in which part she succeeded Fay Templeton. Miss Earle then spent a year in Joe Weber's company, playing in "Higgledy Piggledy" and "Twiddle Twaddle," and in the spring of 1908 she was rather inconspicuously cast in the production of "The Hotel Clerk," in Philadelphia.

ELFIE FAY, delightful and inimitable comedienne that she is, has every reason to feel proud of the professional position she has won for herself, quite alone and unaided, solely upon the strength of her talents alone, and she holds her own with the theatregoing public to a degree wonderful to behold. By methods wholly original and unique, with a wonderfully developed sense of humor, she has climbed to the top pinnacle of public favor, her really striking initiative spirit finding an outlet by almost daring originality and sheer cleverness. It is probably only the most natural thing, however, that the daughter of so famous a player as the late Hugh Fay should make her mark in the stage world, too, and the public that worshiped at her father's shrine a few years ago has now turned to pay homage to this brainy, ambitious girl. It was in the Hoyt forces that Miss Fay received her early stage training, appearing in "A Milk White Flag" and "A Day and a Night." It was on February 26, 1900, at the Victoria Theatre, that she became famous in a night, playing quite a minor rôle in "Mam'selle 'Awkins," but by her merry capers and antics she made a tremendous hit, quite overshadowing the principals, and from that time forth the name of Elfie Fay has been known upon every hand. She soon made her début upon the vaudeville stage, doing a highly diverting turn as the Sousa Girl. By this time Miss Fay's fame had spread across the Atlantic and she spent the season of 1901-02 in Europe, appearing in London with Henry E. Dixey in "The Whirl of the Town," and in a special revival of "The Belle of New York." She also appeared in the music halls, scoring a tremendous triumph, later winning further glories in Paris, Berlin and Budapest, in the last mentioned re-appearing in "The Belle of New York." Returning to this country, Miss Fay was seen in vaudeville for a long time. In the spring of 1904, she was leading lady in "The Southerners," at the New York Theatre, and the next year was seen at the Colonial in "The Athletic Girl," and in Chicago and Boston in a piece called "Kafoozelum." The season of 1905-06, Miss Fay starred at the head of her own company in the musical comedy, "The Belle of Avenue A," winning any amount of added glories, and she could have held a permanent place among our stellar lights,—it's hers for the asking even now,—had not the blandishments of vaudeville proven too strong to resist, and for the past two seasons she has been a headliner attraction in our leading vaudeville theatres. Miss Fay, with her dainty, graceful, girlish personality, is a keen delight to watch behind the footlights, and her happy faculty of bringing forth an act of absolute originality makes her name a glad addition to any bill.



# January 12

# Emma Littlefield

EMMA LITTLEFIELD occupies a most conspicuous position upon the theatrical horizon as an actress of soubrette rôles, her petite, graceful figure being particularly well suited to just such parts. She is comparatively a new face on the Broadway stage, but her rise in public favor has been a prompt and speedy one. Miss Littlefield is a New York girl by birth, a graduate of the public schools, and her stage career covers about six years in all. She made her début with John B. Wills in the musical farce "In Atlantic City," followed by a season in the soubrette lead in "Town Topics." She then played Kitty Starlight in A. Q. Scammon's production of "Side Tracked," and for quite a time held forth successfully in vaudeville. In 1903, she joined forces with Victor Moore in his vaudeville sketch, "Change Your Act," and her acting of the pathetic, rather dilapidated Western soubrette in this skit was a gem of its kind and was highly praised upon all sides, this proving her to be a character comedienne of rare talent. Miss Littlefield next appeared in the support of Fay Templeton, playing Flora Dora Dean in "Forty-five Minutes from Broadway," and when Mr. Moore embarked upon a stellar career, in the fall of 1907, she having become Mrs. Moore in the meantime, she was seen with him in the rôle of Isabelle McFadden in "The Talk of New York," doing all she possibly could with a rather colorless rôle. She is a sincerely earnest, ambitious little actress, always endeavoring to give the public the very best of her talents, and as her abilities lie in a direction in which all too few actresses can capably hold their own nowadays, small wonder that she is now high in public favor.



# January 13

# Albert Mildenberg

ALBERT MILDENBERG, one of our youngest and most promising composers, has accomplished the seemingly impossible, and has had a grand opera accepted for a hearing on the European stage. This is a distinction never before conferred upon an American composer, and Mr. Mildenberg, who is only in his early thirties, by the way, is naturally elated at being the recipient of such honors. The opera, which is entitled "Michaelo," based upon the life of Michelangelo, is to be produced during the season of 1908-09 at the Royal Opera, Vienna, with later productions in Munich, Prague, Salzburg and Budapest. If it is any kind of a success, there is every reason to believe that it will be given a hearing in this country the year following. Mr. Mildenberg was born in Brooklyn, N. Y., and all his life long has been interested in music and musical affairs. He studied under Paul Hermann and Rafael Joseffy, and for some years was actively engaged in concert work. More recently he devoted himself exclusively to composing, being sponsor for several songs and piano compositions. He has also written two light operas, "Princess Delft" and "The Wood Witch," which latter was produced at the Carnegie Lyceum on May 25, 1903, for a trial hearing of several performances, with Helena Frederick in the title rôle. Mr. Mildenberg has lived abroad for the past year and a half, having composed "Michaelo" during his stay on the other side, and he has several more grand operas in abeyance. His is a most interesting case, being a pioneer among our native music writers, and the outcome of his experiment will be awaited eagerly.



AN admirable artiste is Evie Greene, beautiful and talented, with a most exquisite soprano voice, and greatly to be envied is the London public in that most of her work is confined exclusively to that city. She has participated in any number of big musical successes in the British capital, being almost a "mascot player," as every piece in which she has appeared has always registered a big triumph. Miss Greene was born in Portsmouth, England, and began her stage career when a youngster of fourteen, appearing at the Aquarium, Yarmouth, as a dancer in "Marjorie." After devoting some time to the cultivation of her voice, she toured through the provinces for several years, playing the leading rôles in "The Gay Parisienne," "The New Barmaid" and "Billy." Miss Greene made her début before the London public on April 5, 1899, at the Lyric Theatre, as Prince Carlo in "L'Amour Mouillé," scoring a big success, and from then on she has been one of the most popular of London's operatic stars. Later, in 1899, she created Dolores in "Florodora," also at the Lyric, and in 1901 she appeared at the Apollo in the title rôle in "Kitty Grey." The year following Miss Greene originated the rôle of Nan in "The Country Girl," at Daly's, playing this part two years, after which she returned to the Lyric and scored a big triumph as "The Duchess of Dantzic." It was in this same opera that Miss Greene made her bow before an American audience, appearing at Daly's on January 16, 1905, and she fulfilled every possible expectation, proving to be a prima donna worthy of most enthusiastic praise. Since returning to London she has scored three notable hits, appearing at the Prince of Wales Theatre on January 13, 1906, as Molly Montrose in "The Little Cherub"; at Daly's on October 27, of the same year, as Lodoiska in "The Lady Dandies"; and at the Gaiety on April 25, 1908, as Consuelo in "Havana."



Every winter

When the great sun has turned his face away,  
The earth goes down into a vale of grief,  
And fasts and weeps and shrouds herself in sables,  
Leaving her wedding garments to decay—  
Then leaps in Spring to his returning kisses.

—Charles Kingsley.

BY a series of most admirable portrayals within the last eight years, Bruce McRae has come to be regarded as one of the most capable actors on the American stage, and to-morrow's stage history will unquestionably find his name enrolled among the stellar ranks, to which distinction he has long been entitled. Mr. McRae was born in London, England, of Scotch and English parents, and at sixteen went to New Zealand and engaged



in cattle ranching. Later, adopting the profession of surveyor, he spent five years in Australia, opening up Government reservations for pioneer settlers. In 1890, he came to this country, took charge of a cattle ranch at Fort Laramie, Wyoming, and a year later made his first appearance on any stage, supporting Elsie de Wolfe and Forbes Robertson in "Thermidor" at Proctor's 23d Street Theatre. The two years following this he appeared in "Aristocracy," and then spent one season in "Shenandoah." The season of 1895-96 Mr. McRae played in "The Fatal Card," and the following year supported Miss Olga Nethersole, playing the leading juvenile rôles in "Camille," "Denise," "Frou-Frou," "The Wife of Scarli" and "The Daughter of France"; after which

came two years as leading man with Herbert Kelcey and Effie Shannon in "A Coat of Many Colors" and "The Moth and the Flame." Mr. McRae then created the rôle of Dr. Watson in "Sherlock Holmes," with William Gillette, followed by two seasons as principal support to Miss Julia Marlowe, playing Captain Trumbull in "Barbara Frietchie" and originating Charles Brandon in "When Knighthood was in Flower." Then came five years as leading man with Miss Ethel Barrymore, appearing with that actress in: "Carrots," "A Country Mouse," "Cousin Kate," "Sunday," "A Doll's House," "Alice Sit-by-the-Fire," "Captain Jinks," "The Silver Box" and "His Excellency the Governor." During this time Mr. McRae also participated in a number of special productions, such as the Miller-Anglin revival of "Camille," the matinée of Berton's "Yvette," "The Embarrassment of Riches," at Wallack's, and as leading man of the Bellows Stock Company, at Elitch's Gardens, Denver, for the summer of 1906. The following summer was spent in Chicago with "Genesee of the Hills," supporting Edwin Arden. In the fall of 1907, Mr. McRae left Miss Barrymore and appeared first in "The Step-sister," in December was engaged by Harrison Grey Fiske to support Mrs. Fiske in Ibsen's "Rosmersholm" and in the summer of 1908 toured the Pacific coast with "The Thief," playing Kyrle Bellew's rôle. Mr. McRae is a nephew of Sir Charles Wyndham, the eminent English actor, and of the late Bronson Howard, the American playwright.

THOUGH Alice Fischer made her greatest reputation behind the foot-lights as an actress of emotional and adventuress parts, she has now undergone the transformation of becoming a comedienne with a brisk, breezy, boisterous manner peculiarly her own, and, while lacking in any delicacy or subtlety, she always proves most entertaining and diverting, being highly popular with our theatregoers. Miss Fischer was born in Terre Haute, Ind., and she began her bread-and-butter struggle as a school teacher. A taste of amateur theatricals turned her thoughts towards a stage career, and she came to New York and studied under Franklin Sargent. Miss Fischer made her début in the middle eighties with Frank Mayo in "Nordeck," afterward supporting Joseph Jefferson. She scored her first big success, the season of 1888-89, as the adventuress, Minna, in "Little Lord Fauntleroy," and for the next ten years was identified with rôles of this sort, some of her earlier successes being in "The Canuck," with McKee Rankin, in "The Clemenceau Case," "Nero," "Across the Potomac," "The White Squadron" and with the Empire Theatre Company in "The Masqueraders." The season of 1895-96, Miss Fischer was Vivian Daville in "The Sporting Duchess," the next season playing Zephyrine in "The Two Little Vagrants," and then came a season in "The Proper Caper," "The Salt of the Earth" and with William H. Crane in "His Honor the Mayor." She then played Poppea in "Quo Vadis," was in "Unleavened Bread," and "Betsy Ross," and with the Lyceum Theatre Company in "Frocks and Frills." Miss Fischer made her stellar début the season of 1902-03 in "Mrs. Jack," appearing the next year in "What's the Matter with Susan?" She then made her début in musical comedy, appearing in "Piff, Paff, Pouf," starred for a time in "The School for Husbands" and has since appeared in two other musical pieces—"Coming Thro' the Rye" and "Funabashi."



JANET ACHURCH, an actress who at her zenith made her greatest appeal in what may be called in the vernacular of the day, the "high-brow drama," has not been as conspicuous in recent seasons as during her early career when, as a disciple of the Ibsen drama, she won considerable note on both sides of the Atlantic. An Englishwoman by birth, Miss Achurch began her theatrical career in 1883, starting out as a star in the British provinces in "The New Magdalen" and "Lady Audley's Secret." She then played Shakespearean leads in the support of F. R. Benson, and appeared at the London Haymarket with Beerbohm Tree. In 1889, Miss Achurch played Nora in "A Doll's House," at the Novelty, being the first actress to play this rôle on the English-speaking stage. After this she starred in repertoire—Norah, Hedda, Lady Macbeth, etc.—in Australia and India. Miss Achurch made her début in America, at the Madison Square Theatre, on June 3, 1895, playing Stephanie in "Forget-Me-Not," afterward bringing out "A Doll's House," but her season here was not a success, and she returned to England. She starred for several years in the provinces, playing "A Doll's House," "Hedda Gabler," "Little Eyolf," etc., and also made a stellar trip through Egypt. Miss Achurch has not been particularly conspicuous, professionally speaking, in late years, though on October 7, 1907, she appeared at the Queen Theatre, Manchester in a historical play, "Essex," in which she played Elizabeth.

AS an exponent of the erotic drama in its most extreme form, Olga Nethersole stands almost in a class by herself, having won fame and reputation in no less than four countries by her work in a rather bizarre repertoire. A few years ago rated as one of the leading emotional actresses of the day, it seems rather a pity that within the last few years Miss Nethersole has accumulated a most trying lot of affectations and mannerisms that have so marred her work that there is little left of the real thing in her acting nowadays. However, she still has the faculty of rising to splendid emotional heights in her "big" scenes, and, so long as this remains a part of her, there is hope that she will overcome her affectations and absorbing self-consciousness in her other acting. Miss Nethersole was born in Kensington, London, being of Spanish descent, and was educated in England and Germany. Upon the death of her father, she was compelled to make her own way in the world, and decided upon the career of an actress, having had some amateur experience. She made her début in the spring of 1887 with Charles Hawtrey in "Harvest," touring the provinces. In July, 1888, she appeared for the first time before a London audience, in "The Union Jack," at the Adelphi, was later at the St. James in "The Dean's Daughter" and back at the Adelphi in "The Silver Falls." Miss Nethersole then became a member of John Hare's forces, with whom she remained four years, aside from a period of ten months, when she and Charles Cartwright co-starred through Australia. With Mr. Hare she appeared in "The Profligate," "La Tosca," "A Fool's Paradise," "Diplomacy," etc. After a brief term at the Criterion in "The Silent Battle," Miss Nethersole leased the Court Theatre, in January, 1894, and produced "The Transgressor." On October 15, of that year, she made her début on the American stage, at Palmer's Theatre, in this same piece, and she has made nine tours of this country in all, appearing here during the seasons of 1894-95, 1895-96, 1896-97, 1898-99, 1899-00, 1900-01, 1905-1906, 1906-07 and 1907-08. The complete list of plays which Miss Nethersole has presented in America is composed of "The Transgressor," "Camille," "Denise," "Frou Frou," "Romeo and Juliet," "The Wife of Scarli," "Carmen," "A Daughter of France," "The Second Mrs. Tanqueray," "The Termagant," "Sapho," "The Profligate," "The Labyrinth," "Magda," "Adrienne Lecouvreur," "The Awakening," "The Enigma" and "I'Pagliacci." Between times in her tours of this country, Miss Nethersole has appeared on the London stage in many of the above mentioned plays, as well as in "The Notorious Mrs. Ebbsmith," "The Flute of Pan" and "The Gordian Knot," and in the spring of 1907 she played a most successful term in Paris in several of her famous parts.



Up rose the wild old winter-king,  
 And shook his beard of snow;  
 "I hear the first young hare-bell ring,  
 'Tis time for me to go!  
 Northward o'er the icy rocks,  
 Northward o'er the sea,  
 My daughter comes with sunny locks;  
 This land's too warm for me!

—Leland.

## January 19

## Harry Davenport

**H**ARRY DAVENPORT is certainly deserving of every serious consideration at the hands of the theatregoing public, for not only is he a member of a most distinguished stage family, but he has long upheld a splendid record of professional achievements upon his own account. The son of E. L. and Fanny (Vining) Davenport, their ninth and youngest child, Mr. Davenport was born in New York City, and when but a youngster of five he appeared with his father as the boy in "Damon and Pythias." He had several years experience as a child actor, including a term in the original juvenile "Pinafore" company. After attending school, Mr. Davenport resumed his stage career in the support of his sister Fanny, originating Angellotti in "La Tosca." A few of his other engagements during the first half-dozen years of his career were: with Edward Harrigan in "Reilly and the Four Hundred," in the original production of "Incog," with Joseph Grismer and Phœbe Davies in "The New South," in "The Rainmaker of Syria," at the Casino in "The Voyage of Suzette," at the American with Frank Mayo in "Pudd'nhead Wilson," and in "Kismet." After directing the stock company at the Girard Avenue Theatre, Philadelphia, for a time, Mr. Davenport became a member of the Casino forces, where he appeared for three seasons, playing in "The Belle of New York," "In Gay Paree," "The Rounders" and "The Lady Slavey." Since then Mr. Davenport's engagements have been as follows: season of 1900-01, title rôle in "The Burgomaster" and with Edna May in "The Girl from Up There"; 1901-02, in "The Liberty Belles" and "The Defender"; 1902-03, with Ethel Barrymore in "A Country Mouse"; 1903-04, with Sam Bernard in "The Girl from Kay's"; 1904-05, and the season following, with Lew Fields in "It Happened in Nordland"; and for the past two years, aside from a brief time in the fall of 1907, when he played in "Fascinating Flora," he and Mrs. Davenport, known professionally as Phyllis Rankin, have been doing a sketch in the vaudeville theatres.



## January 20

## Mary Boland

**I**N the selection of the leading women for his various productions, Charles Frohman rarely goes amiss, and that he should have placed Mary Boland at the head of two of his most important offerings during the season of 1907-08 shows the faith and confidence that he has in this actress' abilities. A native of Detroit, Mich., Miss Boland made her stage début in that city on June 24, 1901, with the Pike Stock Company, playing Elinor Burnham in "A Social Highwayman." She remained with the Pike forces all of the season following, being located in Cincinnati, playing a round of juvenile rôles. The season of 1902-03 she spent in Nashville, Tenn., with the Boyle Stock, where she was cast for such rôles as Polly Love in "The Christian," the Duchess of Portsmouth in "Mistress Nell," Faith Rutherell in "The Last Word" and Elizabeth in "Richard III." Miss Boland appeared on tour the next year in "Sky Farm," followed by a short term with the Baker Stock in Los Angeles. She had a busy time of it the season of 1904-05, fulfilling no less than three leading engagements, appearing first with the Imperial Theatre Stock in Providence, R. I., then created the rôle of Doll Silk in "The Lady Shore," supporting Virginia Harned, and finally became leading woman with Robert Edeson, playing Dorothy Nelson in "Strongheart." She continued with Mr. Edeson in this part for over two years, including a term at the Aldwych Theatre, London. It was the season of 1907-08 that Mr. Frohman secured Miss Boland's services, she being cast first for the rôle of Dorothy Osgood in "The Ranger," supporting Dustin Farnum, and after the withdrawal of this piece she was transferred to Francis Wilson's company, playing Lady Rowena in "When Knights Were Bold," in both of which parts she was quite successful.

A TRULY inimitable comedienne is Zelda Sears, and with methods wholly original and unique she has made a name for herself in the stage world of which she has every reason to feel proud. She has fought bravely and courageously for the honors that are now hers, and our theatre-goers are appreciatively responsive in their acknowledgment of her stand-



ing as an artiste. Miss Sears is a Michigan girl by birth, having come into the world on a farm near a village called Brockway, close to the foot of Lake Huron. When a girl of sixteen she became a journalist, serving first on a paper at Port Huron, Mich., and later doing free lance work in Chicago. Upon her decision to follow a stage career, Miss Sears began at the bottom of the stage ladder, serving in the ballet of a Broadway musical production. After this came several years of good, rugged experience in traveling companies and Western stock organizations, with much study, a lot of hard work and very little recognition. It was the spring of 1900 that found Miss Sears' professional fortunes taking a decidedly upward turn, she appearing at the Manhattan Theatre in "Woman and Wine," under William A. Brady. A year later she was seen at this same playhouse as Lizzie Brown in Clyde Fitch's "Lovers' Lane," and from that moment the professional future of Zelda Sears was practically assured for all time. Mr. Fitch became greatly interested in her work, recognizing at once her uncommon gifts as a comedienne, and every season since he has written a part specially

for her in one of his various plays, the following being a complete list of her Fitch rôles: Lizzie McCall, the Jersey shopper, in "Glad of It"; Green, the garrulous maid, in "The Coronet of a Duchess," supporting Clara Bloodgood; Caroline Green, the physical-culture teacher, in "Cousin Billy," with Francis Wilson; Genevieve Crespigney, the lovelorn landlady, in "The Truth," with Mrs. Bloodgood; and Lucille Purcelle, the ambitious elocutionist, in "Girls." All of these were absolutely inimitable creations, and small wonder that both Mr. Fitch and Miss Sears feel equally grateful for what each has done for the other.



Dust on thy mantle! dust,  
 Bright Summer, on thy livery of green!  
 A tarnish as of rust,  
 Dims thy late brilliant sheen;  
 And thy young glories, leaf and bud and flower—  
 Change cometh over them with every hour.

—Wm. D. Gallagher.

# January 22

# Thomas W. Ross

WITH a refreshing youthfulness and a delightfully wholesome personality, Thomas W. Ross is numbered among the most popular of our younger stars, and one cannot but wish him better luck in the selection of his stellar vehicles. A most unfortunate thing it is that during the five years he has shone in a stellar light only one of his plays has met with any real degree of lasting success. But Mr. Ross is still young enough to hug optimism to his breast and hope for better luck. Born in Boston, Mass., he began his stage career in 1894 as a member of the Boston Museum Stock, and for exactly seven years he was identified with companies of this sort. After a season at the Museum he moved over to the Grand Opera House Stock in his home town, playing a season there, too, and then came an engagement with similar organizations in Denver and Kansas City. In 1896, Mr. Ross was a member of the Avenue Theatre Stock, Pittsburg, and the next year was with the Park Theatre Stock, Brooklyn. He then returned to Pittsburg as a member of the Grand Opera House Stock, with which he remained three years. Mr. Ross made his first hit on the New York stage in the spring of 1902, playing Teddy Langham in "Soldiers of Fortune," supporting Robert Edeson. He made his debut as a star in the fall of that year, appearing first in "On the Quiet" and then in "Checkers," scoring a big triumph in the latter piece. He was seen in "Checkers" for two years, and the season of 1905-06 he produced "A Fair Exchange." The next year brought forth "Popularity" and a revival of "The Other Girl," and in the spring of 1908 he was seen on tour in a new piece entitled, "The Traveling Salesman."



# January 23

# Dodson Mitchell

ONE might almost say in very truth that Dodson Mitchell's entire stage career, certainly the greater part of it, has been passed in the support of three of our leading stars—Julia Marlowe, Arnold Daly and Alla Nazimova. He has appeared, of course, in the support of various other players, but it is through his work with this particular trio of favorites that he has become best known to our theatre-going public. When Miss Marlowe first came before the public as a star in 1887, Mr. Mitchell was enrolled as a member of her support, and for thirteen consecutive years he continued as a member of her company, playing comparatively small rôles at first, but finally being cast for all the important character parts in her repertoire. Upon his discovery that further advancement was impossible with Miss Marlowe, Mr. Mitchell appeared with John Drew, the season of 1900-01, as Captain Lewis in "Richard Carvel." The next season he was with John Mason in "The Altar of Friendship," finishing the season in "Arizona," and the year following he played Simonides in "Ben-Hur." The season of 1903-04, Mr. Mitchell appeared for a brief time in "Major André," later joining the forces of Arnold Daly to play James Morrell in "Candida." He remained with Mr. Daly three seasons, playing in "How He Lied to Her Husband," "The Man of Destiny," "You Never Can Tell," "John Bull's Other Island" and "Arms and the Man." The season of 1906-07, Mr. Mitchell appeared first with Madame Nazimova, playing in "Hedda Gabler" and "A Doll's House," later supporting Mary Shaw in "Mrs. Warren's Profession," and this past season, after a brief term with Lulu Glaser in "Lola from Berlin," he rejoined Madame Nazimova, supporting her in the Ibsen plays as well as in "The Comet" and "The Comtesse Coquette."

# January 24

# Margaret Fuller

AN actress whose work has won considerable favorable comment and who displays a fine spirit of sincerity in all her acting, Margaret Fuller is a distinct credit to her profession and deserves every possible encouragement. She is a native of New York, but passed all her girlhood in Washington, D. C. When she decided upon the stage as a life work, Miss Fuller went about it in a thoroughly business-like way, leased the Knickerbocker Theatre for a single matinée, engaged a company of her own and made her début March 22, 1898, in the title rôle in "Camille." Her temerity had its reward, however, for Daniel Frohman promptly engaged and sent her out with a touring company in "The Prisoner of Zenda," to play the Princess Flavia. The season of 1900-01, Miss Fuller was leading woman with Maelyn Arbuckle in "The Sprightly Romance of Marsac," later appearing in "Unleavened Bread." The year following she was first with John Mason in "The Altar of Friendship," and then appeared in Chicago in the melodramas, "The Price of Peace" and "Jim Bludso." Miss Fuller next played a brief term with J. E. Dodson and Annie Irish in "An American Invasion," and was for three years a member of Eleanor Robson's support in "Merely Mary Ann." She began the season of 1906-07 in "The Judge and the Jury," at Wallack's, was next with Kyrle Bellew and Fannie Ward in "An American Invasion" and then accompanied Miss Ward abroad, playing with her at the Waldorf Theatre, London, as Mag in "In the Bishop's Carriage." Returning to this country, Miss Fuller appeared on tour during 1906-07 as Ruth Carney in "The Girl who Has Everything," in the support of Isabel Irving.



# January 25

# Vinie Daly

VINIE DALY is a loyal devotee to the art of Terpsichore, and she has built up quite a name and following for herself by her unquestioned talents as a dancer. In the realm of vaudeville, to which branch of the profession Miss Daly is now lending her time and talents, she occupies a happily conspicuous position, and few there are, in her particular line, more popular than she. But her skill as a dancer is only to be expected when one considers the talented family of which she is a member. The daughter of Lizzie Derious Daly, niece of Dan, Timothy, Lucy and Margaret Daly, and first cousin to Nellie, of the same ilk, she comes naturally by her grace and it is the only to be expected thing that she excels as a dancer. For several years Miss Daly and her mother did a joint dancing specialty in the vaudeville houses in this country, as well as the leading music halls of the European capitals. Nor have her talents been confined exclusively to the vaudeville stage by any manner of means. For instance she was Parthenia in "The Southerners," at the New York Theatre, in the spring of 1904, and later in that year appeared at the Casino as Cora Melon in "Piff, Paff, Pouf." The next year she was seen as Lena in "The Rollicking Girl," with Sam Bernard, and then she succeeded Ethel Levey as leading woman with George M. Cohan, playing Dolly Johnson in "George Washington, Jr." So Miss Daly's popularity is equally as great in musical comedy as in vaudeville.



# January 26

# Paul West

THE name of Paul West has been more or less identified with theatrical affairs in this country for the past fifteen years, but he has recently come to the fore with considerable import as a playwright and songwriter. His name has been on Broadway play-bills dozens of times within the past five years, and his is a future that is pretty sure to bring a wealth of success and prosperity. Mr. West was born in Boston, Mass., and was educated at the Boston Latin School and at Peekskill Military Academy. From 1888 to 1892 he was engaged in newspaper work in Lawrence, Mass., and his native city. The two years following he was press representative with the Hoyt forces, after which he served as business-manager for a season each with Camille D'Arville, "The Sphinx" and Frank Daniels. Mr. West took up newspaper work again in 1897 on the New York Evening Journal, the following year becoming affiliated with the New York Sunday World, with which paper he has remained ever since. As a contributor to stage literature, Mr. West has written several hundred musical numbers that have been interpolated in various musical plays. Among the pieces for which he has been responsible, one finds: "Fad and Folly," 1902, for Mrs. Osborn's Playhouse; "The Man from China," 1904, produced at the Majestic; "The Pearl and the Pumpkin," 1905, for Klaw and Erlanger; the adaptation of "Sergeant Brue," 1905, for Frank Daniels; "Fascinating Flora," 1907, at the Casino; and "The Love Waltz," 1908, a pretentious vaudeville offering. He also wrote the lyrics for "The White Hen," 1907, for Louis Mann, and "The Merry-Go-Round," 1908, produced at the Circle Theatre. Mr. West is most energetic and ambitious, with considerable facile power as a lyric writer, and there is no question that his to-morrows hold many bright things for him.



# January 27

# Cecil Raleigh

CECIL RALEIGH has achieved enviable fame as a dramatist upon both sides of the Atlantic, having won his greatest success as a writer of high-class melodramas. He has a particularly large following in England, though he can scarcely cavil at the amount of success with which he has met in this country, either. A native of John Bull's Island, Mr. Raleigh started out in life as an actor, later becoming a theatrical manager and finally a journalist and dramatic critic, from which last it was comparatively a short-step to playwriting. Among Mr. Raleigh's plays, with which Americans are most familiar, one may mention: "The Great Pink Pearl," 1887, produced at the Lyceum Theatre; "The Grey Mare," 1892, and "The Guardsman," 1893, both written with George R. Sims, and brought out by the Lyceum Theatre Company. He has also collaborated with Henry Hamilton in the melodramas of "The Sporting Duchess," 1895; "The White Heather," 1897; "The Best of Friends," 1903, all produced at the Academy of Music; "The Great Ruby," 1899, at Daly's; "Hearts are Trumps," 1900, at the Garden; and "The Price of Peace," 1901, at the Broadway. Another play from their joint pen, "Cheer, Boys, Cheer," has been produced upon several occasions by various stock companies over the country. Mr. Raleigh, along with Seymour Hicks, also wrote "Sporting Life," 1898, produced at the Academy. And, too, he has stood lone sponsor for any number of plays that we in this country have never seen. One of Mr. Raleigh's most recent efforts in our behalf was "Lord Doncaster," 1907, produced by Lawrence D'Orsay, in several Eastern cities, with far from happy results.

A CLEVER and brainy actress, and a beautiful woman to boot, Julie Opp has met with a well-deserved meed of success behind the footlights, and her career is a splendid example of what pluck, determination and ambition can accomplish. A New York girl by birth, Miss Opp began life as a newspaper reporter, after a convent schooling, serving in the capacity of fashion writer upon the New York Recorder. She went abroad to interview celebrities for her paper, which brought her into touch with Sarah Bernhardt and Emma Calvé, both of whom suggested that she adopt the stage as a profession. Nothing loath, Miss Opp accepted the suggestion in all seriousness and began her stage career in Paris, in 1896, as one of the guests in the ballroom scene in "Camille" in Madame Bernhardt's company. She went to London that same year and became a member of George Alexander's company, at the St. James' Theatre, opening December 2d as Hymen in "As You Like It," later playing Rosalind, owing to Julia Neilson's illness. She then created Mrs. Ware in "The Princess and the Butterfly." The season of 1897-98, Miss Opp made her *début* on the American stage, appearing as the Princess Panonina in "The Princess and the Butterfly" and Belle in "The Tree of Knowledge." She returned to London the following year, and continued in Mr. Alexander's support for three years, playing Antoinette De Mauban in "The Prisoner of Zenda," Rosa Holf in "Rupert of Hentzau," Mrs. Egerton in "The Man of Forty," Annabel East in "The Wisdom of the Wise," Mrs. Herbertson in "The Awakening" and Edith Thorold in "The Wilderness." Miss Opp was back in America, the season of 1901-02, playing Marita in "A Royal Rival," in the support of William Faversham, and the next year she appeared in London with Mr. Alexander as Katherine in "If I Were King." She returned to her native land late in 1902, and on December 29th, of that year, she married Mr. Faversham and has appeared in his support ever since, playing Lady Algernon Chetland in "Lord and Lady Algy," in the spring of 1904; Hilda Gunning in "Letty," the season of 1904-05; and Lady Diana in "The Squaw Man," and Donna Teodora in "The World and His Wife," during 1906-07. True to her first profession, Miss Opp frequently dabbles in literature, and she is the author of a one-act play, "The House of Pierre," written in collaboration with Kate Jordan, the well-known story-writer and dramatist, which was recently produced by Martin Harvey. Talented far above the ordinary, Miss Opp has been greatly favored by the fickle god of success, and hers has been a career in which her best talents have had all possible chance.



Through the hush'd air the whitening shower descends,  
 At first thin wavering; till at last the flakes  
 Fall broad and wide and fast, dimming the day  
 With a continual flow. The cherished fields  
 Put on their winter robe of purest white,  
 'Tis brightness all; save where the new snow melts  
 Along the mazy current.

—Thomson's "Winter."

FITTED by nature, training and the advantage of stage work, Cecil Spooner stands to-day the recognized soubrette of America. Her original methods and magnetic personality won her immediate attention from her first appearance on the stage as a child, her immense popularity being a tribute to her artistic acting and clever dancing. She has true emotional depths and clever comedy touches that sway her audiences at will from tears to laughter. Miss Spooner is a member of the famous Spooner family, and, along with her sister, the brilliant Edna May Spooner, and her mother, Mrs. Mary Gibbs Spooner, forms a trio conspicuous in the annals of the stage. Miss Spooner made her Broadway début in the spring of 1903, appearing at the head of her own company at historic Daly's in "My Lady Peggy Goes to Town." Of her own personal success there was never a doubt, the metropolitan press and public alike proclaiming her and placing her in the permanent stellar ranks. This venture brought Miss Spooner many offers, out of which she accepted one to star under Charles E. Blaney in the soubrette rôle of "The Girl Raffles," and the wonderful result is now stage history. The past season she attracted general attention by her phenomenal business in return dates with "The Girl Raffles" and a new piece, "The Dancer and the King." Mr. Blaney's two plays, with his dainty star, formed a strong magnet that drew crowded houses everywhere, one critic saying, "No actress in her particular line now graces the stage capable of giving the performance that Cecil Spooner gives of the rollicking, jolly soubrette, with the touches of true art that win and hold the approval of her public." Mr. Blaney's new play for Miss Spooner for the season of 1908-09 gives her great opportunities, and the seasons to come will unquestionably find this fascinating little star climbing higher and higher up the ladder of fame. Miss Spooner is now among the stellar lights to stay as a recognized comedienne of power and ability.



ROSE MELVILLE has proven a truly striking figure in the theatrical world, gaining a name and prestige, plus a wonderful pecuniary reward, such as any of her compatriots in the stellar firmament might well indeed envy. By her brains, pluck and industry, she has come into a reward the like of which no player of her generation has been able to equal. The names, Rose Melville and "Sis Hopkins," have now become



synonymous and they are worthy representatives of cheer and prosperity. Miss Melville, by her portrayal of the gawky Hoosier girl, has gained the distinction of placing an entirely new character behind the footlights, one that has become a classic of its kind, and has provided more laughter and amusement for the theatregoing public than any other stage character within recent years. A native of Indiana herself, born in Terre Haute, Miss Melville was educated at St. Mary's of the Woods Convent and at Franklin College, Indiana. When a girl of sixteen she passed directly from school to the traveling stock company managed by her two older sisters, Ida and Pearl Melville, with which company she remained one year, playing a large variety of sou-

brette and ingenue rôles. She and Ida Melville then formed a company of their own, playing a repertoire of standard pieces, with which they were most successful for two seasons. It was during this time that Miss Melville evolved the character of Sis Hopkins and, meeting with recognition on the road, she determined to invade New York in this character. She made her début at the Garden Theatre in 1894 as a special feature in "Little Christopher" and immediately became the talk of the town, being given first place as an original, unique comedienne. The two years following this she played Dollie Bond in "The Prodigal Father," and the season of 1898-99 she was a star feature with Mathews and Bulger in "By the Sad Sea Waves," introducing the character of Sis Hopkins in both of these pieces. In the summer of 1899 she played a special vaudeville term of eleven weeks on the Keith circuit, six of which were devoted exclusively to the Union Square Theatre. Miss Melville then commissioned Carroll Flemming to write a play around Sis Hopkins, and, under this title, she produced the piece at the Star Theatre, Buffalo, on September 11, 1899, meeting with success from the outset. She has continued uninterruptedly in this piece ever since, playing from thirty-five to forty weeks, each season, and to ever increasing returns, both pecuniarily and artistically. Miss Melville, by her originality and artistic perception, has given to the stage a new and wholly original type, one that has proven a boon as a laugh-maker, and a fine thing it is that she has been accorded such an enthusiastic and permanent meed of public approbation.

THOUGH Rupert Hughes has not attained a particularly eminent position among American dramatists, he has made several most commendable efforts in the playwriting line, several of which just missed fire to so slight a degree that one is encouraged to hope that he will yet find himself classed among our most successful dramatists. Mr. Hughes was born in Lancaster, Mo., and as a boy attended the public schools at Keokuk, Ia., later graduating from Adelbert College. He became editor and special writer of several of the leading magazines and for a year and a half was engaged in an editorial capacity in London. Mr. Hughes' first contribution to stage literature was almost too sad to recall, but it happened a long time ago and has long since been wholly forgotten, the piece in question being "The Bathing Girl," produced at the Fifth Avenue Theatre in 1895, and ran for one performance. While a resident of London, in 1902, he had a play brought out entitled "The Wooden Wedding," but it never reached this side of the Atlantic. His next offering was "Tommy Rot," 1902, produced at Mrs. Osborn's Playhouse, and that same year another of his brain-children, "In the Midst of Life," was brought out by Elita Proctor Otis and the Murray Hill Stock, but neither of these enjoyed longevity. He had far better luck with "Alexander the Great," 1903, produced by Louis James and Frederick Warde, but disaster came again with "The Triangle," 1906, produced by W. N. Lawrence at the Manhattan Theatre. Grace George brought out a play of his, "The Richest Girl in the World," 1906, and it was most favorably commented upon in the cities on tour in which it had a hearing. Mr. Hughes, clever and brainy young man, will yet be heard from in no uncertain terms as a playwright, in which direction his greatest ambitions lie. The announcement has been made that Madame Nazimova is shortly to bring out a play from this writer's pen, an interesting item, indeed, and 'tis to be hoped, both for the sake of the actress as well as the playwright, that a great success will be scored to its credit.



Under the snowdrifts the blossoms are sleeping,  
 Dreaming their dreams of sunshine and June,  
 Down in the hush of their quiet they're keeping  
 Trills from the throstle's wild summer-sung tune.

—Harriet Prescott Spofford.





JOSEPH JEFFERSON.

Born, February 20, 1829.

Died, April 23, 1905.





FEW American actors are deserving of greater artistic recognition than Henry Miller, and 'tis a fine tribute to the intelligent perception of our theatregoing public that he has been conceded a professional position well worthy of his talents. Though born in London, England, Mr. Miller passed his youth in Toronto, Canada, and it was in that city he began his stage career, appearing with the stock at the Grand Opera House, in 1878. A short time after, he joined Modjeska's company to play juvenile rôles, was next a member of Adelaide Neilson's company for two years and was then seen in the support of Ada Cavendish. Mr. Miller then appeared with Daly's company in "Odette," in the spring of 1882. The season of 1882-83, he was with the Madison Square Theatre Company in "Young Mrs. Winthrop," then came a season as leading man with Minnie Maddern, an appearance with Agnes Booth in "The Squire," and later on supported Madame Janish in "Anselma" and Dion Boucicault in the Irish dramas. Mr. Miller was one of the original members of the Lyceum Theatre Company, opening November 1, 1887, and remained with this company two years, appearing in "The Wife," "Sweet Lavender" and "The Marquis." He spent the season of 1889-90 in "Shenandoah," and the year following he was seen in "All the Comforts of Home," "Betrothed" and "The Merchant." Mr. Miller was next leading man with Marie Wainwright in "Amy Robsart," in the fall of 1891, and for quite a time after this he figured in a number of special productions: "Frédéric Lemaître" and "Chums," at Hermann's Theatre, and "His Wedding Day," at the Garden. On August 21, 1893, Mr. Miller became leading man of the Empire Theatre Company, a position he held three years, during which time he was seen in "Liberty Hall," "The Younger Son," "The Councillor's Wife," "Sowing the Wind," "Gudgeons," "The Masqueraders," "John-a-Dreams," "The Importance of Being Earnest," "Michael and His Lost Angel," "A Woman's Reason" and "Bohemia." In the fall of 1896, he appeared in Chicago at the head of A. M. Palmer's company in "Heartsease." Mr. Miller made his début as a star in February, 1897, in "Heartsease," the play being rewritten and made into a "costume play" for his stellar use, and since then he has starred in the following pieces: 1898-99, "The Master," "Heartsease," "A Marriage of Convenience" and "Hamlet"; 1899-00, "The Only Way"; 1900-01, "Richard Savage"; 1901-02, "D'Arcy of the Guards"; 1902-03, "The Taming of Helen"; 1903-04, co-starred with Margaret Anglin in "The Devil's Disciple," "The Taming of Helen," "Camille," "D'Arcy of the Guards" and "The Aftermath," and alone in "Man Proposes"; 1904-05, "Joseph Entangled," and in vaudeville; 1905-06, in "Grierson's Way," and with Miss Anglin in "Zira" and "Young Fernald"; 1906-07, with Miss Anglin in "The Great Divide," and he has continued in this play ever since.



**B**OBBY NORTH, who is rapidly making a name for himself as a Jew comedian, was received with glad acclaim by New York theatregoers, in the spring of 1908, and by his performance of the rôle of Morris Nosenstein in "The Merry-Go-Round," at the Circle Theatre, he has, to all appearances, come into permanent approval with Broadway play-patrons. It was by his singing of grand opera parodies that he scored his greatest success, not only for the cleverness of the lyrics, but for his singing voice, which is of exceptional calibre for a comedian, though just why operatic comedians are not supposed to have good singing voices is more than I could ever understand. Mr. North was born in New York City, and during his stage career has gained much excellent experience in the field of vaudeville, burlesque and musical comedy. Among a few of his principal engagements during the past five years have been as principal comedian in "The Devil's Daughter," in the touring production of "Fiddle-Dee-Dee," in which he played David Warfield's original rôle, and as leading support with Murray and Mack in "A Night on Broadway." In 1904, Mr. North went to San Francisco and joined the stock burlesque company at Fischer's Theatre, where he remained fifteen weeks, appearing in "The Lucky Stone," "The Whirl of the Town," "The Anheuser Push," "Miss Mazuma" and "Down the Line." He returned East, and appeared with the Harry Davis Musical Travesty Company in Pittsburg, after which he was seen in New York, at the Majestic Theatre, as August Yunkle in "Buster Brown." He has also been seen on tour in Sam Bernard's rôle of Max Hoggenheimer in "The Girl from Kay's." And now that New York has set its seal of approval upon him, Mr. North's future looms bright upon the theatrical horizon.



**N**OW numbered among our foremost lyric artists and with a personal following of enviable proportions, Ethel Jackson, to all appearances, has a clear professional road ahead of her, one in which she should accomplish any number of notable things. An American girl by birth, the daughter of Hart Jackson, who adapted "The Two Orphans" from the French, and Mrs. Jackson, who was a well-known character actress at the time of her retirement about eight years ago, Miss Jackson was educated abroad, and began her stage career on the other side, too, appearing in several of George Edwardes' musical comedies. She made a hit in England as Elsie Crockett, the title rôle, in "Little Miss Nobody," and was engaged by Charles Frohman to play the part in this country. Miss Jackson made her American début in this piece in Philadelphia on September 5, 1898, but the play disappeared from public view after a tour of three weeks. She finished out this season in "Hotel Topsy Turvy," "On and Off" and the lead in "The Runaway Girl." She began the next season in "The Runaway Girl," was later in "Little Red Riding Hood," at the Casino, and in "The Regatta Girl," at Koster and Bial's. The following season Miss Jackson appeared in "Vienna Life," at the Broadway, after which she created the lead in "Miss Bob White." She then married J. Fred Zimmerman, Jr., the well-known theatrical manager, and the stage knew her not for four years, resuming her career in the fall of 1906, as prima donna with James T. Powers in "The Blue Moon." The season of 1907-08, Miss Jackson was seen in the title rôle in "The Merry Widow," scoring a big personal success, and all should be plain sailing with her from now on.

ONE of the great favorites of the London stage and one who has figured in any number of successes that have ultimately crossed the Atlantic, it seems an odd thing that the name of Hilda Trevelyan should be an unknown quantity to American theatregoers. Of a slight, girlish personality, suggesting youth and childhood, her services are in demand in London for the type of rôles in which these characteristics dominate, and she has made a place for herself on the English stage that is practically unique and distinct in itself. Miss Trevelyan first won conspicuous success as Lady Babbie in "The Little Minister," touring the provinces in this part. She then went on the musical comedy stage, and made a name for herself in London as Fi-Fi in "A Chinese Honeymoon" and Mabel Wiggett in "Sergeant Brue." To prove her versatility, Miss Trevelyan next scored a success in the emotional rôle of Amanda Afflick in the one-act play, "'Op o' My Thumb," done over here by Maude Adams. She then appeared with John Hare as Moira in "Little Mary" and with Ellen Terry as Leonora Dunbar in "Alice Sit-by-the-Fire." In the London production of "The Prince Chap" she played Phœbe Puckers," later appearing with Marion Terry as Sarah in "Peter's Mother." She was seen at the Duke of York's Theatre, in March, 1908, as Tweeny in the revival of "The Admirable Crichton." Miss Trevelyan also created the rôle of Wendy Moira Angela Darling in the original production of "Peter Pan," at the Duke of York's in 1904, and she has played this same rôle in each yearly revival of this piece, around Christmas time, being one of the few members of the original cast upon whom this distinction has been conferred.



EDMUND ELTON is rapidly coming to the fore these days as an actor of exceptional power and virility, one whose best days are yet before him and who is in every way fit and prepared to meet his opportunity. There is a force and distinction about his acting that is most convincing, and, as his stage training has been of the best, there is every reason to expect most excellent things of him. One of Mr. Elton's earliest successes was as Percy Vere in a touring company of "A Black Sheep," the season of 1899-00, and the year following this he appeared with a similar company in "The Christian," playing Brother Paul. Beginning with the season of 1901-02 and for four years in all, Mr. Elton was identified with stock organizations in Philadelphia, one season with the Girard Avenue Stock and three with the Forepaugh Company. He was then leading man with Eugenie Blair for a season, playing Torvald Helmer in "A Doll's House," Bill Sikes in "Oliver Twist" and Archibald Carlyle in "East Lynne." He divided the next season between "Before and After," playing Dr. Latham, and was at the New York Theatre as Wilton Struve in "The Spoilers." The season of 1907-08, Mr. Elton appeared on the road for a few weeks in "Before and After," later appearing at the Astor Theatre as Lieutenant Dodd in "The Secret Orchard," and was also seen on tour in the support of Margaret Anglin, playing Dr. William King in "The Awakening of Helena Richie." The summers of 1906-07-08, Mr. Elton appeared with the Hunter-Bradford Stock in Hartford, Conn., and Springfield, Mass.

FOLLOWING in the wake of so many of her professional brethren, Essex Dane, one of England's popular actresses, has been associated with stage affairs in this country for nearly three years, and she has proven a worthy addition to American theatricals. Her opportunities, however, have been of a rather meagre sort, but she has made an excellent showing with the chances at hand. Miss Dane was born in London and was educated at the London Collegiate School and at the Royal Academy of Music, at which latter she was a pupil for five years, studying vocal culture. She carried off six medals at this school, being particularly successful in the title rôle in "Carmen." Miss Dane began her stage career in 1891, acting as understudy to Mrs. Patrick Campbell in melodramas, at the Adelphi. She won her greatest fame in England in provincial touring companies, her most important engagement in this field being as leading woman with Osmond Tearle, in Shakespearean repertoire, in the title rôle in "Zaza," which part is her favorite one, as Donna Roma in "The Eternal City," and Elizabeth in "Miss Elizabeth's Prisoner." Miss Dane made her début on the American stage on January 22, 1906, playing Lady Clementina Desborough in "The Fascinating Mr. Vandervelt," with Ellis Jeffreys, at Daly's Theatre. The fore part of the season of 1906-07 she was seen at the Liberty Theatre in Eleanor Robson's support, playing in "Nurse Marjorie," "Susan in Search of a Husband" and "The Girl Who Has Everything." On February 8, 1907, Miss Dane married Arthur Lewis, the well-known actor, and has not appeared behind the footlights since, though she has made no announcement of her retirement from the stage.



## February 7

## Robert Mantell

AFTER many years of patient waiting and not a few hardships and disappointments, Robert Mantell has now come to be looked upon as the foremost interpreter of Shakespearean rôles on the American stage to-day. His is a large and enthusiastic following and his repertoire is really a formidable one in size. Mr. Mantell was born in Ayrshire, Scotland, passing his boyhood days in Belfast, Ireland. He started out as an actor on October 21, 1876, at the Theatre Royal, Rochdale, Lancashire, England, with George Clarke in "Arrah-na-Pogue." He came to America two years later, appearing in the support of Modjeska in repertoire, followed by a year with George Knight in "Forbidden Fruit." Mr. Mantell then returned to England, and for two years appeared in the support of Ellen Lancaster Wallis in Shakespearean repertoire. Returning to the United States in 1882, he appeared in "The World" and "The Romany Rye," later playing Louis in "Fedora," with Fanny Davenport. The season of 1884-85, he was in "Called Back" and "Dakolar," with a return to Miss Davenport's company the next year. Mr. Mantell made his stellar début in the fall of 1886, and has continued at the head of his own company ever since, having produced the following romantic pieces, among others: "Tangled Lives," "Monbars," "The Corsican Brothers," "The Marble Heart," "The Louisianian," "The Face in the Moonlight," "The Veiled Picture," "A Lesson in Acting," "The Husband," "The Queen's Garter," "Parrhasius," "The Lady of Lyons," "The Dagger and the Cross," "Richelieu," "A Gentleman from Gascony," "A Secret Warrant," "The Free Lance" and "The Light of Other Days," while his Shakespearean repertoire includes: "Hamlet," "Othello," "Romeo and Juliet," "Richard III.," "King Lear," "Macbeth," "The Merchant of Venice," "Julius Cæsar" and "King John"—certainly a proud list of plays that do Mr. Mantell every credit.

LOTTA FAUST, a foremost figure among our musical stage favorites, is entitled to every possible meed of praise and adulation for the position she has won in the theatrical world within so short a space of time and at so early an age. Although only in her middle twenties, she has been steadily progressing each season, and with each new engagement has taken a professional step forward, until she is now well upon the highroad to stellar honors, the only-to-be-expected goal for such a talented and clever girl. Miss Faust is a Brooklyn girl by birth, and she was scarcely out of short dresses when she began her stage career, making her début in 1897 in "The Sunshine of Paradise Alley." This was her first and only experience in the "legitimate" drama, for she soon realized that her best opportunities were to be found on the musical stage, and the year following she joined Klaw and Erlanger's forces, appearing in "Jack and the Beanstalk." The season of 1899-00, Miss Faust appeared on the road as Endymion in "The Man in the Moon, Jr.," and was afterward at the Casino in "The Casino Girl." She began the season following at the same playhouse in "The Belle of Bohemia," and then appeared at the Victoria as the Duke of Buckingham in "My Lady." By this time Miss Faust had become thoroughly established as a singing comedienne and she gave strong evidence of her histrionic powers in two widely different rôles in "The Liberty Belles," those of Geraldine Fair, an American girl, and Teresa Corsini, an Italian, the season of 1901-02. After a short engagement in "The Defender," she took up the rôle of Trixie in "The Wizard of Oz," in which she continued for two and a half seasons, and her singing of the song, "Sammy," in this piece proved to be one of the most popular song hits of the age. Miss Faust was then leading woman in the big production of "Wonderland," after which she was seen with Joseph Weber's company in "Twiddle Twaddle," and later played the principal soubrette rôle in "The White Hen," in the support of Louis Mann. The season of 1907-08, she was particularly happily placed in the star cast that surrounded Lew Fields in "The Girl Behind the Counter" and as Ninette Valois she proved an especially alluring picture. The summer of 1908, she was in "The Mimic World," at the Casino. Miss Faust, with her beautiful, sparkling eyes, her bewitching, captivating smile and her dainty, graceful personality, is richly endowed for the career she has chosen, and if her past record is to be taken as any criterion, this lucky young player has many brilliant, happy days before her.



OF an almost perennially youthful personality, quite charming and refreshing in itself, Cyril Scott has had an exceptionally fortunate stage career, having played a wide variety of parts in an almost unbroken series of successes, and it seems a difficult thing to believe that he has been associated with theatricals for exactly a quarter of a century. There is a sparkle and delightful spontaneity about his acting that makes a particularly strong appeal, and the sincere public approbation that has fallen to his lot has been most deserved. A native of Ireland, born in Banbridge, County Down, Mr. Scott came to the United States while still a youngster. He began his stage career in 1883 at Paterson, N. J., in a piece called "The Girl I Love." The year following he joined Mrs. Fiske's company, with whom he remained two seasons, playing in "Caprice" and "In Spite of All." The season of 1886-87 he was with Richard Mansfield in "Prince Karl," and the season following supported Lotta in "Pawn Ticket 210" and "The Little Detective." Then came a year with E. H. Southern in "Lord Chumley" and "The Highest Bidder." A season on the road in "Sweet Lavender" followed this, and the next year he divided between Mr. Sothern in "The Maister of Woodbarrow," and with the Lyceum Theatre Company in "Old Heads and Young Hearts." Beginning with the season of 1891-92, and for three years, Mr. Scott was a member of Charles Frohman's stock company, appearing in "Men and Women," "The Lost Paradise," "The Girl I Left Behind Me," "Liberty Hall," "The Younger Son," "The Councillor's Wife," "Sowing the Wind," "Gudgeons" and "The Luck of Roaring Camp." He spent the season of 1894-95 with De Wolf Hopper in "Dr. Syntax," and the next year supported Mrs. Leslie Carter in "The Heart of Maryland." Mr. Scott began the following season in "Lost, Strayed or Stolen," was then in "My Friend from India" and in the spring of 1897 he joined the Daly Company. He remained at Daly's for over two years, being cast in "The Circus Girl," "The Geisha," "Number Nine" and "A Runaway Girl." He spent the season of 1899-00 with "A Stranger in a Strange Land," with Anna Held in "Papa's Wife" and in "The Casino Girl." The two seasons following this Mr. Scott was Arthur Donegal in "Florodora," the season following appearing in "The Silver Slipper." Then came a year divided between "The Medal and the Maid" and "Glittering Gloria," and another with Ida Conquest in "The Money Makers" and in a revival of "Florodora." Mr. Scott made his stellar debut the season of 1905-06 in "The Prince Chap," which lasted him two and a half years, and early in 1908 he was seen in "The Royal Mounted."



Come when the rains  
 Have glazed the snow and clothed the trees with ice,  
 When the slant sun of February pours  
 Into the bowers a flood of light. Approach!  
 The encrusted surface shall upbear thy steps,  
 And the broad arching portals of the grove  
 Welcome thy entering.

—Bryant's "A Winter Piece."

A CHARMING and delightful English actress, one almost as well known in America as in her native land, Sybil Carlisle has upheld a particularly admirable professional record with exceptional dignity and poise, and her services are constantly in demand in the most exclusive London theatres. A member of a most distinguished English family, Miss Carlisle was born in Cape Colony, South Africa, being a grand-daughter of the famous late General Sir John Bisset, while her brother, Lieutenant Carlisle, distinguished himself in the Boer War, and her sister, Mary Helen Carlisle, enjoys great fame as a miniature painter. Miss Carlisle made her stage début at the Globe Theatre, London, January 24, 1891, playing in "All the Comforts of Home," after which she appeared in the support of Sir Charles Wyndham for a year. She made her début on the New York stage November 24, 1894, as a member of Augustin Daly's company, remaining with that manager two years, being cast for important rôles in "Twelfth Night," "Love on Crutches," "Two Gentlemen of Verona," "A Midsummer Night's Dream," "The Taming of the Shrew," and "The Railroad of Love." She was also seen at the Madison Square Theatre, in the fall of 1898, with the English cast in "A Brace of Partridges." Miss Carlisle's principal London engagements, since September, 1900, have been as leading lady with Cyril Maude in "The Second in Command," with Herbert Waring in "A Man of His Word," Edward Terry in "My Pretty Maid" and at the Duke of York's in "The Admirable Crichton." She re-appeared in this country in October, 1903, as leading support to William Gillette in "The Admirable Crichton," continuing in his support two years, since when she has been seen in London with John Hare in "The Alabaster Staircase," Sir Charles Wyndham in "The Candidate," Cyril Maude in a revival of "The Second in Command," William Morris in "Mrs. Temple's Telegram," Pauline Chase in "Peter Pan," Marie Tempest in "The Truth" and on March 2, 1908, she re-appeared at the Duke of York's in a revival of "The Admirable Crichton."



EDWARD E. ROSE has been responsible for more dramatized novels than any of our present-day playwrights, within the last six or seven years; he having turned out no less than a dozen of these dramas-made-while-you-wait. Most of them have been successful, lasting their allotted season or more and then pass on to the stock company field. Dramatizing novels must be a thankless task at best, and one cannot but admire Mr. Rose's contribution to the stage market. A Canadian by birth, born in Stanstead, Quebec, the son of George Henry and Nancy (Fox) Rose, he received his early schooling in Boston, with a finishing course at Harvard. Two of Mr. Rose's earliest plays that won considerable attention were "The Westerner," for Al. Lipman, and "Captain Paul," for Robert Hilliard, both brought out in the middle '90's. It was after this that Mr. Rose began turning out book plays, some of the best known having been "The Gadfly," 1898, for Stuart Robson; "David Harum," 1900, for William H. Crane; "Richard Carvel," 1900, for John Drew; "Janice Meredith," 1900, for Mary Mannerling; "Eben Holden," 1901, for E. M. Holland; "Alice of Old Vincennes," 1901, for Virginia Harned; "John Henry," with George V. Hobart, 1903, for Dan Daly; "The Spenders," 1903, for William H. Crane, and "A Gentleman from Indiana," 1905, for Edward Morgan. Mr. Rose also adapted from the French "Brother Jacques," 1904, for the use of Annie Russell, and a few of his other recent plays have been: "Fighting Bob," for S. Miller Kent; "The Way to Kenmare," for Andrew Mack; "A Square Deal," for Otis B. Thayer; and a popular melodrama, "The Great Wall Street Mystery." He has also acted in the capacity of stage director for many of the Frohman productions.

MARIE LLOYD, "the only" as she has been so happily described, is certainly to be congratulated upon the tremendous personal success that she won in our leading vaudeville houses during the season of 1907-08. This dashing, piquant comedienne, with her fascinating, bewitching personality, was anything but a stranger to American audiences and the enthusiasm of her reception must have warmed the cockles of her heart,



showing that she was not only well remembered, but was even a greater favorite than ever before. As Acton Davies truly said of her, "All the artists in Marie Lloyd's line are mere imitations when compared with her," and it was good to see with what hearty emphasis the public agreed with this well-known critic. Miss Lloyd is a Londoner by birth and she has been before the public practically all her life, making her debut when a miss of sixteen at the Grecian Assembly Rooms, singing a series of popular songs. She sprang into favor almost immediately and enjoyed special vogue at the Middlesex, where she afterward appeared. This was followed by a long term at the Empire in "Leaps and Bounds," and for three years running she was the principal girl

in the annual Drury Lane pantomime. Miss Lloyd had by this time become an acknowledged star in the music hall world, her delicate, subtle artistry being admitted upon all sides, and her fame soon spread to American shores. She made her debut in this country at old Koster and Bial's on Twenty-third Street, on October 6, 1890, and was immediately received with open arms, completely duplicating her glories at home. But previous contracts soon took her from our midst, and she was not again seen upon our shores until October 15, 1894, when she appeared at the later Koster and Bial's, on Thirty-fourth Street, these being her only appearances in this country previous to her last visit. Certainly Miss Lloyd has been most cosmopolitan in her professional conquests, for not only have England and America paid tribute to this clever little woman, but Australia, South Africa and France have each offered homage at her shrine. In Paris she created a veritable furore, as indeed she does everywhere, at the Folly Marigny and the gay Parisians fairly went wild over her. There is a chic, smart air about Miss Lloyd that is both compelling and wonderfully attractive. She renders each song with a dashing, gay abandon, free from coarseness, too, that at once bespeaks the brilliant, capable artiste that she is. American vaudeville lovers have given Marie Lloyd a permanent place in their heart of hearts, a fact readily understood by all familiar with her work, and it is to be devoutly wished that in future she will make far more frequent visits to our shores, for of all the artists who have crossed the pond she is unquestionably the best in her line.



EDWIN ARDEN has occupied a most conspicuous place as a leading man for the past fifteen years and more, and his career covers a vast range of experience embracing rôles of all sorts, in which he has ever done exceptionally fine work. He was born in St. Louis, Mo., and made his début in 1882 with Thomas W. Keene; the three years following appearing mostly with the Madison Square Stock, New York, and the Boston Museum Stock. He then starred for nine seasons in plays from his own pen, the most successful being "Raglan's Way" and "The Eagle's Nest." The season of 1895-96, he gave up starrng and for two years was leading man with William H. Crane; then came a season as Sir John Oxen in "A Lady of Quality," with Julia Arthur, and another as the young husband in "Because She Loved Him So." He then starred again for a short time in "Zorah," written by himself, afterward appearing in the Frohman production of "Hearts are Trumps." From that time on Mr. Arden's engagements may be recorded as follows: season 1900-01, title rôle in "Caleb West," Metternich in "L'Aiglon," with Maude Adams, and the Berger Stock, Washington; 1901-02, with Sadie Martinot in "The Marriage Game," stock starring season at the Grand Opera House, San Francisco, the name part in "Jim Bludso," in Chicago, and the Bellew-Mannering revival of "The Lady of Lyons"; 1902-03, "The Ninety and Nine," Paris, in the star cast of "Romeo and Juliet," at the Knickerbocker, and the Jane Oaker Stock, Denver; 1903-04, with Kyrle Bellew in "Raffles," with Eleanor Robson in "Merely Mary Ann," and Elitch's Gardens Stock, Denver; 1904-05, Proctor Stock and Fawcett Stock at the American Theatre, playing Louis in "Fedora" with Bertha Kalich; 1905-06, "Home Folks," the Imperial Stock, Brooklyn, "The House of Silence," with James K. Hackett, "The Redskin," a dip into vaudeville and "As Told in the Hills"; 1906-07, he was again seen in vaudeville in a dramatic sketch, and had his own stock company in Washington; 1907-08, first in vaudeville, then with Viola Allen in "Irene Wycherly" and again in stock, in Denver.



FREDERICK LEWIS is rapidly making a splendid name for himself as an actor of Shakespearean and romantic rôles, and the dignity and sincerity of spirit with which he pursues his career are greatly to be commended. He is a thoroughly earnest, sincere young actor and is deserving of all his success. Born in Oswego, N. Y., Mr. Lewis began his stage career in 1891, devoting his first years to traveling companies. He received his first taste of New York theatricals in 1897 as a member of the Lyceum Theatre Company in the one-act play, "When a Man's Married." Following this he appeared on tour in "The Prisoner of Zenda" and "My Friend from India," and for quite a time afterward was associated with John Blair and Florence Kahn in their series of modern plays at the Carnegie Lyceum. The season of 1900-01, Mr. Lewis appeared on tour in "The Heart of Maryland," and the two years following was a member of the Fawcett Stock Company in Baltimore, also playing Oswald in "Ghosts," in the support of Mary Shaw. He then appeared under the management of Maurice Campbell for two seasons, playing Orlando to Henrietta Crosman's Rosalind in "As You Like It," appearing on tour as Edgar Allan Poe in "The Raven" and created in this country the rôle of Arnold Rubek in Ibsen's "When We Dead Awake." He was then leading man with E. H. Sothern and Julia Marlowe for two years in their extensive repertoire, and the season of 1907-08 he was seen in the support of Miss Marlowe, playing Romeo, Orlando, Charles Brandon in "When Knighthood was in Flower" and Count Silvio Spini in "Gloria."

AS each theatrical season rolls around the name of Barrymore becomes more and more of a powerful factor in Stageland, and certainly John Barrymore, the youngest member of the family, is more than holding his own as a follower of Thespis. Although the grandson of Mrs. John Drew, the son of Maurice Barrymore and Georgia Drew, the nephew of John Drew and brother of Ethel and Lionel Barrymore, this young man had no intention of following a stage career, but started out as an artist and illustrator, doing remarkably good work and finding a ready sale for his wares. But the stage was in his blood and it was the most natural thing in the world that he should become an actor. Mr. Barrymore made his début behind the footlights on October 31, 1903, at Cleveland's Theatre, Chicago, playing Max in "Magda," supporting Nance O'Neil. He made his New York début, in December of that same year, at the Savoy Theatre in "Glad of It," and the April following he was seen at the Criterion with William Collier in "The Dictator," continuing with this same star all of the season following, including a London engagement. The season of 1905-06, he appeared with his sister, Ethel, as Jacky in "Sunday," Stephen Rollo in "Alice Sit-by-the-Fire" and the Clown in "Pantaloon," later accompanying Mr. Collier to Australia in "The Dictator." He re-joined Miss Barrymore, in the fall of 1906, appearing with her that season in "Alice Sit-by-the-Fire" and "His Excellency the Governor," later replacing Arnold Daly in "The Boys of Co. B." He started out, the season of 1907-08, in this same piece, then played the leading part in "Toddles" and in May, 1908, he made his début in musical comedy, appearing in Chicago in "A Stubborn Cinderella."



ALTHOUGH Vivian Marston's stage work has not caused any undue upheaval among the discerning and critical of our theatregoers, she has always done her best with the small chances at hand and, most poignant point of all, each season finds her in possession of a good engagement. Even after six years of stage experience, she is still chirruping in the front row of musical productions, but as many of our present-day leading soubrettes and prima donnas have labored that long in the ranks, there is hope that Miss Marston's day of bigger things is not far off. She is a Boston girl by birth, and began her stage career the season of 1902-03, appearing in the chorus of "Miss Simplicity," in the support of Frank Daniels. The summer of 1903, she was seen in "Otoyo," on the Madison Square Roof Garden, returning to Mr. Daniels' company for the two seasons following this, appearing with him in "The Office Boy," and doing full justice to the limited opportunities allowed her in the small bit of Todd Hunter. Miss Marston made rather a radical change in her professional endeavors, the season of 1905-06, and took a dip into melodrama, with musical trimmings, playing the part of Sue Jarvis, a dairy-maid, in "How Baxter Butted In," with Sidney Toler, in which rôle she was seen for two seasons. But two years of work of this kind appear to have been enough for Miss Marston, for during the season of 1907-08 she was seen as one of the show girls in "Coming Thro' the Rye," touring the Middle and Western States. She is quite an attractive girl, vivacious, bright and entertaining, and probably her opportunity will come when she least expects it.

BEYOND question, the most talked about actor on the New York stage the season of 1907-08 was Donald Brian, and by his portrayal of Prince Danilo in "The Merry Widow," he has come into a professional position that will stand him in good stead throughout his entire career, carrying him, a short time hence, into a stellar capacity. And certainly he is deserving of all praise and adulation, for his Danilo is a complete triumph in every sense of the word, combining the rare qualities of youth, exceptional grace, marked virility and a compelling personality—graces seldom combined in one actor nowadays. Mr. Brian came into the world at St. John's, Newfoundland, but spent his school-days in Boston, being a graduate of Boston College. After trying his hand at several professions, he determined to follow a stage career, making his *début* the season of 1897-98, playing the rôle of Hardie Grant in "Shannon of the Sixth," supporting W. H. Power. The year following he appeared in the rôle of Spangler in "On the Wabash," and then came a season with Bert Coote in "The New Boy" and "A Battle-Scarred Hero," and a brief appearance in "Three Little Lambs." After a season in the support of Walter E. Perkins, playing William Loveall in "The Man from Mexico," Mr. Brian created the rôle of Tom Schuyler in "The Chaperons," and then made his Broadway *début*, appearing at the New York Theatre Winter Roof Garden, playing three different rôles within as many months, Castor Beane in "The Supper Club," Arthur Donegal in "Florodora" and Tom Pinch in "The Belle of Broadway." He then appeared on the road one season in "Florodora," followed by another as Berkeley Shallamar in "The Silver Slipper." In the summer of 1904, Mr. Brian was featured in the title rôle in "Myles Aroon," in the Proctor theatres, after which came three seasons in George M. Cohan's productions: one as Herry Hapgood in "Little Johnny Jones," another as Tom Bennett in "Forty-five Minutes from Broadway" and the third as Joe Westcott in "Fifty Miles from Boston"—all original creations. Then came his sweeping triumph in "The Merry Widow"—and all is said! Mr. Brian has accepted his new glories with becoming charm and sincerity, contented with having achieved so big a goal at so early an age, and, this as a criterion, it is safe to assume that when stellar fame becomes his portion, as it surely will, he will meet it with equal belief, ambition and enthusiasm—qualities which will keep him permanently among our stars.



The lark now leaves his wat'ry nest,  
 And climbing, shakes his dewy wings,  
 He takes this window for the East,  
 And to implore your light he sings,  
 Awake, awake, the morn will never rise  
 Till she can dress her beauty at your eyes.

—Wender.

CHARLES J. ROSS has occupied a rather unique and almost undisputed position among our leading operatic comedians for a number of years, and for the past ten seasons he has been practically a permanent Broadway fixture, with each succeeding appearance gaining more and more in popularity and professional caste. He is an unusually capable actor, a quality not often found in the musical comedy world, and his mimetic powers



are of so high a calibre as to place him almost in a class by himself. Mr. Ross came into the world in Montreal, Canada, the son of William and Caroline Kelly, and his stage career dates from April 5, 1885, at which time he made his début at Miner's Bowery Theatre, doing a variety specialty. It was but a short time after that he married Mabel Fenton, the well-known comedienne, and for a considerable period the twain of Ross and Fenton enjoyed unabated popularity in the vaudeville world, presenting a series of burlesque skits upon well-known plays, such as "Virginius," "Cleopatra," "The Heart of Maryland," etc. Finally Mr. Ross and Miss Fenton were engaged by Weber and Fields as members of the original company at their Broadway Music

Hall, opening September 5, 1896, in "The Geezer." For five and a half consecutive seasons Mr. Ross was one of the popular stellar lights at this bijou amusement place, appearing in all the well-known burlesques: "Pousse Café," "Hurly Burly," "Helter Skelter," "Whirl-I-Gig" and "Fiddle-Dee-Dee." When Mr. Ross and Weber and Fields reached the parting of the ways, the middle of the season of 1900-01, he appeared at the Victoria Theatre as Cardinal Richelieu in the burlesque, "My Lady." The two seasons following this he scored a pronounced personal success as Queen Spadia in Klaw and Erlanger's big spectacle, "The Sleeping Beauty and the Beast." Mr. Ross then returned to vaudeville for a short time, after which he was back again in the Weber and Fields surroundings for a half-season, appearing in "Whoop-Dee-Doo." Then came a brief co-starring tour with Miss Fenton in "Twirly Whirly" and another short dip into vaudeville. The season of 1905-06, he appeared on tour in "The Winning Girl," and later on when this same piece came into the New York Casino, under the title of "The Social Whirl," he was found in his original rôle of Julian Endicott. Mr. Ross continued in the cast of this production until December, 1907, when he became a member of Joe Weber's company and, once again amid familiar surroundings, he scored the hit of his entire career by his portrayal of Prince Danilo in the burlesque on "The Merry Widow." A player thoroughly at home behind the footlights, perfectly spontaneous, easy and graceful, Mr. Ross has climbed steadily and unswervingly into public favor and with a degree of constancy and permanency that will last him during his entire career.

WHAT a tremendous vogue Lydia Thompson enjoyed when in her prime! She was practically a pioneer in the burlesque field, introducing many features unheard of before her day, and the public, especially the masculine portion of it, gave her unstinted praise and support. She flourished triumphant for many years, and it was only the cruel inroads of time that forced her retirement. Miss Thompson is an Englishwoman by birth, and she began her stage career in 1852 at Her Majesty's Theatre, London, soon winning a reputation by her grace as a dancer. She became a popular favorite in pantomime and burlesque, not only in England, but throughout the leading capitals of Europe, playing at the head of her own organization. Miss Thompson first appeared on the American stage September 28, 1868, at Wood's Museum, where Daly's now stands, playing the title rôle in "Ixion," with a supporting company that included Lisa Weber, Pauline Markham, Ada Harlan, Alice Logan, Grace Logan, James Barnes, Sol Smith, Jr., Harry Beckett, George C. Davenport and Louis J. Mestayer. She was the first ever to import a complete organization of English artists to this country. For the following twenty-five years Miss Thompson was a reigning favorite upon both sides of the Atlantic, dividing her time equally between Europe and this country, and as a burlesque queen her reign was a constant series of triumphs, a few of her most popular offerings being: "Pippin, the King of the Gold Mines," "Mosquito," "The Forty Thieves," "Bluebeard," "Robinson Crusoe," "Lurline," "Oxygen," "Babes in the Wood" and "The Dazzler." She was last seen in this country in the early nineties. Upon her return to England, Miss Thompson gave up starring, and in 1895 appeared at Daly's in "The Artist's Model," followed later by a tour in "The Co-respondent." She then retired from the stage, and has only made one professional appearance since then, playing for a short time, in February, 1904, at the Imperial Theatre, London, in a character part, the Duchess of Albuquerque, in "A Queen's Romance," supporting Lewis Waller and Mrs. Patrick Campbell. This being her only professional work behind the footlights in over ten years, it is hardly likely that Miss Thompson will resume her career again. She has a daughter, Zeffie Tillbury, well known to American playgoers, and a sister, Clara Thompson, who has appeared here, in Nance O'Neil's support. Greatly favored was Miss Thompson when at her zenith, and hers is a name that will live long in theatrical history.



As when with downcast eyes we muse and brood  
 And ebb into a former life or seem  
 To lapse far back in a confused dream  
 Of states of mystical similitude,  
 If one but speaks or hems or stirs his chair,  
 Ever the wonder waxeth more and more  
 So that we say, all this hath been before,  
 All this hath been, I know not when or where—  
 So, friend, when first I looked upon your face  
 Our thoughts gave answer each to each so true,  
 Opposèd mirrors each reflecting each  
 Although I knew not in what time or place,  
 Methought that I had often met with you,  
 And each had lived in the other's mind and speech.

—Tennyson.

AMONG our most prominent and popular leading women, the name of Selene Johnson stands forth conspicuously as an actress of consummate skill and exceptional poise and distinction. There is a rare touch of individuality about her work, an almost indefinable something, call it magnetism, talent, or what you will, that arrests and holds one's attention in each and every rôle she portrays, and with each new appearance she gains



a greater knowledge of the technique, a firmer grasp upon the more subtle points, of the actor's art. A Philadelphia girl by birth, though of late years she has made her home in Jersey City, N. J., Miss Johnson graduated from the American Academy of Dramatic Arts in the middle nineties, one of her first engagements being as leading woman in "The Girl I Left behind Me." She then played the adventuress, Maria Bulford, in "The Great Diamond Robbery" for a season, and then came two years in stock work, playing leads with such sterling organizations as the Alcazar Stock, San Francisco; Salisbury Stock, Milwaukee; and the Columbia Theatre Stock, Washington, D. C. The season of 1899-00, Miss Johnson was leading lady with William H. Crane,

playing opposite this popular star in "Peter Stuyvesant," "A Rich Man's Son" and "A Virginia Courtship." After this came two years in the support of James O'Neill, being a particularly handsome Mercedes in "Monte Cristo." Miss Johnson was next Evelyn Byrd in "Audrey," with Eleanor Robson, a rôle in which she was seen to particular advantage, and for a brief time she was the Baroness de Cambri in "Frou Frou," supporting Grace George. She then returned to Mr. O'Neill's company for a season, creating the heroine in "The Adventures of Gerard," and the next year enjoyed the distinction of being the first actress, in any country, to play the rôle of the wife, Aurora Bumpus, in Bernard Shaw's "How He Lied to Her Husband," with Arnold Daly. She then re-appeared in the support of Grace George, being Theodora Robbins in "Abigail," after which she spent a season as leading woman with William Faversham, creating Lady Diana in "The Squaw Man." Another season with Miss George followed this, playing Mrs. Watling in "Clothes," and her most recent Broadway appearance was in the rather thankless rôle of Lily Summers in "Irene Wycherly," with Viola Allen, her artistic handling of this part clearly showing the clever actress that she is. Miss Johnson, always the personification of good taste in the selection of her gowns, is a most imposing, dignified woman in appearance, with a frankly gracious air that fits in admirably with the cultured, well-bred woman of the world that she is generally called upon to portray, and she may always be relied upon to give a faithful rendition of each rôle, which explains why she is so often found in casts of the star variety.

## February 21

## Brander Matthews

AS the name of Brander Matthews has been so closely associated with all that is ultra in American literary affairs, probably few of our present-day theatregoers, especially among the younger set, know that he figured quite conspicuously a few years ago as a dramatist of considerable repute, though of his half-dozen plays only two met with any degree of lasting favor. Mr. Matthews was born in New Orleans, was educated at Columbia College and began life as a lawyer, being admitted to the Bar. His thoughts then turned towards the drama, and he soon made a name for himself as a writer upon stage topics, being sponsor for any number of books, essays, special articles, etc., on theatrical subjects. Since 1892, Mr. Matthews has been Professor of Dramatic Literature at Columbia College. The six plays for which he has been responsible are: "This Picture and That," 1887, a one-act play, produced at the Lyceum Theatre by Henry Miller and Mathilde Madison; "Margery's Lovers," 1887, produced at a special matinée by the Madison Square Theatre Company, with a cast headed by Alexander Salvini and Marie Burroughs; "A Gold Mine," 1888, and "On Probation," 1889, both written in collaboration with George H. Jessop, the former produced by Nat C. Goodwin and the latter by William H. Crane; "The Decision of the Court," 1893, one-act, brought out by the Theatre of Art and Letters, with J. H. Gilmour and Agnes Booth at the helm; and "Peter Stuyvesant," 1899, tried, and found wanting, by William H. Crane. Considering his thorough knowledge of the stage and all pertaining to it, it seems rather a strange thing that Mr. Matthews has not met with more permanent favor as a playwright.



## February 22

## Marguerite Clark

BY her long association with De Wolf Hopper in a series of leading soubrette rôles, Marguerite Clark has won conspicuous note in the light opera world, occupying a front place among our most popular favorites. Of an exceptionally diminutive size, graceful and attractive, she is especially well fitted for the type of parts with which she has become identified, and her success is easily to be understood. Born in Cincinnati, Ohio, Miss Clark, after an education gained in the Brown County Convent, Ohio, made her stage début in Baltimore with the Strakosch Opera Company, an organization playing standard repertoire operas the season of 1899-00. She made her Broadway début in "The Belle of Bohemia," at the Casino, in the fall of 1900, followed by a brief term in "The Burgomaster," in Boston. The next season she was seen at the Herald Square Theatre with Dan Daly as Mary Lamb in "The New Yorkers," after which came an appearance at the Knickerbocker Theatre in "The Wild Rose." Miss Clark began her engagement with Mr. Hopper the season of 1902-03, and has continued in his support ever since, aside from a brief time in the spring of 1904, when she played Contrary Mary in "Babes in Toyland." In Mr. Hopper's support she has played Polly in "Mr. Pickwick," Mataya in "Wang" and Sylvia in "Happyland"—in each of which she has been most successful, particularly so in the case of the third mentioned.

RUTH ALLEN, one of the most promising young players on the stage to-day, one blessed with brains, ambition and a compellingly magnetic personality, has made a most enviable impression upon our conservative critics, all of whom are unanimous in prophesying a roseate future for her. Her stage experience to date has been of the best sort, affording her excellent opportunities, and she has ever been more than ready to meet the chance at hand. Born in San Francisco, Miss Allen made her stage début in her native city on August 31, 1903, appearing at the Columbia Theatre with Henry Miller and Margaret Anglin as one of the "and others" in the fourth act of "Camille." A few weeks later, as a proof of having the courage of her convictions, she was playing leading rôles with a repertoire company on the coast. In the summer of 1904, Miss Allen became a member of the Alcazar Stock in 'Frisco, of which she was a member for seventy-nine consecutive weeks, playing fifty-two parts in all, a few of her biggest successes being: Amelia in "The Prisoner of Zenda," Alice Langham in "Soldiers of Fortune," Olympe in "Camille," Clara Hunter in "The Climbers," Liza in "The Christian," Mrs. Maggitt in "Captain Jinks of the Horse Marines," Cynthia in "Vivian's Papas," Esmeralda in "A Fool and His Money," Lady Frank Brooke in "On Probation" and Bessie Broke in "The Light that Failed." In January, 1906, Miss Allen was specially engaged to create the rôle of "Jack" Newton in "The Strength of the Weak," supporting Florence Roberts, in which rôle she made her New York début, at the Liberty Theatre, scoring a tremendous personal success. After a season and a half in the support of Miss Roberts, Miss Allen originated the part of Fay Lofty in the short-lived production of "The Other House," with Richard Golden. The season of 1907-08, she was a vaudeville headliner, presenting a sketch entitled "We Need the Money," and her usual success again perched upon her banner. Although her professional work has rather fallen along different lines, Miss Allen is a great devotee of the modern school of advanced drama, as exemplified by Ibsen, Sudermann, Fulda, Hauptmann, Shaw, etc., and hopes some day to distinguish herself in this field, as she probably will. She is an actress of striking individuality, with a personality of poignant charm, and her professional outlook is of most generous proportions.



Tender-handed stroke a nettle  
 And it stings you for your pains ;  
 Grasp it like a man of mettle  
 And it soft as silk remains.  
 It's the same with common natures :  
 Use them kindly, they rebel ;  
 But be rough as nutmeg graters,  
 And the rogues obey you well.

—Aaron Hill.



A NEW star in the theatrical firmament, one whose lustre is likely to remain undimmed for many years to come, Victor Moore has met with most thoroughly deserved public favor during the last few years, and his hold upon the affections of our theatregoers is of the quality that increases with his each appearance in a new rôle. He was born in the village of Hammonton, N. J., receiving his schooling there and at Boston. His early days behind the footlights were full of the usual ups and downs of the beginner, gaining his first stage experience in the super ranks of the various Boston theatres. He received his first chance in a comedy rôle in "A Summer Shower," later appearing in "A Romance of Coon Hollow." He then appeared on tour in "The Real Widow Brown" and "The Girl from Paris," and was seen on Broadway in minor bits with John Drew in "Rosemary," and in "Spiritisme," at the Knickerbocker. Mr. Moore next invaded the stock-company field and played pretty much every type of rôle, ranging from Nero in "Quo Vadis" to the title rôle in "Chimmie Fadden," appearing with companies in Peoria, Ill.; Newark, N. J.; and Philadelphia. The season of 1901-02 he was principal light comedian of the stock at the American Theatre, New York, gaining invaluable experience in a round of melodramas. In the spring of 1902, he invaded the vaudeville world, presenting the skit, "Change Your Act," telling of the troubles of two second-rate vaudevillians, and the piece promptly became a classic of its kind, in which he was seen for three years. Mr. Moore was then selected by Klaw and Erlanger to originate the part of Kid Burns in George M. Cohan's "Forty-five Minutes from Broadway," and, though Fay Templeton was the star of this piece, he promptly walked away with all the honors. So great was Mr. Moore's success in this rôle that Mr. Cohan wrote a piece specially for him around the character of Kid Burns, and as the star in "The Talk of New York," during the season of 1907-08, he made a lasting impression in the stellar heavens. A most modest young actor, with all the zest and enthusiasm of a mere beginner, Mr. Moore has climbed steadily and patiently into public favor, and, with his quiet, subtle comedy methods, always touched with a tinge of sentiment, he has come to be rated with the best of our younger stars, those whose futures are sure to bring about only most admirable results.



The February sunshine steeps your boughs  
And tints the buds and swells the leaves within.

—Bryant's "Among the Trees."

A POPULAR and attractive young comedienne, Gertrude Quinlan has won a proud and independent position for herself in the theatrical world, and it doesn't take a very observing or far-seeing critic to prophesy stellar honors for her at no great distant date. With unflagging energy and good-natured spirits, she enters thoroughly into each part she portrays, bringing to it exceptional powers of grace and animation, and she has yet to give



her first performance with an apparent sense of boredom—which very excellent qualities have placed her in her present enviable position. A Boston girl by birth and a graduate of the Boston High School, Miss Quinlan, while still a schoolgirl, decided to follow a stage career and made her début in her home city with the Castle Square Opera Company, singing in the chorus. She was a member of this organization about a half-dozen years, working her way up to be the leading sou-brette in the company, in which capacity she sang in New York, Philadelphia, Baltimore, Washington, Chicago and St. Louis. With the Castle Square forces Miss Quinlan acquired an invaluable repertoire of rôles, a few of her most notable successes being Javotte in "Erminie,"

Pitti-Sing in "The Mikado," Estrela in "El Capitan," Musette in "La Bohème," Captain Ralph Sheridan in "Rob Roy," Diana in "The Isle of Champagne" and Rose-Marie in "The Wedding Day." During this time she also played a brief engagement in a melodrama entitled, "The Red, White and Blue." The season of 1901-02, Miss Quinlan created the rôle of Annette in "King Dodo," after which she was Chiquita in "The Sultan of Sulu," an engagement of two years' duration, and this rôle firmly established her as an operatic comedienne of the front rank. It was after this that she originated the rôle of Flora Wiggins, the boarding-house keeper's daughter, in "The College Widow," and her tremendous hit in this rôle is now a part of stage history, she playing it for three consecutive years, scoring an individual success such as is given to few players. The season of 1907-08, she further maintained her admirable standard by her portrayal of the maid, Honour, in "Tom Jones." Miss Quinlan, of flashing, merry eye and captivating smile, long ago won the respect and admiration of theatregoers by her loyalty to her profession, her high standard of excellence, and these are the very factors that are now leading her on to a bigger and higher goal.

A CLEVER and versatile man is Augustus Pitou, actor, manager and playwright, and, strange as it may seem, he has made a success at all three vocations, a happy result not given to many. A native of New York City, Mr. Pitou began his association with theatricals as an actor, making his début at the Winter Garden Theatre on March 18, 1867, as the Priest in "Hamlet," in the support of Edwin Booth. He remained in Mr. Booth's company for many years, appearing for a long time at Booth's Theatre in the support of various well-known stars of that time. Mr. Pitou then gave up the grease-paint end of the profession to become a manager, appearing first in this capacity with "The Danischeffs." After managing the Grand Opera House, Toronto, Canada, and the Fifth Avenue and Booth's theatres, New York, Mr. Pitou directed the tour of such stars as Rose Coghlan and W. J. Scanlan, and he it was who selected Chauncey Olcott to be Scanlan's successor, having been his manager ever since. Not only that, but, to continue along the line of his versatility, he has written many of Mr. Olcott's starring vehicles, for instance, "The Irish Artist," "Sweet Inniscara," "A Romance of Athlone," "Garret O'Magh" and "Old Limerick Town." Mr. Pitou has also written two successful melodramas, "The Power of the Press" (with George Jessop), produced at the Star Theatre, March 16, 1891, with a cast headed by Wilton Lackaye and Minnie Seligman, and "Across the Potomac" (with Edward M. Alfriend), had its first hearing April 18, 1892, at Proctor's Twenty-third Street Theatre, with a cast including Robert Hilliard, William Harcourt, Henrietta Lander and Helen Tracy. Few people of Mr. Pitou's versatile talents ever accomplish as much as he has done.



EMILY STEVENS, a worthy representative of a long line of theatrical ancestors, has figured rather conspicuously in Broadway theatricals for the past seven years, and has won quite a name for herself in the support of Mrs. Fiske in a series of leading ingénue rôles. Of a particularly attractive personality, with youth and good looks in her favor, she has ever been ready to meet the demands of the various rôles entrusted to her, and in each of them she has shown a goodly appreciation of dramatic values, a sufficient knowledge of the basic principles of her art and the promise of even better powers, those to be revealed with further experience. Born in New York City, Miss Stevens is a daughter of Robert E. and Emma (Maddern) Stevens, and a niece of Mary, Elizabeth, Richard and Henry Maddern. It was Elizabeth Maddern (Mrs. Thomas Davey) who was the mother of Mrs. Fiske, and thus Miss Stevens is a first cousin of the distinguished actress. Upon the completion of her schooldays, she being educated in a Philadelphia convent, Miss Stevens made her stage début on October 8, 1900, at Bridgeport, Conn., playing the maid in "Becky Sharp," with Mrs. Fiske's company, and her whole stage career, with a single exception, has been passed in the support of that actress, her entire repertoire of rôles being Liza Lu and later on Abraham Durbeyfield, in "Tess of the D'Urbervilles," Lady Ethel Mickleham in "Miranda of the Balcony," Gladys Lorimer in "The Unwelcome Mrs. Hatch," Miriam in "Mary of Magdala," Josepha in "Divorçons," Lady Blanche Thistlewood in a later revival of "Becky Sharp," Berta in "Hedda Gabler," Claire Berton in "Leah Kleschna," Mignon in the one-act play, "The Eyes of the Heart," and Grace Phillimore in "The New York Idea." The single exception, referred to above, occurred in the spring of 1906 when she played Suzanne in "Thérèse Raquin," in the support of Bertha Kalich. Miss Stevens, always a conscientious young player, has upheld family tradition behind the footlights in a spirited and praiseworthy manner.

IN the world of light opera the New York public knows no greater favorite than Christie MacDonald, the dainty prima donna, and regularly each season she is to be found happily placed in one of Broadway's leading productions. A native of Boston, Mass., Miss MacDonald began her stage career in Pauline Hall's company in "Puritania." A short time after she joined the forces of Francis Wilson, working her way up from obscurity into the soubrette rôles, appearing with him for five years in "The Lion Tamer," "The Merry Monarch," "Erminie," "The Devil's Deputy," "The Chieftain" and "Half a King." During the summer of 1895 she also played a brief engagement in "The Sphinx." After a short term in "The Walking Delegate," in Boston, Miss MacDonald appeared as Minutezza in Sousa's "The Bride Elect," a part she played two years, after which she made quite a success in the title rôle in "The Princess Chic." From this time on Miss MacDonald's professional glories crowded fast upon her, and with each new rôle came added fame and reputation. She was leading lady for a season and a half with Peter F. Dailey in "Hodge, Podge and Co." and "Champagne Charley," and for an equal length of time she played Nancy Staunton in "The Foreador," in the support of Francis Wilson. She spent a season each with "An English Daisy," at the Casino, and "The Sho-Gun," at Wallack's, and then came a year divided between "2905" and "Mexicana." The season of 1906-07, Miss MacDonald played the title rôle in "The Belle of Mayfair," following this up this past season by an archly dainty portrayal of the name part in "Miss Hook of Holland."



Two horses, free, a third doth swiftly chase;  
 The one is white, the other black of hue,  
 None bridles have for to restrain their pace,  
 And thus the both each other pursue;  
 And never cease continual course to make  
 Until at length the first they overtake.

The foremost horse that runs so fast away,  
 It is our time while here our race we run,  
 The black and white personify night and day  
 Who after haste until the goal be won,  
 And leave us not but follow from our birth  
 Until we yield and turn again to earth.

—Geoffrey Whitman.



STUART ROBSON.

Born, March 4, 1836.

Died, April 29, 1903.



# March 1

# John B. Maher

JOHN B. MAHER occupies a conspicuously prominent place in the stock-company world as an actor of light comedy and character rôles, and his services are constantly in demand in this branch of the amusement field, he having gained a repertoire of over four hundred rôles during his career. A native of Baltimore, Md., Mr. Maher was an active participant in amateur theatricals in the Monumental City for several years. He finally determined to become a professional player, and, after a year or two of novitiate experience, he made quite a hit, the season of 1896-97, in the support of E. M. and Joseph Holland in "A Social Highwayman," "Col. Carter of Cartersville" and "A Superfluous Husband." He was next seen with the Smythe and Rice Comedians, with whom he remained two years, playing Charles Underholt in "My Friend from India," George Meredith in "The Old Coat" and Signor Marconi Castagnelli in "The Cuckoo." It was after this that Mr. Maher entered the stock company arena, playing with the Giffen Stock in Denver for a time. He joined the Pike Stock in Cincinnati the season of 1900-01 and was a member of their forces for three years. On October 12, 1903, Mr. Maher became a member of Alcazar company, San Francisco, his first part being Roderick Heron in "Lady Bountiful," and he has continued with this company ever since, being a great favorite with 'Frisco theatregoers. Among some of the rôles in which Mr. Maher has particularly distinguished himself, one may mention Hosea Howe in "Peaceful Valley," Robert Spaulding in "The Private Secretary," Markey Deaves in "Mrs. Jack," Joseph Pinglet in "The Gay Parisians," Lord Cyril Garston in "The New Clown," Johnny Trotter in "The Climbers," His Holiness, Pius XII., in "The Eternal City," and Lord Fancourt Babberly in "Charley's Aunt."



# March 2

# Hermann Vezin

ALTHOUGH born and reared upon American soil, Hermann Vezin's name is far better known to stage-lovers in England than in this country, although he has not been professionally active for a number of years. When in his prime he was considered one of the finest exponents of the Shakespearean drama on the English-speaking stage, and many were the professional glories that he enjoyed. Mr. Vezin was born in Philadelphia, Pa., being a son of Charles Henri and Emilie (Kalisky) Vezin, and was educated in the Pennsylvania metropolis. He went to Europe while a youth in his late 'teens, and began his stage career in England in 1850, appearing in stock at the Theatre Royal, York. The very next year he started upon his career as a Shakespearean actor by playing Shylock in "The Merchant of Venice," at Ryde. In 1852, he was seen at the Princess' Theatre, London, as Pembroke in "King John," in the support of Charles Kean. Mr. Vezin then embarked upon a stellar career, which lasted over forty years, presenting a large variety of classic dramas, a few of his biggest successes being in: "Macbeth," "Hamlet," "Othello," "The Merchant of Venice," "King John," "Louis XI.," "Donna Diana," "Dan'l Druce," "Olivia," "The Rightful Heir" and "The Cenci." He gave up active professional work some years ago, and is now located in London as a dramatic instructor, some of England's best known players receiving their early instruction at his hands. 'Tis rather an odd coincidence that Joseph Jefferson was born in Philadelphia just ten days previous to Mr. Vezin's earthly début. And though engaged in the same profession, into what different channels their work carried them!

AMONG our most prominent dramatists of the day, Theodore Kremer occupies a conspicuously prominent place, especially through his prolific output, having turned out dozens of plays within the past ten years, practically every one of which has proven a money-maker, both for the author as well as the various managers through whom his numerous brain children have received a hearing. Like all of our prominent playwrights,



there was a time when he had to seek a hearing for his wares through considerable toil and stress, but all that is changed nowadays and his plays are in such great demand that his time and talents are taxed to the utmost to meet the cry for them. Mr. Kremer is a loyal devotee of the drama in its every form, having been an actor himself a few years ago. Born in Cologne, Germany, and a graduate from Bonn University, from which he carried off many honors, he left his native land, rather than serve in the German army, and went to Australia, making his début in that country in "The Magistrate," under the management of Messrs. Brough and Boucicault. After a short time in the antipodes, he returned to Europe, and for eight months was a member of the Burg

Theatre Company in Vienna. He then made a second visit to Australia, as a member of the Wilson Forbes Company. From here Mr. Kremer embarked to the United States, reaching San Francisco early in 1896, and it was there that his first play, "The Nihilists," a melodrama, was produced. Meeting with success in his initial venture, Mr. Kremer abandoned the art of acting for that of playwriting, a field in which he has flourished triumphant ever since, his place as a writer of popular melodramas being absolutely an unique one. In so limited a space it is practically an impossibility to give a complete list of Mr. Kremer's plays, but a few of the most successful have been: "The Angel of the Alley," "Slaves of the Orient," "An Actor's Romance," "Wedded and Parted," "For Her Children's Sake," "Queen of the Convicts," "A Desperate Chance," "Fast Life in New York," "Secret Service Sam," "Bertha the Sewing Machine Girl" and "The Fatal Wedding," which last has had as many as three companies playing it at the same time. Being a most ambitious writer, Mr. Kremer is naturally anxious to become identified with a less sensational form of playwriting and in at least two instances, "The Power Behind the Throne" and "The Triumph of an Empress," both produced with great success by Mildred Holland, he has proven that he can write plays for the classes as well as the masses. A man of culture and exceptional high mental calibre, Mr. Kremer's praiseworthy and laudable ambitions deserve every encouragement, and his future as a playwright is one that will probably have considerable influence upon the American drama of to-morrow.



FROM the very beginning of her career, Maude Fealy has played leading rôles exclusively and she has been associated with no less than a half-dozen of our prominent masculine stars, not to mention having been a star upon her own account for the past two years. Though only in her early twenties, she has gained a most thorough knowledge of the actor's art, and with a personality of gentle, girlish charm, she is extremely well fitted for the type of rôles with which her name is associated. Miss Fealy was born in Memphis, Tenn., being a daughter of Margaret Fealy, herself an actress for a number of years and more recently a teacher of dramatic art. She received her stage training at the hands of her mother, playing a number of leading rôles in public as an amateur. Miss Fealy made her formal stage début, late in 1899, as Eunice in "Quo Vadis," making her début upon the New York stage in this rôle, at the New York Theatre. The two years following this she played Alice Faulkner in "Sherlock Holmes," with William Gillette, appearing in this country as well as in London. Then came a season as leading woman with E. S. Willard in his repertoire, dividing the year following between "Hearts Courageous," with Orrin Johnson, and "That Man and I," with Robert Hilliard. The season of 1904-05, Miss Fealy appeared in England as leading lady with Sir Henry Irving in "Becket," "The Lyons Mail," "Louis XI." and "Waterloo." Returning to this country, she appeared the next season in "The Truth Tellers," later playing opposite William Collier in "On the Quiet." She made her début as a star, the season of 1906-07, in "The Illusions of Beatrice," and 1907-08 she was seen in "The Stronger Sex." For the past eight years, Miss Fealy has appeared in a stellar capacity each summer with the Elitch's Gardens Stock Company in Denver, Colo.



FEWLASS LLEWELLYN has had a busy career of it in England, so much so that he hasn't had time to slip across the Atlantic and give us a sample of his talents as an actor. However, he is still a young man, and can patiently await his invasion of foreign lands and our theatregoers, in their turn, will have to await his coming with all good patience. Mr. Llewellyn was born in Hull, and started out as an actor in 1890 in a touring production of "Harbour Lights." His first years behind the footlights were devoted to provincial companies in "Theodora," "One of the Best" and "How London Lives." He then appeared in London with Sir Charles Wyndham in "Cyrano de Bergerac" and "David Garrick," and with Arthur Bouchier in "The Wedding Guests." A return to the provinces followed in "The Swashbuckler" and "The Christian," and in 1902 he appeared at Drury Lane as the Centurion in "Ben-Hur." After appearing in the London production of "The Altar of Friendship," Mr. Llewellyn made quite a success as the Examining Officer in the court-martial scene in "Lights Out," known over here as "Taps." He then played Ploetz in the special matinées of "Midsummer Fires," at the Scala, and more recently was Father Lamplugh in "The Christian," at the Shaftesbury. Mr. Llewellyn is also a member of the Play Actors, a body of professionals that give fortnightly Sunday performances in London of plays of the advanced modern school, such as Hauptmann's "Hannele," for instance, and has done a good deal of notable work with this ambitious organization. In addition, he is a playwright of no little import. Thus it would certainly seem that so clever and versatile a man as Fewlass Llewellyn cannot hide his light under an English bushel forever—so our patience may not have to endure much longer.

A VAUDEVILLE favorite of the very first rank, and one whose popularity not only continues unabated season after season, but which is constantly on the increase as well, even already spreading to foreign shores, Grace Gardner is a splendid example of the tremendous success that may be achieved in a rather difficult field if the player is both a clever actress and the possessor of a good sketch. She has floated upon the top wave of vaudeville favor for a long time, and her place among our leading headliners is now undisputed and unquestioned, a fitting tribute to an uncommonly good actress and clever, intelligent woman.



Miss Gardner is a Bostonian by birth, receiving her education at both public and private schools there, and she made her stage début in that same city, too. A member of a good, old Quaker family, after overcoming parental opposition, Miss Gardner made her first appearance at the Hollis Street Theatre in "Leah the Forsaken." A short time after she was seen at this same playhouse in "Longfellow's Dream," being little more than a school-girl at the time. Owing to her exceptional talent in the field of oratory, Miss Gardner then became a public reader, in which line she flourished successfully for several years. She next turned her attention to the vaudeville stage, presenting the sketch, "The New Coachman," assisted by Louis Simon, and for eight consecutive years she has used this same sketch, there being a constant, unceasing demand for it upon all sides. This playlet, of thirty-six minutes' duration, containing two hundred and eighteen laughs, appears to grow in

public esteem with added years, and in it Miss Gardner is the possessor of an invaluable piece of theatrical property. She appeared in the sketch in the London music halls a little over a year ago for a special engagement of one month, which time was promptly doubled, and could have continued indefinitely if imperative American contracts had not necessitated her immediate return home. However, Miss Gardner is shortly departing for the other side again, this time to be gone for a year and a half, and she is to present "The New Coachman" for two months each in London, Glasgow, Birmingham, Berlin, Dresden and Paris—quite a sure test, both of her talents and her sketch's world-wide popularity. An easy, graceful player, and a particularly good stage director, Miss Gardner certainly has had a most happy and fortunate stage career.



Oh, passing few are they who speak,  
 Wild, stormy month, in praise of thee,  
 Yet, though thy winds are loud and bleak,  
 Thou art a welcome month to me;  
 For thou to northern lands again  
 A glad and glorius song dost bring,  
 And thou hast joined the gentle train  
 And wear'st the gentle name of Spring.

—Bryant's "March."

ALTHOUGH R. D. MacLean is no longer the conspicuous figure in the stage world that he was a few years ago, he is still well remembered for his effective work in Shakespearean and romantic rôles. Of an exceptionally handsome and commanding appearance, he was particularly well suited to the classic drama, and flourished most successfully as a stellar light for many years. Born and reared amid every comfort and luxury, Mr. MacLean claims New Orleans as his birthplace. His youth was passed there and in Virginia, receiving his schooling at the Washington Lee University, of Virginia. He began life in a mercantile career, engaging meanwhile in amateur theatricals, and his love for the stage was such that he determined to become a professional player. He began his career in 1886 as a star, later joining forces with Marie Prescott, and the MacLean-Prescott combination flourished successfully for a number of years, presenting such plays as "Romeo and Juliet," "Twelfth Night," "Othello," "The Merchant of Venice," "The Winter's Tale," "Richard III.," "Cleopatra," "Ingomar" and "The Gladiator." Mr. MacLean, whose name in private life is Rezin Davis Shepherd, married Miss Prescott in 1892, followed by her death about a year later. He then gave up the stage, and lived for several years at his country estate of two thousand acres, called "Wild Goose Farm," at Shepherdstown, W. Va. On April 1, 1897, he espoused Odette Tyler, resuming his stage work again the season of 1898-99 by forming a triple star alliance with his wife and Charles B. Hanford, playing "Othello," "The Merchant of Venice" and "Romeo and Juliet." The next year Mr. MacLean and Miss Tyler starred under Charles Frohman's direction in "Phroso," and the season following, in an alliance with Modjeska, they were seen in "King John," "Mary Stuart" and "Macbeth." The season of 1901-02, the MacLean-Tyler combination fared forth in "The School for Scandal," "Coriolanus" and "King John," and the next season they played stock-starring terms in Brooklyn and San Francisco. Since then Mr. MacLean has played two engagements under David Belasco's direction, in 1904, as Marcus Lecca in "Adrea," supporting Mrs. Leslie Carter, and the year after as General Hugh Kendrick in the special star revival of "The Heart of Maryland." Since then Mr. MacLean has not appeared on the stage, though it is doubtful if his retirement is for any permanent length of time.



The hazel blooms, in threads of crimson hue  
 Peep through the swelling buds, foretelling Spring;  
 Ere yet the white thorn leaf appears in view  
 Or March finds throstles pleased enough to sing.

Clare's "The Rural Muse."

LOVERS of good vaudeville, and their name is legion, have long cherished a strong affection for that clever team, Murphy and Nichols, whom succeeding seasons find growing more and more in public esteem. Blanche Nichols, the feminine end of the pair, is one of the special pets of music hall patrons, a popularity readily understood, for she is one of the cleverest girls in that branch of the profession, or in any other branch, for



the matter of that. She is a distinctly original young player, brimming over with magnetism, and hers is a wholesome, refreshing personality that wins favor at once. Miss Nichols hails from St. Louis, and, while she is best known to vaudeville audiences, many, indeed, have been her triumphs in other fields of dramatic labor. After serving an apprenticeship in the realm of light opera, Miss Nichols won not a little fame as a player of farce-comedy rôles, appearing for three seasons in the farces of the late Charles H. Hoyt, scoring notably as a Telephone Girl in "A Hole in the Ground" and as Carrie Story in "A Tin Soldier." She also did most excellent work as Helen Blazes in Blaney's production of "A Boy Wanted." It was the season of 1901-02 that Miss Nichols determined to lend her talents to the vaudeville stage, she forming a partnership with Will H. Murphy. Their first offering was a sketch entitled, "The Bifurcated Girl," in which they enjoyed great favor for three consecutive seasons. Following upon the success of this piece, the season of 1904-05, they brought out another skit, "From Zaza to Uncle Tom," which proved even a greater hit than its predecessor, and has

been used by them continuously ever since. Miss Nichols' impersonation of the stranded soubrette in this piece has been called a classic of its kind, and places her in the front rank of our feminine farcical players. She has worked hard for her success, to attain her present excellent position, and her goodly reward is certainly deserved. Miss Nichols will unquestionably be heard from in most positive terms in seasons to come, she is too clever a woman to remain in vaudeville much longer, and there is no doubt in the minds of those who know that far greater glories await her with the increase of years and experience. She and Mr. Murphy have had two very liberal offers from prominent New York managers to star in a comedy, but have declined them, owing to their desire to produce a new comedy sketch in vaudeville, after which they will probably be seen on Broadway with a company of their own.



Slayer of Winter, art thou here again?

Oh, welcome thou that brings the summer nigh;

The bitter wind makes not the victory vain,

Nor will we mock thee for thy faint blue sky.

—William Morris' "March."

EDDIE FOY, a comedian of unique methods and rather unique personality, has more than held his own as a fun-maker for a number of years, and, with a strikingly individual style of humor, he has won a leading place among our operatic favorites. A native of New York City, Mr. Foy started up the stage ladder in Chicago in 1869, doing a turn at a variety theatre. For ten years he appeared in this field, playing in all the variety houses over the country. He then spent three seasons at the Palace Theatre in Denver, and for an equal length of time was identified with Emerson's Minstrels, again on the variety stage and the Cancross Minstrels. In 1884 Mr. Foy was with Felley and Mason in "Tigers," in 1885 with Carrie Swain in "Jack in the Box," in 1886 with the Alcazar Stock, San Francisco; in 1887 with George S. Knight in "Over the Garden Wall" and in 1888 as principal comedian with Kate Castleton. The year following he joined David Henderson's forces in Chicago, and for a number of years was identified with such popular spectacles as "The Crystal Slipper," "Bluebeard," "Sinbad the Sailor," "Ali Baba" and "Robinson Crusoe." He then starred in the West in "Off the Earth" and "The Strange Adventures of Miss Brown." It was the season of 1898-99 that saw Mr. Foy come into permanent favor in Eastern theatricals, appearing that year at the Herald Square Theatre in "Hotel Topsy Turvy" and "An Arabian Girl." He then made another starring tour through the West in a piece called "A Night in Town." Since 1901 Mr. Foy has been a leading figure in New York's stage affairs, and has met with the most hearty approval in the productions of "The Strollers," "The Wild Rose," "Mr. Bluebeard," "Piff, Paff, Pouf," "The Earl and the Girl," "The Orchid" and in vaudeville.



THE present stage generation can boast of few actresses as clever as Jessie Busley, and her exceptional versatile powers have given her almost an unique position among our greatest stage favorites. She is an Albany, N. Y., girl and began her stage career in Robert Mantell's company, from which she quickly passed to traveling companies in "The Bells of Haslemere" and "Shenandoah." After this came a period with the famous Boston Museum Stock. Beginning with the season of 1893-94, and for twelve years thereafter, Miss Busley appeared exclusively under the direction of Charles Frohman, contributing many pieces of admirable acting to the New York stage during that time, her various engagements being classified as follows: 1893-94, "Charley's Aunt"; 1894-95, "The New Boy"; 1895-96, "The Sporting Duchess" and "Thoroughbred"; 1896-97, "The Two Little Vagrants"; 1897-98, "Oh, Susannah!"; 1898-99, with the Empire Theatre Company in "The Conquerors" and in "Her Atonement"; 1899-00, with the Lyceum Theatre Company in "The Manœuvres of Jane" and in "Hearts are Trumps"; 1900-01, "Hearts are Trumps" and "The Brixton Burglary"; 1901-02, with William Faversham in "A Royal Rival" and in "Sky Farm"; 1902-03, "The New Clown," "The Two Schools" and with Clara Bloodgood in "The Girl with the Green Eyes"; 1903-04, first with Mrs. Bloodgood, then in "Little Mary," later with William Gillette in "The Admirable Crichton" and finally with William Norris in "A Business Man"; 1904-05, with Henry Miller in "Mice and Men" and "Joseph Entangled," again with Mr. Gillette in "Crichton" and in "Mrs. Leffingwell's Boots"; 1905-06, with Nat Goodwin in "Wolfville," again in "Mrs. Leffingwell's Boots" and with William Norris in "The Strenuous Life." For the past two years Miss Busley has starred on the road, under the management of Liebler and Co., as Nance Olden in "In the Bishop's Carriage."

VALERIE BERGÈRE, a cherished vaudeville favorite, has long ranked as one of America's most finished and artistic actresses, and her noteworthy stage career has been one in which she may take pardonable pride. She is a woman of the highest artistic ideals, ever pressing on to a bigger goal, and, with her electric emotional qualities and wonderful personal magnetism, her conquest of the public is easily explained. Miss



Bergère is a Frenchwoman, fascinating and petite, her birthplace being Metz and her family name is de Beaumont. She received her early education in her native country, and when a very young girl came to America in company with her sister, Leona Bergère, and they joined the Conried Opera Company. While in her early 'teens Miss Bergère went to California and became a newspaper writer in San Francisco. Shortly afterward she decided to adopt a stage career, and made her début in 1892 as Dora Vane in a touring company in "Harbor Lights." The next year found her playing ingénue rôles in the support of Maude Granger, and shortly afterward she appeared in a piece called "The Journalist." She came East the season of 1894-95 and appeared in a

melodrama entitled "On the Bowery," followed by a season in "The White Rat," and two in "On the Mississippi." It was after this that Miss Bergère became identified with stock work, as leading lady of such sterling organizations as the Girard Avenue Stock, Philadelphia, two seasons; Dearborn Stock, Chicago, one season; and terms with the Thanhouser Stock, Milwaukee; Columbia Stock, Brooklyn; and Albee Stock, Providence;—observing the highest possible standard in all her varied rôles, some of her biggest triumphs being as Cleopatra, Juliet, Sans-Gêne, Fanchon, La Tosca, Cigarette, Carmen, Zicka in "Diplomacy," Stephanie in "Forget-Me-Not" and Nancy Sikes in "Oliver Twist." The season of 1900-01, Miss Bergère appeared under the direction of David Belasco, as Cora in "Naughty Anthony" and in the title rôle of "Madame Butterfly," her triumph in the latter being one of the biggest individual successes ever scored by any actress. Following this came Miss Bergère's invasion of the vaudeville world, where she has reigned triumphantly ever since, having presented the following sketches: "Billy's First Love," "Jimmy's Experiment," "His Japanese Wife," a tabloid version of "Carmen," "A Bowery Camille" and "The Morning after the Play," in each of which she has been tremendously successful. Keen intelligence marks all of Miss Bergère's work, and it has proved a very solid foundation upon which she has built her splendidly brilliant record.

## March 12

## Mrs. Thomas Whiffen

A NAME long revered by theatregoers, and one that has always been surrounded by simple, unaffected dignity, Mrs. Thomas Whiffen now occupies a foremost place among our older actresses. An English-woman by birth, born in London, her maiden name having been Blanche Galton, Mrs. Whiffen's early stage days in England were spent as contralto of the Galton Opera Company, managed by her parents. It was with this organization that she made her American début, opening at Wood's Museum, where Daly's now stands, on August 31, 1868, in the operettas, "Married by Lanterns" and "Sixty-six." On July 11th, of that same year, she became the wife of Thomas Whiffen, the tenor of the company, and for about a dozen years thereafter she varied her time and talents between the musical and dramatic stages, being the first to play Buttercup in "Pinafore" on the New York stage. She finally settled down into playing character rôles in the drama, joining the Madison Square Theatre Stock on February 4, 1880, and for six years she was identified with this company, appearing in "Hazel Kirke," "Esmeralda," "Young Mrs. Winthrop," "The Rajah," "May Blossom," "The Private Secretary," etc. In 1887, Mrs. Whiffen became a member of the Lyceum Theatre Company, with which organization she remained twelve consecutive years, participating in the original productions of such plays as "The Wife," "Sweet Lavender," "The Charity Ball," "The Amazons," "Trelawny of the Wells," etc. She was then a member of the Empire Theatre Company for three years, and for two seasons played a number of special parts: with Ethel Barrymore in "Captain Jinks" and "Cousin Kate," Mary Mannering in "The Stubbornness of Geraldine," Arthur Byron in "Major André," Clara Bloodgood in "The Girl with the Green Eyes" and "The Coronet of a Duchess," and Eleanor Robson in "Merely Mary Ann." For the past three years Mrs. Whiffen has appeared with Henry Miller and Margaret Anglin in "Zira" and "The Great Divide."



## March 13

## Cecilia Radclyffe

CECILIA RADCLYFFE is one of the many English players who have elected to locate permanently on the American stage, and, as she has met with not a little encouragement at the hands of our theatregoers, she is to be congratulated upon her professional change of base. She is a clever actress, earnest, painstaking and sincere, with considerable ambition and determination, and her success in this country is a gratifying tribute to her talents as an actress. Miss Radclyffe had the usual experience of the English player of a good, thorough training in provincial touring companies. She made her début in this country on August 27, 1900, as leading woman of the Grose Stock Company in Montreal, Canada, opening as the heroine in the military melodrama, "Tommy Atkins." She played a number of leading parts with this organization, being specially successful as Vera in "Moths," Kate Hardcastle in "She Stoops to Conquer" and May Edwards in "The Ticket-of-Leave Man." Miss Radclyffe won her first note on the New York stage in the support of Mrs. Fiske, with whom she played Lady Bareacres in "Becky Sharp" and created the rôle of Madame Berton in "Leah Kleschna." Later she was seen at the Madison Square Theatre as Adèle, Vicomtesse de Montemar, in the one-act playlet, "A Daughter of the Tumbrils," of unhappy memory. The season of 1907-08, Miss Radclyffe was seen in the support of Herbert Kelcey and Effie Shannon, creating the part of Miss Kinny in "Bridge" and playing Lady Parchester in their revival of "The Walls of Jericho." A pity it is that Miss Radclyffe's professional opportunities have not allowed her a more frequent appearance on Broadway.

## March 14

## Clarice Vance

ALL lovers of vaudeville, from the Atlantic to the Pacific and from the Canada Border to Mexico Gulf, are familiar with the admirable methods of Clarice Vance, so well known by her sobriquet of "The Southern Singer." One need not be told that she is a Southerner born, Louisville, Ky., being her birthplace, for 'twould be an impossibility for anyone, save to the manner born, to render coon songs in so inimitable manner as she. The first few years of Miss Vance's stage career were given over to farce comedy productions and it was not until about 1897 that she awoke to the full possibilities of the coon song. Since then she has made this particular style of song her one big feature in the vaudeville theatres and her popularity is truly amazing. Each season, if she so elected, she could play a full term of fifty-two weeks, but she prefers to book her own time as suits her fancy, though occasionally she appears in the olio of a traveling vaudeville organization: for instance, in 1901 she was the big feature of Scribner's Specialty Company, and in 1904 was at the head of the Orpheum show. In a word, to aptly describe Miss Vance one has only to quote a conservative Boston critic when he said of her: "Her charm is as powerful as it is indescribable." This summary most admirably fits this true daughter of the South and practically explains her strong hold upon the public. In private life Miss Vance is the wife of Mose Gumble, so long associated with the J. H. Remick Music Co., they having married on December 7, 1904, at Indianapolis.



## March 15

## Leslie Stuart

LESLIE STUART'S name as a composer is almost as well known to American playgoers as in his native England, and no matter what portion of success or ignominy he may have to face in the years of to-morrow, he will always be remembered as the man who wrote the famous double-sextette number, "Oh, Tell Me, Pretty Maiden," in "Florodora." But Mr. Stuart has other claims to fame, too. Born in Southport, England, his real name being J. A. Barrett, he was appointed organist of the Roman Catholic Cathedral, at Salford, when a youngster of fifteen. Seven years in this position, and he filled a similar post for an equal length of time at the Church of the Holy Name, Manchester. As a composer, Mr. Stuart has stood sponsor for any number of religious compositions, and he has written the music for four of the biggest musical comedy successes ever produced in either London or New York: to wit, "Florodora," "The Silver Slipper," "The School Girl" and "The Belle of Mayfair." He has also written any number of special songs, introduced into various productions. His music is especially pleasing to the ear, catchy, rippling and melodious, and his vogue as a composer is a thing easily to be comprehended.



THE name of Walker Whiteside stands out with remarkable clarity among our younger generation of stars, and as an actor of Shakespearean and romantic rôles he has come to be looked upon as one of the leading figures of the day in American theatricals. Born in Logansport, Ind., Mr. Whiteside is of English extraction on his mother's side and Scotch-Irish upon his paternal side. Originally the family settled in Virginia, and he is a true Son of the Revolution, one of his ancestors being a member of the first Congress and later a member of Washington's Cabinet. Mr. Whiteside began his stage career in the early nineties, appearing at the head of his own company, and he made his New York début on April 19, 1893, at the Union Square Theatre, as Hamlet, two days later playing Richelieu. In 1895, he made a magnificent revival of "Hamlet," at the Herald Square Theatre. His early tours were given over to the production of classic plays alone, but since 1899 he has devoted himself to the presentation of more modern pieces. On the night of January 31, 1901, he lost three of his largest productions by the burning of the famous Coates Opera House in Kansas City. Mr. Whiteside's Shakespearean repertoire consists of "Hamlet," "Othello," which rôle he frequently alternates with Iago; "Richard III.," "The Merchant of Venice" and "The Taming of the Shrew"; and among the older classics he has presented "Richelieu," "The Fool's Revenge" and "The Lady of Lyons." His list of modern romantic plays includes: "The Cousin of the King," "The Man in Black," "The Red Cockade," "Robert of Sicily," "Eugene Aram," "Heart and Sword," "We are King," "David Garrick's Love," "Jewels of Fire," "The Magic Melody" and "The Beloved Vagabond." Mr. Whiteside had always appeared under his own management until the spring of 1907, when he signed a five-years' contract with the well-known firm of Liebler and Co., and he will probably be seen on Broadway again at no great distant date. A scholarly, cultured actor, one who has devoted his entire career to the best interests of the drama, Mr. Whiteside deserves every recognition and encouragement for the splendid standard he has maintained throughout his entire career.



With rushing winds and gloomy skies  
 The dark and stubborn Winter dies;  
 Far off, unseen, Spring faintly cries,  
 Bidding her earliest child arise.

—Bayard Taylor's "March."

THE name of Clara Morris will probably always have tender memories and associations for American theatregoers, she having been our leading emotional actress for so many years, and those who paid tribute to her acting talents yesterday are now charmed by her skill as a writer. She had a marvelously successful career when at her zenith, and even to this day her influence upon the drama is strongly felt, she having been practically the first of the realistic school of emotional actresses. Miss Morris was born in Toronto, Canada, but passed her childhood in Cleveland, Ohio. She began her stage career in the latter city as a member of the stock company at the Academy of Music, being a girl of thirteen at the time, under John Ellsler's direction. For the first ten years of her career she played principally in stock in Cleveland and Columbus, attempting any and all kind of rôles. Finally Augustin Daly heard of her, and offered her an engagement in his New York company, which she accepted, making her début September 13, 1870, as Anne Sylvester in "Man and Wife." Her success was instantaneous, and she remained with Daly for three years, one triumph following fast upon the other. Miss Morris then became a star upon her own account, and for twenty years she was our foremost exponent of the emotional drama, playing Leah, Jane Eyre, Camille, Lady Isabel, Mercy Merrick, Denise, Jane Shore, etc. It was about the middle nineties that saw the end of her stellar reign, appearing for a short time in vaudeville, and since then she has met with every encouragement as a writer of several novels and short stories. Miss Morris emerged from her retirement in 1904, and played Sister Genevieve in the star-cast of "The Two Orphans," this being practically her only professional work in recent years. Hers was a brilliantly successful career, and now, amid the quietude of retired life, she may look back upon a wide stretch of years of work well and faithfully done.



ANNA HELD has certainly had a most fortunate career on the American stage, being a tremendous popular favorite for exactly twelve years in all, and she is now rated as one of the biggest money-making stars before the public. A native of Paris, France, she had rather a hard struggle of it during her early days, being orphaned when a girl of twelve, and she was compelled to make her own way in the world. She began as a concert-hall singer, appearing first in London and later toured all over Germany. She soon began to make a name for herself, later tempting fate in Paris, followed by a most successful term at the Palace Music Hall, London. It was during this engagement in the British capital that Miss Held first sang in the English language. One night Florence Ziegfeld, Jr., heard her sing, and, realizing her value, engaged her for an American appearance. Miss Held made her début in this country on September 21, 1896, at the Herald Square Theatre, singing her songs during the action of "A Parlor Match." A year later she married Mr. Ziegfeld and was seen for a brief time in the Hammerstein production of "La Poupée," after which she did her specialty on the road with a company, playing two plays, "The Cat and the Cherub" and "A Gay Deceiver." Miss Held made her début as a full-fledged musical comedy star the season of 1898-99, appearing on the road in "The French Maid." The four seasons following this she divided equally between "Papa's Wife" and "The Little Duchess," followed by one season in "Mlle. Napoleon." The season of 1904-05, Miss Held appeared with Joseph Weber's company in "Higgledy Piggledy," after which she was off the stage a year, and for the past two seasons she has been playing to enormous returns in "The Parisian Model."

# March 19

# Fay Wallace

OF a dainty, fragile type of girlish beauty, with particularly expressive brown eyes, Fay Wallace certainly has all the necessary qualifications for the successful ingénue actress, not to mention considerable dramatic ability, ability of a calibre that should some day bring a more than generous reward. During her few years before the public she has gained an excellent amount of sound, practical experience, and she is now ready and well equipped to meet most ambitious professional chances. Miss Wallace was born in Nebraska, but when a child of three her family moved to Los Angeles, Cal., and it was there she received her schooling. She had hardly passed from the schoolroom when she began her stage career, making her début in 1903 as a member of James Neill's company, one of her most successful rôles with this organization being Midge in "The Cowboy and the Lady." The season of 1904-05, she played a wide variety of rôles with the Belasco Stock Company in Los Angeles. It was after this that Miss Wallace became identified with Eastern theatricals, appearing first with Ralph Stuart in "The Christian," after which she appeared with W. H. Thompson, doing most delightful work as Barbara Arreton in "The Bishop." She began the season of 1907-08 with the Fawcett Stock Company in Baltimore, playing such parts as Lady Ethel in "Raffles," Anita Robinson in "On Parole," Simplicity Johnson in "Lovers' Lane" and Bess Van Buren in "The Charity Ball," later on appearing as Viola Campbell in the Chicago production of "The Witching Hour," supporting William Morris.



# March 20

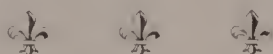
# Amelia Bingham

THOUGH Amelia Bingham has had many ups and downs during her professional career, she has put up a brave fight to win public approval, frequently overcoming obstacles that would submerge a less capable, executive woman, and one cannot but admire her bravery and courage in facing chaos and always coming out triumphant. Miss Bingham was born in Hicksville, Ohio, her family name being Smiley, and she received her education at the Ohio Wesleyan University. She became the wife of Lloyd Bingham, himself an actor in those days, and thus it was that she became acquainted with the stage world, making her début in McKee Rankin's company. She first appeared before a New York audience on December 18, 1893, at the People's Theatre, in "The Struggle of Life." Soon after she was seen at Niblo's Garden in "The Power of Gold," and was then with Augustus Pitou's traveling company. Beginning with the season of 1895-96, Miss Bingham's stage fortunes took an upward turn, and the following were her engagements: 1895-96, in "The Capitol," with Aubrey Boucicault and Sadie Martinot in a round of Dion Boucicault plays, and in "The Village Postmaster"; 1896-97, with Robert Hilliard in "The Mummy," Edwin Milton Royle in "Captain Impudence" and in "The Two Little Vagrants"; 1897-98, in "Nature," "The Proper Caper" and "The White Heather"; 1898-99, in "On and Off," "At the White Horse Tavern," "The Cuckoo" and "His Excellency the Governor"; 1899-00, in "The Cuckoo" and "Hearts are Trumps." Miss Bingham then became a star upon her own account, and has produced the following plays: 1900-01, "The Climbers"; 1901-02, "Lady Margaret" and "A Modern Magdalen"; 1902-03, "The Frisky Mrs. Johnson"; 1903-04, "Olympe"; 1904-05, "Mlle. Marni"; 1905-06, stock-starring season at Proctor's Fifth Avenue Theatre; 1906-07, "The Lilac Room"; 1907-08, "A Modern Lady Godiva." She is a thoroughly sincere actress, loyal and a hard worker, and she has ever striven to keep faith with her public, to give them the best of her time and talents.

## March 21

## Sam B. Hardy

SAM B. HARDY is making exceptionally rapid progress as a juvenile actor, and his short stage career has been productive of a rather surprising list of excellent engagements, in all of which his work has been of a highly creditable sort. Mr. Hardy was born in New Haven, Conn., is a graduate of Yale College and received his stage training at the Stanhope-Wheatcroft Dramatic School. He made his *début* behind the footlights in the spring of 1904, playing Lord Chichester in "Sweet Kitty Bellairs," supporting Henrietta Crosman. The season of 1904-05, Mr. Hardy was first with Margaret Anglin, playing Bleipyros in "The Eternal Feminine," later joining the forces of James K. Hackett, creating the rôles of Lord Wilmot in "The Fortunes of the King" and Fanch in "The House of Silence." He began the following season in the dual rôles of Henry Doty and Mr. Fox in "The Bad Samaritan," later appearing in stock in Toledo, Ohio. He began the season of 1906-07 as John Willing in "The Education of Mr. Pipp," in the support of Digby Bell, later appearing in vaudeville in William Gillette's dramatic sketch, "The Red Owl," and was then with the Poli Stock, Springfield, Mass. The season of 1907-08, Mr. Hardy was seen as Ormsby Kulpepper in "Marrying Mary," with Marie Cahill, and the summer of 1908 he was a member of the Ferris Stock in Minneapolis, Minn. It is not given to many actors to make the steady progression that Mr. Hardy has accomplished, and, all things in proportion, his future would certainly appear a bright one.



## March 22

## Arthur Law

ARTHUR LAW has done some uncommonly good work as a dramatist and playwright, finding a ready demand for all his plays, and he has been most prolific in the matter of contributions to stage literature. While he has written any number of pieces during his thirty odd years as a playwright, only three have met with any great degree of lasting favor in this country, and each of these three was brought out at widely different intervals. The first of these, "The Mystery of a Hansom Cab," 1888, was produced in New York at the Academy of Music, with a cast headed by Frank C. Bangs and Bijou Heron, and enjoyed not a little popularity with melodrama lovers. After this came "The New Boy," 1894, which was brought out at the Standard Theatre by a company including James T. Powers and Jessie Busley, and proved to be a rattling good farce. Mr. Law's other success on this side of the water was "A Country Mouse," 1902, in which Ethel Barrymore enjoyed considerable success, and it was used on tour two years later by Edna Wallace Hopper. In his early youth Mr. Law was an actor himself, making his *début* in 1872, and he flourished behind the footlights for about ten years in all. Finally seeing the error of his ways, he gave up his acting career and entered seriously upon his work as a dramatist. He has written any number of plays, all of which have had a hearing at one time or another in London, and he is very highly rated in the dramatist class in England. "A Country Mouse" is probably his greatest success in recent years, and it had a run of several seasons on the other side, with Annie Hughes in the title rôle.

## March 23

## Sir Charles Wyndham

A STAR of the first magnitude and a great favorite upon both sides of the Atlantic, Sir Charles Wyndham holds his own with the theatregoing public to a wonderful degree, and he stands pre-eminent among actors of high comedy rôles. Born in Liverpool, the son of a physician, he was educated in Germany and started out in life to follow in his father's footsteps. A love for the stage, however, led him to become a mummer, making his début at the London Royalty, in 1862, in "Carnation of Carnation College." He came to this country the following year, and, failing in his efforts as an actor, he served in the medical department of the Federal Army during the Civil War. He returned to England in 1865, and for several years supported such stars as Kate Terry, Ellen Terry, John L. Toole, Henry Irving, Lionel Brough and Henrietta Hodson, returning to America the season of 1869-70 as leading man in Wallack's, opening as Charles Surface in "The School for Scandal." He then went back to England, and since the early seventies has been a leading actor-manager in London, being lessee of the Criterion, Wyndham's and New theatres, producing a long series of modern comedies, ranging from "Pink Dominoes" to "The Tyranny of Tears," and from "Betsy" to "Mrs. Dane's Defense." He has made three stellar tours of this country—season of 1882-83, at the Union Square, 1889-90 at Palmer's, and 1904-05 at the Lyceum. He was knighted by King Edward in 1902. The most recent Wyndham success was "The Mollusc," produced at the London Criterion on October 15, 1907, and proved one of the big hits of the season on the other side.



## March 24

## Albert S. Howson

ALBERT S. HOWSON is a young juvenile actor of considerable promise, he having gained a thoroughly good schooling in a wide variety of parts with the best of our stock and star companies. He is a native New Yorker, his father being Frank Howson, so long musical director under Daniel Frohman, and his family has been actively concerned in theatricals for several generations. Mr. Howson made his stage début the season of 1898-99 as a member of the Lyceum Theatre Company, remaining four years with this organization, acting as stage manager, and playing small parts in "Trelawny of the Wells," "The Manœuvres of Jane," "The Ambassador," "Wheels Within Wheels," "Lady Huntworth's Experiment" and "Frocks and Frills." The season of 1902-03, he played Mr. Crager, the bridge-whist teacher, in "The Stubbornness of Geraldine," in the support of Mary Mannering, and for three years following this he played all manner of rôles, ranging from boys to old men, with the Proctor Stock. Mr. Howson was next seen with E. H. Sothern and Julia Marlowe, the season of 1906-07, including the London engagement, being cast for the following rôles in their repertoire: Paris in "Romeo and Juliet," Osric in "Hamlet," Curio in "Twelfth Night," Le Beau and Sir Oliver Martext in "As You Like It," the First Adventurer in "When Knighthood was in Flower," Amasa in "John the Baptist" and Colin and Pigachon in "Jeanne D'Arc." Upon the separation of Mr. Sothern and Miss Marlowe, the season of 1907-08, Mr. Howson continued in the support of the former, playing Buddicombe in "Our American Cousin," Noel Le Jolys in "If I Were King," Milolka in "The Fool Hath Said, There is no God," Master Nicholas in "Don Quixote" and Osric in "Hamlet," certainly a list in which this young actor may take pride.

## March 25

## John Le Hay

A GREAT favorite in England and also well known to theatregoers in this country, not to mention South Africa, too, John Le Hay may be said in all truth to be a pretty thoroughly established and popular operatic comedian. An Irishman by birth, his real name being Healy, Mr. Le Hay, after several years of novitiate experience in the English provinces, made his first big success as a member of the D'Oyly Carte Opera Company in London, with which he remained five years. He played the rôle of Strutt in "Dorothy," for three consecutive years at the Prince of Wales' Theatre. A few of his other big London triumphs have been in "The Black Domino," at the Adelphi, "La Périchole," at the Garrick, "The Topsy Turvy Hotel," at the Comedy; and "My Girl," at the Gaiety. He also made several tours of South Africa with great success. If one may take past statistics as a criterion, Mr. Le Hay should be due for a visit to America in 1910, he having appeared in our midst at intervals of five years each for the past fifteen years. For instance, he appeared at the Broadway in 1895 in "His Excellency," was in "The Rose of Persia" at Daly's in 1900, later appearing in vaudeville over the Keith circuit and was back at the Broadway in 1905 in "Veronique." Since his last appearance in this country, Mr. Le Hay has been devoting himself principally to the English music halls, playing a sketch entitled "Poor Beggar." He is a most humorous comedian, with distinctly clean-cut, polished methods, and it is quite easy to comprehend his vogue in the stage world.



## March 26

## Gerald du Maurier

GERALD DU MAURIER is one of the reigning favorites of the London stage, and not a season passes but what he originates several characters. A son of the famous George Du Maurier, he was born in Hampstead and educated at Harrow. Though fond of all things artistic, he had little inclination to follow in his father's footsteps, his tastes leading him toward the stage door. He made his début in 1894 with John Hare in "An Old Jew," shortly afterward supporting Forbes Robertson. In 1895 he joined Beerbohm Tree's company, with whom he remained a number of years, and made his American début in the support of that actor during the season of 1897-98, appearing at the Knickerbocker Theatre. Among some of the rôles that he played here with Tree may be mentioned: Rosencrantz in "Hamlet," Lieutenant Ferney in "The Seats of the Mighty," Reginald Slingsby in "The Dancing Girl" and Zou Zou in a dramatization of his father's book, "Trilby." In February, 1900, Mr. Du Maurier appeared with Mrs. Patrick Campbell at the Royalty Theatre, playing a large variety of rôles in her support over a year, and then came an engagement at the Prince of Wales' Theatre in "A Country Mouse." After this he was with John Hare in "Little Mary," and then in "The Admirable Crichton." He began the season of 1904-05 with Eleanor Robson in "Merely Mary Ann" at the Duke of York's Theatre, and afterward played Hook, the pirate, in "Peter Pan" and the title rôle in "Pantaloon," these two parts placing him upon the top pedestal of favor with England's theatregoers. Mr. Du Maurier divided the following season with Ellis Jeffreys in "On the Love Path," with a revival of "Peter Pan" and with Marie Tempest in "All-of-a-Sudden Peggy." On May 12, 1906, he created the title rôle in the London production of "Raffles" at the Comedy Theatre, which he played until December of that year, when he was once again seen in "Peter Pan," and on May 1, 1907, he appeared at the Hicks Theatre as Montgomery Brewster in "Brewster's Millions." In the spring of 1908, Mr. Du Maurier was seen at the Duke of York's in the revival of "The Admirable Crichton."

# March 27

# Phoebe Davies

PHOEBE DAVIES is certainly a long-suffering actress, having played practically but three rôles within the last sixteen years! Previous to this time, oddly enough, her career was one of unusual activity, playing even more than the average number of rôles that fall to an actress during a season. Miss Davies came into the world in Wales, but when a child of seven her family came to the United States, settling in San Francisco, where she was educated at the public schools. She made her stage début in 1882 in 'Frisco as a member of the California Theatre Stock, playing small parts and ingénues. Shortly afterward she became a member of the Baldwin Theatre Stock in the same city, where she remained several years, gaining a large repertoire of parts in the support of various well-known stars who appeared in the company. Miss Davies then married Joseph Grismer, in those days an actor himself, and, after appearing on tour as Dot in "A Midnight Bell," she and her husband co-starred in the West for several years in a large repertoire of plays. Miss Davies became identified with Eastern theatricals the season of 1892-93, playing Georgia Gwynne in "The New South," in which piece she was seen three seasons, and then came two years as Alma Dunbar in "Humanity." The season of 1897-98, she created Anna Moore in "Way Down East," and has been playing this part ever since, aside from about four weeks, in the spring of 1901, when she created the title rôle in "Betsy Ross," which promptly fell by the wayside. Her Anna Moore is a wonderfully effective piece of acting, full of delicate emotional touches, but it seems a pity that eleven consecutive years of her career should be devoted to one part. Miss Davies is too good an actress to thus allow herself so little artistic growth.



# March 28

# Mary Marble

THOUGH Mary Marble's name has not figured conspicuously in Broadway theatricals, her reputation and following have attained enormous proportions in the outlying districts, especially through the South and Middle West, and as an actress of soubrette rôles she enjoys quite an enviable amount of public favor. Born in Chicago, Ill., and educated at St. Francis Xavier's Academy there, Miss Marble is a daughter of the late William Marble, himself well known in theatrical circles. Miss Marble scored her first success as Dimples in "Off the Earth," supporting Eddie Foy, and was most successful for several years as the Orphan in "A Milk White Flag." She also appeared in the West as leading woman with Mathews and Bulger in "The Night of the Fourth." Beginning with the season of 1901-02, and for three years altogether, Miss Marble toured the South with the Bijou Musical Comedy Company, playing such parts as Lida Skiddons in "A Black Sheep," Grace Holme in "A Contented Woman," Bossy in "A Texas Steer," Baggage in "A Brass Monkey," Hattie in "A Stranger in New York," Teddy Keys in "A Bunch of Keys," Estelle Coooco in "The Telephone Girl" and Cissy in "What Happened to Jones." The season of 1904-05, Miss Marble starred in the title rôle in "Nancy Brown," in which piece she continued on tour two seasons, and then came a season as leading woman in "Wonderland." She was seen on the road, during 1907-08, in the principal part in "Dream City." Of a slight, graceful, petite personality, Miss Marble is a charming comedienne, and it is highly probable that she will some day know Broadway fame to the same extent as that in which she is now esteemed on the road.

A CLEVER comedienne is Mabel Fenton, one thoroughly conversant with the finer points of the artistry of burlesque, and she has been accorded a position enjoyed by few women in her particular line. Possessed with a most engaging fund of humor, a personality both magnetic and attractive, and an intimate knowledge of the technique of the actor's art, a factor most often missing in burlesque comediennes, she has climbed steadily



into public favor and now stands in the front ranks of our principal feminine fun-makers. Miss Fenton's early stage days were devoted to the field of the "legitimate," soon becoming the wife of Charles J. Ross, the popular comedian, and as Ross and Fenton this clever couple built up a reputation in vaudeville that extended from coast to coast, presenting a number of burlesques of famous plays. Many theatregoers, however, will recall Miss Fenton's admirable work in the support of Donnelly and Girard as the widow in "The Rainmakers." It was not until her association with Weber and Fields at their Broadway Music Hall that Miss Fenton came into permanent Broadway favor, being a member of the original company, opening in 1896 in "The Geezer."

She was with this organization just five years in all, and her personal triumph, along the lines of mimicry and burlesque, crowded fast upon her, a few of her biggest being as Tess of the D'Urbervilles, as Glory Hallelujah in the burlesque of "The Christian," and the name parts of "Barbara Fidgety" and the satire upon "Zaza." As one well-known critic once said of her in very truth, "Nobody can get away with burlesque like Miss Fenton when she has half a chance, for she is a clever and indomitable woman." The season of 1900-01, she appeared at the New York Theatre in "The Giddy Throng" and the travesty of "Nell-Go-In," after which she was not seen in the public eye for some little time. Joining forces with Mr. Ross, she re-entered the vaudeville arena in 1903, presenting a satire upon "Oliver Twist," her portrayal of Nancy Sikes winning high praise indeed. Miss Fenton then returned to the Weber and Fields' fold, appearing in "Whoop-Dee-Doo," and she enjoyed the distinction of being the only woman appearing in the support of the German comedians at their professional separation who was also a member of their company at the beginning of their stellar career. She then co-starred with Mr. Ross in "Twirly Whirly," appeared on tour in "The Winning Girl," was at the Casino in "The Social Whirl" and her most recent work has been in Joe Weber's company in "The Merry Widow" burlesque. Miss Fenton is a woman of brains and talent, most interesting both on the stage and off, and her career shows the superabundance of ability that she has brought into all her work.



DE WOLF HOPPER, whose name has long been a household word in comic opera land, has had an unusually successful stage career, having been a stellar light for sixteen years altogether, producing only eight operas in all that time, too, and his personal popularity is of superlative proportions. With an abundance of humorous wit, a deep, cavernous voice, and a physique of elongated proportions, he has many necessary qualifications for a famous fun-maker, and certainly no one could ask for greater public recognition than he has known. Mr. Hopper was born in New York City, being a son of John and Rosalie (De Wolf) Hopper, and was educated at the J. H. Morse School. Though it was intended that he should follow in the paternal footsteps and become a lawyer, Mr. Hopper had the stage bee in his bonnet to such an extent that he abandoned all thoughts of Blackstone for the more fascinating allurements of the footlights. As a member of the Criterion Comedy Company, Mr. Hopper made his stage début on November 4, 1878, at New Haven, Conn., as Talbot Champneys in "Our Boys." He remained with this company two years, playing in "Caste" and "Our Daughter," in which latter piece he made his first appearance on the New York stage, at Haverly's Theatre, September 15, 1879. His principal engagements during the next few years were with Ada Gilman in "One Hundred Wives" and Edward Harrigan in "The Blackbird." The season of 1884-85, Mr. Hopper appeared on the road with the Madison Square Theatre Company in "Hazel Kirke" and "May Blossom." He became an operatic comedian the season following this, and for five years was principal laugh-maker with the McCaull Opera Company, appearing in such pieces as "The Black Hussar," "The Beggar Student," "The Lady or the Tiger," "Falka," "Boccaccio," "Clover," and "Fatinitza." Mr. Hopper then made his début as a star, producing the following operas: "Castles in the Air," 1890; "Wang," 1891; "Panjandrum," 1893; "Dr. Syntax," 1894; "El Capitan," 1896; and "The Charlatan," 1898. He made his début on the London stage July 10, 1899, presenting "El Capitan," and on December 13th, of that year, produced "The Mystical Miss" ("Wang"). Returning to America, Mr. Hopper, the season of 1900-01, became a member of Weber and Fields' company, where he remained two years, after which he was seen again at the head of his own company, playing "Mr. Pickwick," 1902; a revival of "Wang," 1904; and "Happyland," 1905, continuing in this last mentioned opera ever since.



Like an army defeated  
 The snow hath retreated,  
 And now doth fare ill  
 On the top of the bare hill;  
 The plough-boy is whooping. Anon. Anon.  
 There is joy in the mountains,  
 There is life in the fountains;  
 Small clouds are sailing,  
 Blue skies prevailing—  
 The rain is away and gone.

—Wordsworth, "Written in March."

A DECIDEDLY talented young player is Gwendolyn Lowrey and many have been the bright prophecies for her future. Her career promises a most generous development, especially if one may take her past work as a criterion, and, all things being equal, there is every reason to believe that her development will be both prompt and praiseworthy. Miss Lowrey has been before the public an incredibly short time, only a season in all, yet



she is already beginning to make her mark in the stage world, and small wonder that she takes every pride in what she has accomplished thus early in her career. But, at the same time, it must be borne in mind that very few girls are as well equipped as she at the beginning of their careers, though all the more credit to her that she has put to such timely use all of her natural advantages. Miss Lowrey is a New York girl by birth, and from earliest childhood has been a devotee of the theatre and things theatrical. Scarcely were her schooldays over when she decided to adopt the stage professionally. Having devoted not a little time and attention to the cultivation of her voice, she being the possessor of an exceptionally beautiful contralto voice, rich, deep and

full, of which many competent critics have spoken in most enthusiastic praise. Miss Lowrey found a ready opening as a ballad soloist at one of Ted Marks' famous Sunday-night concerts. Her success was immediate and unequivocal, and many were the offers that she received from managers of musical attractions, they being anxious to obtain the services of this embryo light-opera artiste. But Miss Lowrey did not feel quite equal, in her novitiate state, to venturing upon the undertaking of a leading operatic rôle, so in order to become more familiar with the routine of stage work, she accepted an engagement in vaudeville, doing a neat singing specialty over the leading Eastern circuits. This, at least, gave her confidence in her powers, a stronger belief in her ability to entertain the public, so that when Jesse Lasky offered her the leading part of Mazie in his vaudeville tabloid operetta, "A Night on a House-Boat," she not only came off with flying colors, but assumed the rôle with only one previous rehearsal, rather a brave feat for a comparative beginner. If pluck and determination, added to talent and enthusiasm, count for anything in one's stage development—and they are a pretty forceful combination in any profession,—then the name of Gwendolyn Lowrey is pretty sure to occupy a conspicuous place in the theatrical history of to-morrow. She has made a plucky fight at the beginning, and is pretty sure to find herself high in favor ere many seasons have passed.



FANNY DAVENPORT.

Born, April 10, 1850.

Died, September 26, 1898.



IN the realm of musical comedy the name of Flora Zabelle stands forth conspicuously, not only in point of achievement, but also in promise of even greater talents yet to be revealed. During the comparatively short time she has been before the public she has proven her right to be accepted among the cleverest and most talented of our younger operatic generation, and succeeding seasons find her hold upon the public growing stronger and stronger. As one may tell from her dark, spirited type of beauty, with its rich, brilliant coloring, Miss Zabelle is not a native American, she having been born in Constantinople, and her father, Rev. M. M. Mangasarian, is probably the most famous Armenian minister in this country to-day. She was brought to America by her parents when a mere child, the family locating in Chicago. It was in the Windy City that Miss Zabelle grew into womanhood, and there, too, she began her theatrical career, making her *début* in the late '90's in the chorus of the Castle Square Opera Company. It was the season of 1900-01 that she received her real start, creating the rôle of Poppy in "San Toy," at Daly's. After a few months in this part she was advanced to the title rôle, showing that even thus early her talents were appreciated. The following season she re-appeared upon Daly's stage as Isabel Blythe in "The Messenger Boy," her singing of the song "Mazie" proving one of the most alluring song hits of that season and is still happily remembered. It was after this that Miss Zabelle joined the forces of Raymond Hitchcock, and, with the exception of one season, she has been his leading woman ever since, she having become Mrs. Hitchcock on May 5, 1905. She was Annette in "King Dodo" one season, was a particularly fetching Bonita in "The Yankee Consul" for two years and was a sprightly Sadie Collins in "Easy Dawson." Miss Zabelle then became one of the stellar lights that surrounded Joe Weber and had a conspicuous place in "Twiddle-Twaddle" at Weber's Music Hall. She then returned to Mr. Hitchcock's support, and as Grace Whitney in "A Yankee Tourist" won many additional honors. Miss Zabelle's professional road has been comparatively an easy one, but then she is uncommonly blessed with a dashing, fascinating personality, the power to win and hold her audience's attention, and a personal magnetism that is most compelling—with which attributes her success is well understood.



CARRIE DE MAR stands pre-eminent as a comedienne of exceptional charm and ability. This fascinating, dainty little woman, with her breezy, scintillating manner, is one of the theatregoing public's special favorites, and her circle of admirers is constantly increasing, for she is keenly alive to the fact that brains and talents, added to progressiveness, are the leading factors by which those in favor in the stage world manage to climb to higher heights.



Miss De Mar is a sprightly, vivacious comedienne, full of animation and high spirits, fairly bubbling over with merriment and gayety, and she can drive away dull care with the surety of the experienced farceur. She has figured in some of the biggest stage successes of the day, and few of our theatre-lovers will ever forget her excellent work in many past successes. The summer of 1906, Miss De Mar was the big star feature of the New York Theatre Roof Garden, playing the principal rôle in the burlesque, "Seeing New York," and her name was upon everyone's lips for the remarkably clever work that she did during that engagement. This was followed by an appearance as the Chorus Girl in "The Land of Nod," which rôle brought her one rung further up the professional ladder, her admirable comedy talents having special outlet in this rôle. Miss De Mar's most recent endeavors have been as a star headliner in vaudeville and

her original methods of rendering a song, with all her many little characteristic touches, soon placed her in an independent position, making her one of the biggest favorites in that field during the season 1907-08. An indefatigable worker is Miss De Mar, enthusiastic and sincere, and her professional outlook is of the brightest, probably bringing to her even greater glories than those of the past.



There is no glory in star or blossom  
Till breathed upon by a loving eye;  
There is no fragrance in April's breezes  
Till breathed with joy as they wander by.

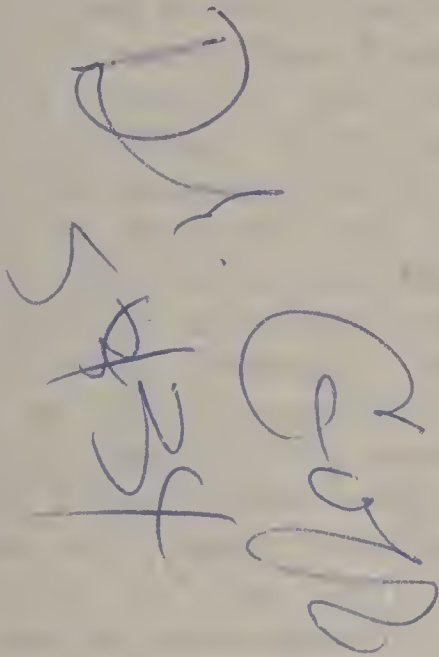
—Bryant's "An Invitation to the Country."

April 2

Robert V. Ferguson

ROBERT V. FERGUSON is acknowledged to be one of our most capable character actors, having done exceptionally good work in the support of Mrs. Fiske, and he has contributed a number of character sketches to the New York stage that do him decided credit. He first appeared in the support of Mrs. Fiske the season of 1899-00, creating the rôle of Sir Pitt Crawley in "Becky Sharp," playing it two seasons, and he made this rôle so peculiarly his own that he has assumed it upon two subsequent revivals. The season of 1901-02, Mr. Ferguson was first with Charles Dalton in "The

Helmet of Navarre" then with Frank Keenan in "Hon. John Grigsby" Kidder in "A Country Girl," and Ted Eccles in "Caste," on the road, in "The Bonnie Briar Bush." He appearing first in "Becky Sharp," and "The Kleschna." The next year he returned to the Fiske fold for the season of 1902-03, playing the rôle of Lemmy of Music, and the season of 1903-04, creating Tom Fiddler in "The Merry Widow" on tour with Mrs. Fiske in the fall of 1904, playing Tess of the D'Urbervilles, and in the winter of 1905, playing Kalich's company, playing José in "The Scotchman by Birth, having been first in the rôle of Tony Pastor's in a farce called "The Scotchman by Birth," later appearing with Charles A. Herland, and was in the original cast of "The Fourteenth Street Theatre." You are sure of seeing a good piece of acting at hand.



—April knows her own, and is content,  
—Apple blooms upon the breezes toss them—  
—April knows her own, and is content.

—Susan Coleridge's "April."

MARGARET ANGLIN'S position in the theatrical world is now one of undisputed eminence, and she has few peers as an emotional actress, being regarded by many as the foremost interpreter of emotional rôles on our stage to-day. She has fought a brave fight for recognition, and her professional glories are of a calibre that should please even the most ambitious. Miss Anglin was born in Ottawa, Canada, her father being a Speaker



of the House of Commons. She was educated at Loretto Abbey, Toronto, and the Convent of Sault Recollet, Montreal. Braving family opposition, she came to New York and studied for the stage under the late Nelson Wheatcroft. She made her début, the season of 1894-95, as Madeline West in "Shenandoah," appearing on tour the season following with Rholf's Repertoire Company. She then spent a season with James O'Neill, playing Ophelia in "Hamlet," Julie in "Richelieu," Virginia in "Virginius" and Mercedes in "Monte Cristo." Miss Anglin next joined E. H. Sothern as understudy to Virginia Harned and played Meg in "Lord Chumley," after which she starred for a brief time in Canada in a repertoire consisting of "As You Like It," "The

Mysterious Mr. Bugle" and "Christopher, Jr." It was the season of 1898-99 that saw the turning-point in Miss Anglin's career, she appearing on the New York stage that season with Richard Mansfield as Roxane, in "Cyrano de Bergerac"; with James O'Neill, as Constance, in "The Musketeers"; and with Charles Coghlan, as Heloise Tison, in "Citizen Pierre." She began the next season as Mimi in "The Only Way," supporting Henry Miller, and on January 16, 1900, she became leading woman of the Empire Theatre, which position she held until 1903, appearing in: "Brother Officers," "The Bugle Call," "Mrs. Dane's Defense," "Diplomacy," "The Wilderness," "The Twin Sister," "The Importance of Being Earnest" and "The Unforeseen." The season of 1903-04, she co-starred with Henry Miller in "The Taming of Helen," "Camille," "The Devil's Disciple," "The Aftermath," "D'Arcy of the Guards" and "Cynthia"; going it alone the year following in "The Eternal Feminine," "A Wife's Strategy" and "Zira"; followed by a term in San Francisco in "The Marriage of Kitty," "The Lady Paramount," "Frou-Frou," "The Crossways," "Mariana" and "The Second Mrs. Tanqueray." Miss Anglin was seen, during 1905-06, in "Zira" and for a few performances "Young Fernald," and for the past two years she and Mr. Miller have been starring most triumphantly in "The Great Divide." In the spring of 1908, Miss Anglin departed for Australia, where she is to make a six months' tour in "Zira," "The Thief" and "The Awakening of Helena Richie," and upon her return to this country she intends starring in the third mentioned piece.



WINIFRED VOORHEES, capable and talented, with an infinite capacity for accomplishing only the things most worth while, has started out upon a stage career which promises a fulfillment the like of which should satisfy even the most ambitious. She is richly endowed with a personality of delicate womanliness, temperamentally receptive and sympathetic, and certainly there is no reason in the world why the very best of stage fame should not be her portion. A native New Yorker, Miss Voorhees had exceptional advantages in the way of an education, being a fluent linguist and on most intimate terms with both the piano and violin. She is the possessor of a lyric soprano voice of exceptional power and range, and it is not an improbable thing that the operatic stage will claim her talents ere long, as our musical critics are a unit in proclaiming a brilliant future for her in this line. To date, however, Miss Voorhees has devoted her talents to the dramatic stage, in which field, too, she has won not a few laurels. She began her career, the season of 1903-04, as one of the "and others" in David Belasco's production of "Sweet Kitty Bellairs," supporting Henrietta Crosman, and in which she



also understudied Katherine Florence in the leading ingénue rôle of Lady Julia Standish. The next season Miss Voorhees appeared in the West with Amber Lawlord in one of the leading rôles in "An American Woman," in which she carried off most of the honors, the critic on the Omaha Bee writing of her performance, "She portrayed the author's carefully drawn work with an ability bordering closely upon genius." She next appeared with the Yorkville Stock Company, winning particular favor for her creation of the part of Fanchette in "The Red Carnation," supporting Odette Tyler. Miss Voorhees was then seen on tour in the leading rôle of Phyllis Ericson in "When We were Twenty-one," being highly praised by the Canadian critics for her work in this part. She was next seen at Daly's Theatre as Polly Nevins in the short-lived production of "The Optimist," and her most recent work was in a vaudeville offering, managed by Henry Pincus, which played an extended term at the Payret Theatre in Havana, later touring the leading Cuban cities. Miss Voorhees is a tremendously ambitious girl, mentally alert, full of enthusiasm, keenly responsive to the beauty in her art, and 'tis a safe wager that she has many bright things before her, a fitting reward for so brainy an actress. She has certainly accomplished a great deal during her few years on the stage, preparing herself carefully for the day of bigger things, and that her "day of bigger things" is not far off is a fact admitted by the critics and public alike.

## April 4

## Elizabeth Saunders

ONE of the oldest living actresses of the present time is Elizabeth Saunders, long since retired and living in San Francisco. She was quite successful in her young days, but, naturally enough, her name has no significance whatever to the present generation. Mrs. Saunders was born in Philadelphia in 1819, and in her veins flows the bluest of stage blood. She is a great-grand-daughter of Thomas Jefferson, the grand-daughter of the first Joseph Jefferson, and her parents were William and Euphemia (Jefferson) Anderson. Her sister is Jane Germon, the retired Baltimore actress, and she is a first cousin to "Rip" Jefferson, aunt to Effie Germon and a cousin of the famous William Warren. Mrs. Saunders began her stage career in 1834 in Washington, D. C., in the support of her grandfather, playing Donna Cecily in "The Midnight Hour," a few years later playing Gretchen to the Rip of her grandparent. In 1837, Miss Anderson, as she was known in those days, became the wife of Jacob Wonderly Thoman, shortly afterward joining the Boston Museum Stock, with which she remained for over ten years. She went to San Francisco in 1853, and became a member of the stock at the old California Theatre. She then secured a divorce from her husband, and married Charles Saunders, who left her a widow in 1863. Mrs. Saunders remained at the California Theatre many, many years, supporting all the prominent stars of the period, and she gave up active stage service over twenty-five years ago, her last rôle being Mrs. Skewton in "Dombey and Son," in the support of Mr. and Mrs. William J. Florence, though she has appeared in public once since then, with McKee Rankin in "William and Susan," in 'Frisco, in the middle eighties. Mrs. Saunders, now quite aged and infirm, still lives in the California metropolis, surrounded by a large circle of devoted friends, quietly awaiting the final fall of her life's curtain.



## April 5

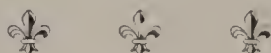
## Alberta Gallatin

THE name of Alberta Gallatin is one of special import in the outlying districts, she having starred at the head of her own company in the smaller cities for the past seven years. Miss Gallatin is a Virginian by birth, her family name being Jenkins, and she is a daughter of General Albert Gallatin Jenkins, who distinguished himself in the Civil War. After gaining an education at the Mary Institute, St. Louis, she began her stage career in the company of Mrs. D. P. Bowers, gaining an excellent training in the extensive repertoire of that actress. She was then engaged by Daniel Frohman as general understudy in the Lyceum Theatre Company. Miss Gallatin first attracted any special attention on May 26, 1892, when she appeared at the Madison Square Theatre as Rosalind in a special matinée of "As You Like It," with Otis Skinner as Orlando. She then appeared in the support of such stars as Richard Mansfield, Thomas W. Keene and Joseph Jefferson. Beginning with the season of 1896-97, and for the three years following, Miss Gallatin was seen with E. H. Sothern in "An Enemy to the King," Mrs. Fiske in "Love Finds the Way," with the Thanhouser Stock, Milwaukee, with Henry Miller in "Hamlet," playing Ophelia, and leads with the Girard Avenue Stock, Philadelphia, and the Giffen Stock, Denver. In the spring of 1900, Miss Gallatin made her début as a star, continuing at the head of her own company ever since, having presented the following plays: "Sapho," "Nell Gwynne," "As You Like It," "Ghosts," "A Clean Slate," "Cousin Kate," "Dorothy Vernon of Haddon Hall" and "Judith of the Plains."

## April 6

## Keith Wakeman

A HANDSOME and distinguished actress, one with a reputation in both America and England, Keith Wakeman gained much favor on Broadway in February, 1908, by her work in the support of the Shakespearean actor, Henry Ludlowe, being roundly praised for her Portia in "The Merchant of Venice" and Lady Anne in "Richard III." She proved to be a surprisingly capable leading woman, one seen all too seldom on Broadway. Born in Oakland, Cal., where her family still reside, Miss Wakeman got her start up the theatrical ladder in a traveling company in "Jim the Penman." After appearing on tour in "The Exiles," Miss Wakeman spent one season playing important parts in the support of Edwin Booth and Lawrence Barrett, where she gained invaluable Shakespearean training. For three years after this she appeared in E. S. Willard's company, including a season in London. She remained on the other side for two years, appearing in "The Sign of the Cross" and "The Mariners of England." She returned to this country the season of 1897-98, again in Mr. Willard's support, playing Lady Valerie Camville in "The Physician" and Mrs. Reffel in "The Rogue's Comedy." The season following Miss Wakeman was back in London, playing at the Adelphi with Fred Terry in "The Gypsy Earl," after which she toured the provinces for a year. Returning to her native land, Miss Wakeman played leading rôles with the Frawley Stock Company in San Francisco, after which she was off the stage for several years, spending the time in study and travel abroad. She took up active work again in the summer of 1906, oddly enough taking up harness with the Frawley Stock in Reading, Pa. The season of 1906-07, Miss Wakeman was leading lady with Otis Skinner, playing the Duchess de Chailles in "The Duel." Then came her appearance with Mr. Ludlowe.



## April 8

## Madge McIntosh

ONE of England's most effective and sympathetic players, Madge McIntosh has figured all too little in American theatricals, and most regrettably so, for she made a most excellent impression upon us during her two appearances in this country. Miss McIntosh was born in Calcutta, India, of English parentage, and was educated in London. She studied for the stage under Hermann Vezin and Emil Behnke, and her first years behind the footlights were devoted to the Shakespearean touring companies of F. R. Benson and Ben Greet. Miss McIntosh made her début on the American stage during the season of 1898-99 as leading lady with Olga Nethersole, doing notably fine work in the repertoire of that actress. She was then a member of Edward Compton's company in London, and on tour, and figured conspicuously in several provincial companies. The season of 1904-05, Miss McIntosh re-appeared in our midst, supporting Forbes Robertson at the Knickerbocker as Miss Wagoneur in "Love and the Man" and Gertrude in "Hamlet." Since her return to England she has figured in any number of prominent London productions, being especially successful as the Goddess Aphrodite in the "Hippolytus" of Euripides, at the Court, as the Virgin in "The Virgin Goddeess," supporting Oscar Ashe and Lily Brayton, at the Adelphi, and as Josephine in "The Great Conspiracy," with John Hare, at the Duke of York's. Miss McIntosh went to Australia in the summer of 1907, and, in company with Harcourt Beatty, has been starring in melodramas in the antipodes ever since. She is an exceptionally talented actress, and we would that she appeared with greater frequency on the American stage.

AN actress of infinite variety and undeniable personal charm, Mildred Holland has won a distinctive and permanent place among our leading stellar lights. The quiet dignity and unobtrusiveness with which she pursues the even tenor of her way, gaining all the while in fame and popularity, is a strong object lesson to those of her less favored professional associates. She believes in progression by means of talent and ambition,



with the determination to do things really worth while, and the success accorded her has proven her theory to be an excellent one. Miss Holland has had a singularly fortunate career, playing leading rôles from the beginning. She made her début in Albany, N. Y., being the first actress to play Wallalia in Hanlon's "Superba," in which part she was most successful for two years. Following this she played the leading rôle of Diana in "Paul Kauvar." After a brief absence from the stage, owing to ill health, Miss Holland became a member of Augustin Daly's company, playing parts next in import to Miss Rehan, such as Lady Sneerwell in "The School for Scandal" and Maria in "Twelfth Night." The season of 1897-98, she obtained the rights to "The Two Little Va-

grants," faring forth as a star in the rôle of Fan Fan, and for the past ten years she has occupied an unrivaled position at the head of her own company. She played the "Vagrants" three years in all, her tender, emotional work in this play being warmly praised. Then came two seasons in "The Power Behind the Throne," one in "The Lily and the Prince," two in "The Triumph of an Empress" and two in "A Paradise of Lies"—in each of which she knew phenomenal public favor. In addition to these, Miss Holland has made several special productions of such plays as "Sapho," "Divorçons" and "East Lynne"; and an entirely new piece, "The Provider"; and three new one-act plays, "Lotus Blossom," "One Short Hour" and "Clarice the Actress." An actress of wonderful executive ability, Miss Holland personally directs all her productions, engages the players, directs the stage and has entire charge of everything behind the curtain line. She is a tireless, faithful worker, ever anxious to please her public, always seeking to put forth her best efforts. Of a naturally artistic nature, keenly receptive to only what is best in the drama, Miss Holland has certainly earned by enthusiasm and application and the most fair methods, the admiration and respect of the theatregoing public, and that she will continue to maintain the high standard that she has so long upheld, there is no question in the minds of those who have watched the growth and development of this clever, attractive and brainy young artiste.

April 10

Fanny Davenport

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FANNY DAVENPORT, the very mention of whose name recalls a flood of pleasant recollections, certainly had a long and triumphant reign in American theatricals, and as an actress of strong emotional rôles she held her own at the very top of the ladder for many years. A rarely beautiful woman, imperious and distinguished, every inch the tragedy queen, small wonder that our theatregoers paid her homage season after season, and her early death took from our midst an exceptionally talented and gifted actress, one who, to all appearances, had many brilliant, useful years before her. Miss Davenport was one of the most indefatigable workers of her time, and while all of our present-day theatregoers can recall her vivid work in the bizarre Sardou dramas, it was even before this that she did some of her most notable work. As a member of Daly's company she scored one triumph after the other, her Shakespearean gallery alone including Rosalind, Beatrice, Lady Macbeth, Imogen, Mistress Ford, Ophelia and Rosaline, while in the old comedies she played Lady Gay Spanker, Letitia Hardy, Peg Woffington, Kate Hardcastle and Lady Teazle. Miss Davenport brought out the Sardou plays in 1883 and continued in them almost exclusively up to the time of her death, and it will be a long time before the glories of her *Fedora*, *Tosca*, *Cleopatra* and *Gismonda* will pass away. She was a remarkable woman in many ways, with an infinite capacity for hard work and a loyal devotion to her profession. An uncommonly fine artiste, Fanny Davenport, and a great pity it is that she was not spared to us longer.

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April 11

Leonard Boyne

A LEADING actor on the English stage, and one whose name is quite well known to theatregoers on this side of the Atlantic, Leonard Boyne has been an active participant in theatricals for over thirty-five years. He was born in Westmeath, Ireland, and began his stage career at the Theatre Royal, Liverpool, in 1871. His early years as an actor were largely devoted to provincial companies, first winning attention as leading man with Ada Cavendish. From then on Mr. Boyne's services were in great demand in all the leading London theatres, a few of his biggest successes being at Toole's Theatre with R. C. Carton in "*Imprudence*" and "*His Last Legs*," then on tour in Wilson Barrett's "*Claudian*," at the Vaudeville in "*Tom Jones*," at the Opera Comique in "*Ariane*," at the Princess in "*Theodora*" and at Drury Lane in "*The Armada*," "*The English Rose*" and "*The Prodigal Daughter*." It was in this last mentioned play that Mr. Boyne made his *début* on the American stage, appearing at the American Theatre, May 22, 1893, and he was seen at this same playhouse exactly a year later in "*Sister Mary*." After returning to London he made a big success in "*Sporting Life*," at the Shaftesbury, and for a long time was leading man with Marie Tempest in "*Becky Sharp*" and "*The Marriage of Kitty*." He accompanied Miss Tempest to our shores during 1903-04, and was greatly liked in his original rôle in "*Kitty*." Mr. Boyne has since played in London with Lena Ashwell in "*Leah Kleschna*," and in "*The Stronger Sex*." He has lately been touring with great success in the title rôle in "*Raffles*." An actor who knows his art backwards, Mr. Boyne deserves every possible artistic recognition.

# April 12

# Tim Murphy

**T**IM MURPHY'S name is a potent drawing-card in the cities of the South and Middle West, and regularly each season he tours over the same territory, always to tremendous returns and greater professional éclat. As a star in character rôles he has gained a marvelous vogue in the above named territory, and many a Broadway favorite might well envy the stellar success that he has known. Mr. Murphy first saw the light of day in Rupert, Vt., in which town he attended the public schools, later moving to Washington, D. C., where he lived for a number of years. Early in life he learned the trade of a painter, but after a short time at this he sought the stage door as a means of livelihood. His early days as an actor were devoted to the variety theatres, giving imitations of well-known actors, and it was in this field that he first came under the notice of Charles H. Hoyt. This famous playwright selected Mr. Murphy to create the part of Dodge Work in "A Brass Monkey," in 1888, and success has smiled upon him ever since. Two years later Mr. Murphy was provided with another Hoyt part, that of Maverick Brander in "A Texas Steer," and for four years he flourished in this rôle, this being the part by which the public knows and likes him best. He then became a star in the middle nineties, and has fared forth regularly each season since, a few of the plays that he has produced during that time being: "Lem Kettle," "Old Innocence," "The Carpetbagger," "A Bachelor's Romance," "A Capitol Comedy," "The Man from Missouri," "Two Men and a Girl," "When a Man Marries," "A Corner in Coffee," "David Garrick" and a revival of "A Texas Steer." The season of 1907-08, Mr. Murphy appeared on tour in "A Corner in Coffee" and "Two Men and a Girl." He rarely appears on the New York stage nowadays, his last Broadway appearance being in the spring of 1900 when he played a brief engagement at the Bijou in "The Carpetbagger."



# April 13

# Ellaline Terriss

**D**ESPITE Charles Frohman's frequent announcement that Seymour Hicks and Ellaline Terriss would shortly re-appear in our midst, their coming seems to be as remote as ever. Londoners have a particularly soft place in their hearts for Miss Terriss, and they are apparently loath that she should desert them. But we in America like her, too, and would be happier if England displayed a more generous spirit. The daughter of the well-known actor, William Terriss, she was trained for the stage by her father, making her début in 1888 with Beerbohm Tree in "Cupid's Messenger." She then supported Charles Wyndham for three years, later playing at the Court in "A Pantomime Rehearsal," "The Amazons," "The Guardsman," "Faithful James," etc. In 1893, Miss Terriss went in for musical plays, and for about a half-dozen years figured in such big London hits as "Cinderella," "The Shop Girl," "The Circus Girl," "My Girl" and "A Runaway Girl." A return to the drama followed, in 1899, and for several years she appeared in "My Daughter-in-Law," "Self and Lady," "The Masked Ball," "Quality Street" and "Sweet and Twenty." Of late years, however, Miss Terriss, who is certainly a most versatile soul, has gone back to musical pieces, and has been seen in London in "Alice in Wonderland," "The Cherry Girl," "Blue Bell in Fairy Land," "The Catch of the Season," "The Beauty of Bath" and, in the fall of 1907, "The Gay Gordons." Miss Terriss' appearances on the American stage have been in "Cinderella," at Abbey's, in the spring of 1894, in "His Excellency," at the Broadway, the year following, and in "My Daughter-in-Law," at the Lyceum, in 1900—in each of which she proved a delightful, charming actress, one whom we would see more frequently.

April 14

E. Allan Aynesworth

**E.** ALLAN AYNESWORTH is one of England's most popular leading men and he is always to be found each season very prominently placed in one or more of the London productions. He made a very favorable impression in this country with Marie Tempest, as Charles Trevor in "The Freedom of Suzanne," and his popularity in London is well understood. Mr. Aynesworth was born at Sandhurst, England, at the Royal Military College, his father being a general in the army. He was educated in his native land, with added courses in France and Germany. Like so many actors in his country, he gained his first knowledge of stage life as a member of Sarah Thorne's company, with whom he remained three years. He made his London début in 1887, supporting Beerbohm Tree in "The Red Lamp," upon the occasion of that actor's opening at the famous Haymarket Theatre. The next season he was with John Hare and the Kendals at St. James's, and from that time on it has been comparatively easy sailing for him in London. Among other rôles, Mr. Aynesworth created the part of Lieutenant-Colonel Miles Anstruther in "The Second in Command," with Cyril Maude, and was the original Jack Frere in "Billy's Little Love Affair," in which part William Faversham starred in this country, though the play's title was changed to "Imprudence." Then came his appearance with Miss Tempest in "The Freedom of Suzanne." The season of 1906-07, Mr. Aynesworth played Jack Temple in the English production of "Mrs. Temple's Telegram," afterward re-joining Miss Tempest's forces, appearing as Warder in "The Truth," as Captain Antony Erquen in "The Barrier" and Richard Evesham in "Angela." His most recent work was with Mrs. Langtry in "A Fearful Joy," at the Haymarket, in the spring of 1908.



April 15

Florence St. Leonard

**F**LORENCE ST. LEONARD is the type of actress who may always be relied upon to do good work, no matter whether her opportunities be large or small, and upon several instances she has done most excellent work in important Broadway productions. She is a thoroughly sincere player, aspiring to only the best and most ambitious things in her professional career, and a pity it is that her acting chances are scarcely proportionate to her ambitions. However, Miss St. Leonard, who, by the bye, was born in Halifax, N. S., has not a few successes to her credit that are worthy of mention here. The season of 1901-02, she was a member of David Belasco's forces, appearing at the Criterion Theatre with Mrs. Leslie Carter in the original production of "Du Barry," playing the dual rôles of Manon and the Princesse Alixe. She remained three years in all with Mrs. Carter, being advanced the third season to the part of Hortense, the milliner, in "Du Barry." Miss St. Leonard was next seen on Broadway in the support of Blanche Walsh, creating the rôle of Louise Mane in "The Woman in the Case," and she did all she possibly could with this colorless part. And the same is equally true of her most recent appearance on the New York stage, at Daly's Theatre, in January, 1908, when she played Miss Westlake in "Society and the Bulldog," in William Farnum's support. In addition to these, Miss St. Leonard has filled many stock and traveling engagements and is quite popular with the theatregoing public throughout the country.

# April 16

# Mark Smith

THE name of Mark Smith has figured in American theatricals for the greater part of the past century, always in a highly illustrious fashion, too, and the present young actor of that name, the third to bear the title, is rapidly proving himself worthy of family precedent. He has come forward with surprising rapidity during his few years behind the footlights, doing exceptionally good work in juvenile and high-comedy rôles, and his future certainly looms bright upon the theatrical horizon as a player of most promising material, as well as actual achievement. Mark Smith, the third, can boast of some of the bluest blood in Stageland, his father having been the well-known operatic comedian of Hey, McCaull and Casino fame, while his grandfather was one of America's foremost actors fifty years ago, and almost fifty years before that his paternal grandparent, Sol Smith, was a great favorite at the old Park Theatre in Park Row, later managing a chain of theatres in the South and building the famous St. Charles Theatre in New Orleans. Mr. Smith made his début at the Lafayette Square Opera House, Washington, D. C., November 25, 1903, playing the Master of Ceremonies in "Sweet Kitty Bellairs," with Henrietta Crosman, later in that season being advanced to the rôle of Darby O'Donovan in this piece. The next season came greater advancement in "Bellairs," playing Captain Tom Stafford, in which part he continued a second year, in the support of Bertha Galland. The season of 1906-07, Mr. Smith created the rôle of Bishop Brigham Smudge in "Marrying Mary," with Marie Cahill, a most excellent piece of comedy acting, and his success was of such proportions that Miss Cahill retained his services a second year. Keep a watchful eye on our present Mark Smith. His is sure to be a proud and distinguished professional record ere many seasons have passed.



# April 17

# Beverly Sitgreaves

BEVERLY SITGREAVES is an actress of exceptional temperamental qualities and most finished technical skill, her every move behind the footlights being full of significant meaning. She is an artiste to the tips of her fingers, magnetic, intelligent and sympathetically receptive, and her name on a theatre programme is an absolute guarantee that the cast contains at least one thoroughly capable actress. Miss Sitgreaves made her stage début on March 14, 1887, appearing at the Union Square Theatre with Agnes Herndon in "The Commercial Tourist's Bride." The next season she played juvenile parts in the support of Rosina Vokes, and for two years was a member of Richard Mansfield's company, appearing with him in "A Parisian Romance," "Beau Brummell" and "Dr. Jekyll and Mr. Hyde." She was then seen in the melodrama of "Work and Wages," with Mrs. Bernard-Beere in "Lena Despard," Sadie Martinot in "Madame Pompadour" and Harry Lacy in "The Still Alarm." For a long time after this Miss Sitgreaves was identified with theatricals in London and Paris, supporting Sarah Bernhardt in the French capital, while one of her biggest successes in London was as Amrah in "Ben-Hur," at Drury Lane. She returned to this country in the spring of 1902, and has filled the following engagements: with Blanche Walsh in "Resurrection," Maclyn Arbuckle in "Skipper and Co., Wall Street," Julia Marlowe in "Fools of Nature," Kyrle Bellew in "Raffles," Henry Miller and Margaret Anglin in "Camille," in "The Heir to the Hoorah," with Miss Anglin in "Zira," in "The Trancoso Trail," with Howard Kyle in "The Greater Love," in "The Stolen Story" and, during 1907-08, she was seen in Philadelphia with Robert Edeson in "The Sinner," and later played Emma Brooks in "Paid in Full." One of these days some live manager will "discover" Beverly Sitgreaves, and then she will come into her stellar own.



April 18

Richard Harding Davis

RICHARD HARDING DAVIS should be encouraged to turn his hand at playwriting with greater frequency, for in his own pleasing, graceful style he has contributed several decidedly worthy efforts to our stage, and one cannot help but express the wish that he would be more prolific in his dramatic output. Born in Philadelphia, the son of L. Clarke and Rebecca (Harding) Davis, he began life as a newspaper man in his native city. He then became an active figure in New York journalistic affairs, serving on the staff of the Evening Sun, the Times, the Daily Mail, etc. He won a tremendous vogue with the Van Bibber stories, and ever since then all his literary efforts have been received with most enthusiastic interest, he now being classified as one of our most popular and successful novelists. Mr. Davis has done most valiant service as special correspondent in the Greek, Spanish, Boer and Russo-Japanese wars, contributing many notable articles to the newspapers and magazines. As a playwright, Mr. Davis' efforts include: "The Littlest Girl," 1895, a one-act play, from his own story, produced by Robert Hilliard; "Soldiers of Fortune," in collaboration with Augustus Thomas, 1902, and "Ransom's Folly," 1904, both from his novels, produced by Robert Edeson; "The Taming of Helen," 1903, for Henry Miller; "The Dictator," 1904, for William Collier; "The Galloper," 1906, for Raymond Hitchcock, this play being given musical trimmings later under the title of "A Yankee Tourist." From this list it can be seen that Mr. Davis has nothing to discourage him; he has yet to write his first dramatic failure, and, with his keen knowledge of men and things, he should find playwriting both a pleasant and profitable task.



April 19

Neva Aymar

NEVA AYMAR has come rapidly to the fore as a musical comedy sourette, and her future looms bright upon the theatrical horizon as one rich in admirable promise of achievement. She has been before the public comparatively a short time, but six years in all, yet she has made quite a name for herself and built up quite a large army of admirers. Born in the village of Pike, N. Y., Miss Aymar, after a brief vaudeville appearance, began her stage career, the season of 1902-03, as a member of the Klaw and Erlanger forces, and for four consecutive seasons her destinies were guided by that firm, for two seasons appearing in the support of the Rogers Brothers, being Daisy Sten in "In Harvard" one season and Evelyn Birmingham in "In London" the next. Then came a season in "Mother Goose," and she completed her Klaw and Erlanger term with Joseph Cawthorne in "Fritz in Tammany Hall." Miss Aymar next appeared on the New York Theatre Roof Garden, in the summer of 1906, at the head of Ned Weyburn's big musical act, "The Rain-Dears," and she toured the vaudeville circuits with this act the greater part of the season of 1906-07. In the spring of 1907, she filled a special engagement at the Davis Theatre, San Francisco, playing in a round of Weber and Fields successes: such as, "Fiddle-Dee-Dee," "Pousse Café," "Hurly Burly," etc. Miss Aymar returned East in the fall of that same year, and resumed her place as a vaudeville headliner, appearing in Joseph Hart's successful musical offering, "The Dancing Daisies." Later she joined the forces of Sam Bernard, replacing Georgia Caine as leading lady in "The Rich Mr. Hoggenheimer," and created the rôle of Edith in "Nearly a Hero," at the Casino.

# April 20

# Louis Mann

A POPULAR star of the first magnitude, Louis Mann is unquestionably a fine character actor, in fact one of our very best, and an unfortunate thing it is that the theatrical fates have so willed it that he must lend his talents to the school of buffoonery. A native New Yorker, though he passed his boyhood days in San Francisco, Mr. Mann had the usual ups and downs of the average stage beginner, appearing in various repertoire and traveling companies. It was in the late '80's that he got his first real start, and made something of a success with Daniel E. Bandmann in "Dr. Jekyll and Mr. Hyde." He came prominently before the public as Dick Winters in "Incog," in which piece he met Clara Lipman, the well-known actress, whom he afterward married, and they appeared jointly in "The Laughing Girl." Mr. Mann then made a big hit in both "The Merry World" and "The Strange Adventures of Miss Brown," and from that time on it has all been plain sailing with him. The season of 1896-97, he was Hans in "The Girl from Paris," followed by two seasons as Hans Nix in "The Telephone Girl." He divided the season of 1899-00 between "The Girl in the Barracks" and "Master and Pupil," and the three seasons following this he appeared respectively in "All On Account of Eliza," "The Red Kloof" and "The Consul." Mr. Mann spent the season of 1903-04 at Weber and Fields Music Hall in "Whoop-Dee-Doo," resuming his stellar career the year following in "The Second Fiddle." Then came a season each in "Julie Bon-Bon" and "The White Hen," and during 1907-08 he was seen in vaudeville in a condensed version of "All On Account of Eliza." An excellent actor is Louis Mann, and here's the hope that he will yet find himself accepted in all seriousness in a really worthy, serious play.



# April 21

# David Montgomery

A DECIDEDLY clever operatic comedian is David Montgomery, being particularly apt in the pantomimic art, and as co-star with Fred A. Stone his position is one of unrivaled eminence in the theatrical world. The twain, Montgomery and Stone, are now numbered among the greatest money-makers on the American stage, and it is largely due to the clever business sagacity of the former that they have come to the front in such prompt order, with such a degree of permanency, too. Mr. Montgomery was born in St. Joseph, Mo., in which town he grew up, received his education and began his theatrical career, making his *début* on March 20, 1887, as a blackface comedian at Streckbein's Garden. He afterward appeared with Haverly's Minstrels, and was in vaudeville for a long time. It was in 1894 that Mr. Montgomery and Mr. Stone joined forces, and for six years they were immensely popular in vaudeville, doing a blackface act. They went to London in 1900, and played a highly successful term at the Palace Theatre, returning to this country later in that year to accept an engagement with Charles Frohman to support Edna May in "The Girl from Up There," Mr. Montgomery playing the rôle of Solomon Scarlet. They returned to London with this piece, remaining on the other side quite a time, appearing in the 'alls and a Liverpool pantomime. Upon their return to their native land, in the spring of 1902, Mr. Montgomery scored a big hit by his performance of the Tin Woodman in "The Wizard of Oz," which rôle he played four years in all, and then came his big ten-strike as co-star in "The Red Mill," the season of 1906-07, and it looks as though this gold mine would go on forever. But the end of all things must come, sooner or later, and Mr. Montgomery's many admirers are eagerly anticipating his appearance in a new rôle, an anticipation not likely to be fulfilled, however, for several years to come.

# April 22

# C. Haddon Chambers

C. HADDON CHAMBERS has been an uncommonly fortunate playwright, for while he has been unable to escape the ignominy of defeat in several instances, still those of his plays that have met with success have enjoyed wonderful longevity. He is a writer of remarkable ease and facility and can handle the most difficult situations with the skill of a long-practiced hand—which he undoubtedly is now. Mr. Chambers was born in Stanmore, near Sydney, Australia, and is a brother of Kellett Chambers, himself well known as a playwright. After several years in the Colonial Government Service, Mr. Chambers became a journalist and short-story writer in England, passing on from this to playwriting. His first notable effort in this line was "Captain Swift," 1888, produced in London by Beerbohm Tree and in New York by the Madison Square Theatre Company. Then came "The Idler," 1890, produced first in this country by the Lyceum Theatre Company, and a short time after in London by George Alexander. A few of his other best known efforts have been: "The Fatal Card" (with B. C. Stephenson), produced by Charles Frohman in 1895; "John-a-Dreams," which the Empire Theatre Company brought out that same year; "The Tyranny of Tears," in which John Drew was seen in 1899; and "Sir Anthony," which Liebler and Co. gave a hearing in 1906. Mr. Chambers also adapted "Le Voleur" for the American stage, and Kyrle Bellew and Margaret Illington acted in the piece at the Lyceum Theatre throughout the entire season of 1907-08. He has written several other plays besides the seven mentioned here, but it has been principally through these that he has made his greatest name and reputation.



# April 23

# F. Osmond Carr

F. OSMOND CARR is a leading light in England's musical circles, occupying a foremost place as a composer, and he has turned his hand to most excellent account in any number of comic operas and musical comedies. His music is of a most legitimate, high-class order, with much of a catchy, popular spirit about it, too, and he finds the London managers ever eager to secure his works. Among the many operas, over a dozen in all, for which Dr. Carr has stood sponsor, at least three have reached this side of the Atlantic, and while none of them made any very great or lasting impression over here, it was certainly not through any fault of his music, which, in each case, proved to be of a very high calibre. The first of these was "His Excellency," for which W. S. Gilbert provided the book, which was produced at the Broadway Theatre, October 14, 1895, with a cast including Julius Steger, Lewis Cairns-James, John Le Hay, William E. Philp, Nancy McIntosh, Ellaline Terriss and Mabel Love—each one of whom scored individual successes. The next Carr opera was "In Town," produced at the Knickerbocker Theatre, September 6, 1897, with an English cast, headed by Marie Studholme, Juliette Nesville, Maud Hobson and W. Louis Bradfield, but its reception was of such chilly proportions that the cast returned home without delay. The third opera, "Morocco Bound," never even reached Broadway. It was played for a few months in New England and Canada, early in 1902, by a cast that included Dan Collyer, Templer Saxe, William Herman West, Edith Bradford and Florence Holbrook, but it never braved a New York hearing. However, Dr. Carr is probably in no way discouraged, for he is too prominent a personage in England to have his light dimmed by any American failures.

## April 24

## Fernanda Eliscu

**F**ERNANDA ELISCU, a young emotional actress of rare promise, will yet achieve a place among the chosen few of the stage's elect, if but given the proper opportunity. She has force, power and distinction and needs but the proper guiding hand to achieve enviable professional heights. Miss Eliscu is a Roumanian by birth, but has lived practically all her life in New York City. Always loyally devoted to the theatre, she graduated from the American Academy of Dramatic Arts in the spring of 1899, appearing, during the season of 1899-00, with Maude Adams in "The Little Minister," playing the part of the boy, Micah Dow. The next season she supported Grace George, being Lisa in "Her Majesty," and the following season she was Lazarillo in "Don Cæsar's Return," with James K. Hackett. Miss Eliscu then made a profound impression by her acting of Juliet with the Elizabethan Players at Mrs. Osborn's Playhouse, later playing a brief term in stock in Philadelphia. The season of 1903-04, she added further to her reputation by her work in the title rôle in "Marta of the Lowlands," and the two years following this she was a member of Mrs. Fiske's company, playing Sophie Chaponniere in "Leah Kleschna," Lady Jane Crawley in "Becky Sharp" and 'Toinette in the one-act play, "A Light from St. Agnes." Miss Eliscu then made a radical change in her style of work, and for the past two years she has been playing at the Kalich Theatre on the Bowery, acting in the Yiddish tongue, though she starred in English for a short time, in the fall of 1907, in a piece called "Ruth." It is said that Miss Eliscu will shortly return permanently to the English-speaking stage, which, let us hope, proves true.



## April 25

## Paul Armstrong

**P**AUL ARMSTRONG, long looked upon as one of our most able native dramatists, is fast acquiring enviable fame on account of the great success that his play, "Salomy Jane," has made, and managers, who heretofore would not even read his plays, are now tumbling over themselves in their efforts to have him turn them out a play. 'Tis the pleasing way with success. Mr. Armstrong was born in Missouri, in a village near St. Joseph, and his early days were filled with considerably more downs than ups. After trying at least a dozen different occupations, he finally turned his hand to newspaper writing and was on the Chicago Record-Herald for some time. He wrote for various papers for a long time, turning out plays the while. Mr. Armstrong's first piece to have a public hearing was a one-act play, "Blue Grass," tried in vaudeville by Willis Sweatnam, which he afterward elaborated into a four-act play, produced in Philadelphia in March, 1906, by Frank Howe, Jr. "Ann La Mont," which he claims to be one of his best efforts, was first produced in Virginia by a stock company and afterward used in the West by Florence Roberts. A farce, "The Superstitious of Sue," met with defeat, but his next effort, "The Heir to the Hoorah," has been touring for over three seasons. Nat C. Goodwin produced a one-act play of Mr. Armstrong's entitled "Sierra," a big success, but owing to a dispute between them it was quickly withdrawn. Then came his ten-strike with "Salomy Jane" and the name of Paul Armstrong now ranks with the best. His "Society and the Bulldog," however, met with defeat at Daly's, in January, 1908. He is writing several plays that will have hearings during the season of 1908-09 and their appearance will be eagerly awaited. He has striven too long and too hard as a dramatist to be of the flash-in-the-pan variety, and it is a safe wager that he has come into the ranks of successful playwrights to stay.

# April 26

# James T. Powers

JAMES T. POWERS takes front rank among our popular comic-opera comedians of the day, and with an oddly humorous personality he creates fun of a most diverting and entertaining character. Mr. Powers' career has been filled with a great number of personal successes, and it is an easy thing to understand the affectionate favor in which he is held by our theatregoing public. Born in New York City, gaining rather a sparse education at the public schools, he started out early in life as a Western Union messenger boy, but at the age of sixteen he gave this up to embark upon a theatrical career, making his *début* in 1878 in the variety business as a singer and dancer, continuing in this field two years. He then appeared with Willie Edouin in "Dreams," was next in Rice's "Evangeline," re-joining the Edouin forces in "A Bunch of Keys." He went to London with this last piece in 1883, and remained on the other side two years, appearing with the Vokes Family in "Little Red Riding Hood," and was at the Empire in "Chilperic" and at Drury Lane in "Dick Whittington." Returning to America in 1885, Mr. Powers played Rats in "A Tin Soldier" for two years, and for three seasons was identified with the Casino productions, appearing in "The Marquis," "Madelon," "Nadjy," "The Yeoman of the Guard," "The Drum Major" and "Erminie." He made his *début* as a star in 1890, appearing in "A Straight Tip," which lasted him two years, and then came one season each in "A Mad Bargain," "Walker, London," "The New Boy" and "Gentleman Joe." He began the season of 1896-97 in "Santa Maria," later joining the Daly Musical Comedy Company, with which he remained six years, playing in "The Geisha," "The Circus Girl," "La Poupée," "A Runaway Girl," "San Toy" and "The Messenger Boy." The season of 1902-03, he was in "The Jewel of Asia"; 1903-04, in both "The Princess of Kensington" and "The Medal and the Maid"; 1904-05, in a revival of "San Toy," followed by a season in vaudeville in a musical sketch, and for the past two years he has been starring under the Shuberts in "The Blue Moon."



# April 27

# Lumsden Hare

LUMSDEN HARE is nothing if not a cosmopolitan actor. Having traveled around the world four times and made quite a reputation for himself as an actor in England and Australia, he is now an active participant in American stage affairs, and is fast building up a following in our midst as an exceptionally clever, conscientious player, one who can do good work even with thankless opportunities. Mr. Hare, who, by the way, is no relation to the famous John Hare, was born in London, of Irish parentage, and during his early youth was ambitious for a career on the ocean wave. A short time at this, and the stage bee began buzzing in his bonnet, with the result that the footlights triumphed over the sea, and he took a course of elocution under Professor Ellaby. Mr. Hare began his stage career in 1894, and the greater part of his time has been devoted to English touring companies, while for three years he was leading man with J. C. Williamson's organizations in Australia and New Zealand. Finally Mr. Hare fell a victim to the allurements of the American stage, and he made his *début* in this country the season of 1906-07, playing Augustus Trenor in "The House of Mirth," supporting Fay Davis. Later in that same season he was seen in John Drew's company, playing Major Maurewarde in "His House in Order." Apparently he is to continue indefinitely under the Frohman banner, for during 1907-08 he was cast for the rôle of George Saunders in "Her Sister," with Ethel Barrymore. Mr. Hare is a sturdy, virile actor, with decisive, clean-cut methods, and we are glad to welcome him to our stage.

# April 28

# Lionel Barrymore

THE American stage lost a splendid actor when Lionel Barrymore abandoned the mimic art for the art of the palette and brush. He was just upon the threshold of what promised to be an exceptionally brilliant stage career, and it really seems a pity that his excellent beginning never reached a complete fruition. A member of the distinguished Barrymore-Drew family, son of Maurice Barrymore and Georgia Drew, and brother to Ethel and John of the same ilk, he made his stage début the season 1893-94, appearing in the support of his grandmother, Mrs. John Drew, in "The Road to Ruin" and "The Rivals." He was off the stage for two years following this, making his re-appearance, in the fall of 1896, with Georgia Cayvan in "'Squire Kate." The season following he was in "Cumberland '61," also appearing for a brief time in the support of Nance O'Neil in repertoire. The season of 1898-99, Mr. Barrymore was seen with Sol Smith Russell in "Uncle Dick" and "Hon. John Grigsby," followed by a season on tour in "Arizona." He began the season of 1900-01 with James A. Herne in "Sag Harbor," then played Denton in "Arizona," on the road, and was also in "The Brixton Burglary." The two seasons following this he appeared with his uncle, John Drew, in "The Second in Command" and "The Mummy and the Humming Bird," making an enormous hit in the latter piece as an Italian organ-grinder. He was next seen, the season of 1903-04, first in "The Best of Friends," and then as Mr. Sheldon, the prize-fighter, in "The Other Girl," another big personal triumph, playing this part all of the season following. Mr. Barrymore played the Clown in Barrie's one-act play, "Pantaloen," the season of 1905-06, but his health gave way before the season's close, and he left the stage. He has been living in Paris the past two years, studying art, and, apparently, has no intention of resuming his stage career.



# April 29

# Mary Mannering

AMONG the myriad English players who have made America their permanent abode, very few have met with greater or more lasting favor than Mary Mannering. She made a success upon her first appearance here, eleven years ago, and each season since has found her retaining her hold upon our theatregoers with an ever-increasing number of admirers and well-wishers. Miss Mannering claims London as her birthplace, being the daughter of Richard and Florence Friend, and she herself was christened Florence. She made her stage début on May 9, 1892, with Kyrle Bellew and Mrs. Potter, in "Hero and Leander," at Manchester, followed by a long term with Hermann Vezin, who was her dramatic instructor before she went on the stage. Miss Mannering then spent several seasons touring in the provinces, playing, among other rôles, Sadie in "The Late Mr. Castello," in which part Daniel Frohman chanced to see her, liked her acting and engaged her as leading woman for the Lyceum Theatre Company. She made her début with this company the season of 1896-97, remaining at its head for four years, appearing during that time in "The Courtship of Leonie," "The Late Mr. Castello," "The First Gentleman of Europe," "The Mayflower," "The Princess and the Butterfly," "The Tree of Knowledge," "Trelawny of the Wells," "Americans at Home," "John Ingerfield," "The Manœuvres of Jane," "The Ambassador" and "The Interrupted Honeymoon." Miss Mannering then ventured upon starry waters, maintaining her craft most admirably, and was seen two seasons in "Janice Meredith," a brief co-starring tour with Kyrle Bellew in "The Lady of Lyons," a season and a half in "The Stubbornness of Geraldine" and rather short terms in "Judith," "Harriet's Honeymoon" and "Nancy Stair." The season of 1905-06, Miss Mannering co-starred with James K. Hackett in "The Walls of Jericho," and has since braved it alone in "Glorious Betsy." She is an actress with a charming comedy sense, though her ambition is to play only emotional rôles, and she has proven herself a worthy addition to the American stage.

WILLIAM H. CRANE, one of our oldest and most representative stars, has been a stellar feature of American theatricals for considerably over a quarter of a century, and his personal following is of a staunchly reliable kind that pays him homage in each new rôle he assumes. Born in Leicester, Mass., and educated in Boston, Mr. Crane began his stage career, when a youth of eighteen, with the Holman Opera Company, with which he remained eight years, playing all manner of rôles in various farces, comedies and operettas. After this he became leading comedian with the Alice Oates Opera Company, a position he held four years, and then played a season with the stock at Hooley's Theatre, Chicago. Mr. Crane next played in stock in San Francisco, after which he became a member of the company at the Park Theatre, New York. In this organization he first met Stuart Robson, and a short time after they formed the famous Robson-Crane combination which lasted from the fall of 1877 until May 18, 1889, during which time they produced "Our Boarding House," "Our Bachelors," "The Comedy of Errors," "Flats and Sharps," "Twelfth Night," "Forbidden Fruit," "The Cherub," "The Merry Wives of Windsor" and "The Henrietta." Since branching out as a lone star, Mr. Crane has produced the following pieces: "The Senator," 1889; "On Probation," 1890; "For Money," 1891; "The American Minister," 1892; "Brother John," 1893; "The Pacific Mail," 1893; "The Merry Wives of Windsor," 1894; "His Wife's Father," 1895; "The Governor of Kentucky," 1896; "The Rivals" (with the all-star cast), 1896; "A Fool of Fortune," 1896; "A Virginia Courtship," 1897; "His Honor the Mayor," 1898; "Worth a Million," 1898; "The Head of the Family," 1898; "Peter Stuyvesant," 1899; "A Rich Man's Son," 1899; "David Harum," 1900; "The Spenders," 1903; "Business is Business," 1904; "An American Lord," 1905; "The Price of Money," 1906; "She Stoops to Conquer," 1906; and "Father and the Boys," 1907.



The bee buzzed up in the heat,  
 "I am faint for your honey, my sweet."  
 The flower said, "Take it, my dear,  
 For now is the Spring of the year.  
 So come, come."  
 "Hum."  
 And the bee buzzed down from the heat.

—Tennyson.







RICHARD MANSFIELD

Born, May 24, 1857.

Died, August 30, 1907.



A DESERVEDLY popular comedienne, one whose fame and reputation increases with successive seasons, Emma Janvier now occupies a proud professional position as a feminine fun-maker, such as very few of her sex can boast. For sheer artistry and subtle comedy touches, she is nothing short of a wonder, injecting rare characterization into each of her varied rôles, and without stooping to any coarse or low comedy methods, she can strike a telling note with an effectiveness that brings an immediate response from her audience. Though her fame is of comparatively recent date, she is by no means a novice in stage circles, she is not one of the "flash-in-the-pan" variety, those who have their brief triumph and then sink into oblivion. Miss Janvier's early stage days were passed playing small rôles in such productions as "Lost, Strayed or Stolen," "Papa Gou-Gou," with Thomas Q. Seabrooke; in "1999," at the Casino, and with Herbert Kelsey and Effie Shannon in "The Moth and the Flame." It was the season of 1900-01 that really saw the turning-point in Miss Janvier's career, she appearing that season as the gossiping villager, Susie Lennon, in "All on Account of Eliza," with



Louis Mann and Clara Lipman. The next year she appeared on tour as the schoolmistress, Molly Mealey, in "Lovers' Lane," after which she spent a season in "The Ninety and Nine." The two years following this Miss Janvier filled four very congenial engagements, divided equally between "Glad of It," at the Savoy, and with Mary Mannering in "Harriet's Honeymoon," and with Blanche Ring in "Vivian's Papas" and Edna Wallace Hopper in "A Country Mouse." Then came Miss Janvier's sweeping triumph as Madame Stitch in "The Mayor of Tokio," supporting Richard Carle, she being at once conceded a leading place among our principal comediennes, displaying exceptional originality in her conception of this rôle. She remained with Mr. Carle a second season, creating Mrs. Girdle in "The Spring Chicken," and all of her previous success was again to the fore. The season of 1907-08, Miss Janvier originated the rôle of Mrs. Tilford in "Fifty Miles from Boston," and her happy knack of making a faithful portraiture of a gossiping busybody was clearly illustrated, bringing to the part all the clever, brainy touches for which the name of Emma Janvier has now become a synonym. In the summer of 1908, she appeared in Chicago as leading woman in "The Top o' the World." A remarkably gifted woman is Miss Janvier, one whose work is ever full of delightful surprises, she being a much younger and prettier woman than the type of character rôles with which she has become identified, and it is a keen pleasure to anticipate her appearance in a new rôle each season.

FAIRLY radiating youth, beauty and talent, added to brains and enthusiasm, Consuelo Bailey is a strikingly conspicuous figure in the theatrical world, and the brilliancy of her future promise is only equaled by the list of admirable achievements that she has already scored during her short stage career. She has known success in each part for which she has been cast, bringing rare intelligence and strong individuality to her various rôles, and few players there are with a happier future. Miss Bailey, who, by the bye, is a god-child of Mrs. Yznaga and is named after the Dowager Duchess of Manchester, began her stage career as recently as the season of 1905-06, her first engagement being in the support of Franklin Woodruff in "Ben of Broken Bow." She made her Broadway début a short time afterward, appearing at the Manhattan Theatre in "The Triangle," under

Walter N. Law-our most con-discriminating said of her work "This young more ability her years I have predict a brill-her." After a at Daly's Thea-timist," in which oughly charming gela Grey, Miss the Frawley at Utica, N. Y., génue rôles. So her success that 1906-07 Mr. ly engaged her his company in Minn., where different rôles weeks, ranging the title rôle in



dith" to Vera in "Moths." The season of 1907-08, Miss Bailey appeared exclusively under the management of Charles Frohman, appearing first in the leading rôle of Hester in "The Toymaker of Nuremberg," at the Garrick Theatre. Her charmingly girlish and unaffected portrayal of this rôle completely won the entire metropolitan press and public, and hereafter her name will have a special significance upon any playbill. Her most recent success was in the rôle of the heroine, Solange, in "The Jesters," the part opposite Maude Adams, at the Empire Theatre, her daintiness and youth suiting the part perfectly and her reading of the rhythmical verse was a delight to hear. This part gave her greater prestige and popularity with the Broadway theatregoing public. Miss Bailey, sweetly sympathetic and sincere, and of a most delicate, dainty type of beauty, accepts her praise and adulation with a most becoming modesty—a rare trait in one so young as she—and, far from being satisfied with what she has accomplished, is most actively alert and ambitious for even greater histrionic honors.

the direction of rence, one of servative and managers, who in this play: actress shows than any girl of ever seen, and I iant future for brief appearance tre in "The Op-she gave a thor- portrayal of An- Bailey joined Stock Company to play the in- pronounced was the season of Frawley special- as the star of Minneapolis, she played forty within as many all the way from "Janice Mere-

DAINTY, winsome May Hengler, of an archly captivating type of blonde beauty, started her stage career with her sister, the dashing Flora, when they were little children, and now as a girl she stands the personification of beauty and cleverness. They were high in favor as youthful dancing marvels until they were pursued by the Gerry Society, when they forthwith shook the soil of America from their dainty heels and embarked for England, being received with open arms in the theatres and the most exclusive London drawing-rooms. They enjoyed great popularity on the other side for some years, and the Britishers were loath to have them depart. But advantageous contracts demanded their return to their native land, and it was with glad acclaim that American theatregoers hailed their re-appearance in our midst. For four successive seasons May Hengler was a permanent Broadway fixture, appearing in a new production each year, and many were the honors that were crowded upon her as Flossie in "The Sleeping Beauty and the Beast," at the Broadway Theatre; as Uneeda in "Tommy Rot," at Mrs. Osborn's Playhouse; as Mary Ann Garland in "The Runaways," at the Casino; and as Angy Loftus in "The Cingalee," at Daly's, in which last she was seen to particularly happy advantage, and never did a daintier or more attractive figure appear on the New York stage. After this came her triumphs again on the other side, through London, Paris and St. Petersburg, where, during the season of 1906-07, she scored a brilliant success. Naturally her name and fame have spread all over continental Europe, and it is not surprising to learn that she had to postpone a contract, for the season of 1907-08, to appear in comic opera in Berlin in order to return to New York to create the rôle of Nita in "The Rogers Brothers in Panama," at the Broadway Theatre. As always, she was accompanied by her sister, and by their daintiness and grace they were largely instrumental in the big success enjoyed by this musical production. The Rogers Brothers showed wisdom and exceptional managerial sagacity when they secured the services of the charming, Dresden-like Hengler girls, for these attractive bits of femininity sing their songs with perfect musical taste; their voices, while not powerful, being most effective and pleasing. In addition to their stage triumphs, the Henglers hold a social position that is almost unique, for they are of the chosen few of the professional world to whom the drawing-rooms of the most exclusive set are always open.



# May 3

# George F. De Vere

**G**EORGE F. DE VERE began his stage career on April 18, 1845, so it may be safely assumed that he is no longer in the amateur ranks. He was quite a popular favorite in his early days as a juvenile actor, having begun in the professional ranks when a mere baby, and he has never lacked for good engagements during his entire time behind the footlights, a fact in which he may take every pride. Mr. De Vere was for many years a member of Augustin Daly's company, back in the days when Fanny Davenport, Agnes Ethel and Clara Morris shared the leading parts. Later on he was identified with the stock companies at the Park and Wallack's theatres. After a brief appearance at the Union Square in "Two Nights in Rome," Mr. De Vere became a member of John T. Raymond's company, appearing in his support five years, playing in "Fresh, the American," "For Congress," etc. He was then with Helen Dauvray two seasons, supporting her in "One of Our Girls," "A Scrap of Paper," "Walda Lamar" and "Masks and Faces." He was then seen in "One Against Many," at the Union Square, and at the Standard and Madison Square theatres in "A Possible Case." In the fall of 1889, Mr. De Vere joined the forces of William H. Crane, upon the occasion of that actor's stellar debut, and he continued in his support, playing character rôles and acting as his stage manager, until the spring of 1906, an uninterrupted engagement of seventeen consecutive years. The season of 1907-08, Mr. De Vere appeared under Klaw and Erlanger's direction, playing M. Marcel in "The Right of Way." Anything in praise of this actor's talents and abilities seems a superfluity, for certainly the above record speaks for itself.



# May 4

# Katherine Keyes

**K**ATHERINE KEYES gave promise a short time ago of developing into an uncommonly clever ingénue actress, but, as so often happens, she preferred the comforts of matrimonial domesticity, and the stage has known her not for the past two years. Miss Keyes was born in New York City, later moving to Hastings-on-the-Hudson, where she became actively interested in amateur theatricals. It so happened that Walker Whiteside, the well-known Shakespearean star, was also a resident of Hastings, and his attention was drawn to the excellent work that Miss Keyes was doing in amateur circles. The result was that he offered her an engagement to join his company, which she promptly accepted, making her debut with Mr. Whiteside the season of 1902-03, appearing with him in "The Merchant of Venice," "Hamlet," "Richard III." and "In Days of Old when Knights were Bold." The spring of 1903, Miss Keyes made her New York debut, appearing at the Garrick Theatre as Mrs. Harcourt Harper in "Skipper and Co., Wall Street." In January of the next year she was seen at the Madison Square Theatre as Genevieve Langeac in "The Secret of Polichinelle." She began the next season with Arthur Byron in "Jack's Little Surprise," was back with "The Secret of Polichinelle" for a time and then created the part of Elsie Brewster in "The Woman in the Case," supporting Blanche Walsh. Miss Keyes then appeared in vaudeville with Mr. Byron in a dramatic playlet, and after playing with Mabel Taliaferro in "In the Bishop's Carriage," she left the stage late in 1905, having married Mr. Byron on August 12th, of that same year, and, though one can never tell, she will probably not be seen behind the footlights again.

# May 5

# Eda Bruna

**I**F vaulting ambition counts for anything in the furthering of a stage career, certainly Eda Bruna should stop at nothing short of the highest pinnacle.

She is zealously ambitious to succeed, striving valiantly the while to get a good boost up the theatrical ladder, and, as she is keenly alive to her opportunities, there is every reason to believe that she will yet accomplish something quite worth while. Born in West Pittston, Pa., and a graduate of a prominent Eastern college, Miss Bruna first attracted attention in stage circles by her work with the Progressive Stage Society, winning special note for her Petra in Ibsen's "An Enemy of the People," as Selma in this same author's "The Young Men's League" and as Credo in Björnson's "Beyond Human Power." On January 9, 1905, she created the bit of the maid in "You Never Can Tell," at the Garrick, supporting Arnold Daly, and during the run of this piece she quite distinguished herself by playing the lead of Gloria Clandon at a moment's notice, owing to the absence of Drina de Wolfe from the cast. The season of 1905-06, Miss Bruna was first in "The Prodigal Son," then re-joined Mr. Daly, playing her old part in "You Never Can Tell" and Prossy in "Candida," and was later with Guy Standing's stock in Washington, D. C. She started out, the season following, with Mr. Daly, then played Emily in "Sir Anthony," at the Savoy, and was next Miss Boynton in "Brewster's Millions," with Edward Abeles. During 1907-08, Miss Bruna played the maid in "The Morals of Marcus," supporting Marie Doro, and the summer of 1908, she was a member of a St. Louis stock company.



# May 7

# Millie James

**M**ILLIE JAMES occupied rather an unique position in the stage world, and, during her ten years before the public, she proved herself to be uncommonly capable as an interpreter of ingénue and "child" rôles. With a remarkably petite personality, she was able to give a perfect semblance of reality and truth to children's parts, with all the technical skill of a finished, experienced actress, and it is doubtful whether we shall soon again see her like in Stageland. The daughter of so well-known an actor as Louis James, her talent was a natural inheritance. She made her début behind the footlights as a member of Roland Reed's company as Mabel in "The Club Friend," in the early nineties. Then came a season divided between a touring company in "The Senator," in which she played Josie Armstrong, and a similar organization in "Charley's Aunt," playing the rôle of Ela Delanay. Miss James was next seen as leading woman with James J. Corbett in "A Naval Cadet," later on replacing May Buckley as the blind sister in "Catherine," in the support of Annie Russell. She was seen at the Manhattan Theatre in the spring of 1900 as Janet Marlowe in "Woman and Wine." Exactly a year later, at this same playhouse, Miss James scored a tremendous personal triumph as the ten-year-old child, Simplicity Johnson, in "Lovers' Lane," with which part her name will always be associated. In January, 1903, she created another child rôle, that of Sara Crewe, the title rôle, in "The Little Princess," and in December, of that same year, she played Connie Bowles in "Glad of It," at the Savoy. This proved to be Miss James' last appearance in public, for on February 14, 1904, she married Edgar Stachelberg, a cigar manufacturer, and has not appeared on the stage since.

# May 8

# Marie Wainwright

ALTHOUGH Marie Wainwright's name has lost much of its lustre of yesterday, she has now started in to make a new name for herself as an actress of grande dame and character rôles. It is the inevitable march of time in the career of an actress, and Miss Wainwright has taken the step gracefully, fitting herself into the new order of things with most excellent results. Born in Philadelphia, the daughter of Commodore J. M. and Maria (Page) Wainwright, and educated in France, Miss Wainwright made her début on the stage May 17, 1877, as Juliet to the Romeo of George Rignold, at Booth's Theatre. After a short term with the Boston Museum Stock, she became leading woman with Lawrence Barrett, a position she held five years, and then for a considerably longer period she co-starred with Louis James in such pieces as "Virginius," "Ingomar," "The Love Chase," etc. Miss Wainwright then became a star upon her own account, and for several years was on tour in "Amy Robsart," "The Social Swim," "Twelfth Night" and "Daughters of Eve." The season of 1896-97, she was leading lady with Wilton Lackaye in "Dr. Belgraff," and during the nine years following this she appeared frequently in vaudeville, played many stock-starring engagements, was on tour a season each in "Shall We Forgive Her?" and "Mlle. Fifi," and toured the one-night stands for two years, under Jules Murry's direction, in "Twelfth Night." Beginning with the season of 1905-06, Miss Wainwright began playing character rôles, and her principal engagements in this new field have been in "The Prodigal Son," "The Transcoso Trail," with Isabel Irving in "Susan in Search of a Husband" and Viola Allen in "Irene Wycherly."



# May 9

# J. M. Barrie

J. M. BARRIE, long greatly admired and respected as a novelist, is becoming more and more famed as a playwright each season, and his popularity is as great in America as in England, though the latter country has been more favored in the number of his plays. One of his earliest contributions to stage literature was "Walker, London," produced in 1892 by John L. Toole, and played here a year later by James T. Powers. Then came "The Professor's Love Story," 1894, in which E. S. Willard scored one of his greatest successes and which will probably last him until the close of his professional career, followed by "The Little Minister," 1897, with which the name of Maude Adams will ever be identified, and which brought great fame to Winifred Emery in London. Mr. Barrie's next effort was "The Wedding Guest," 1900, a frank discussion of the "sex question," produced at the London Garrick with a cast headed by H. B. Irving and Dorothea Baird, but it never reached American soil. "Quality Street," 1901, was the next in order, Maude Adams being the heroine in this country and Ellaline Terriss on the other side, followed by "The Admirable Crichton," 1903, William Gillette and H. B. Irving being the admirable ones in America and England respectively. His famous "stomach drama," "Little Mary," 1903, done in London by John Hare and Nina Boucicault and here by Henry E. Dixey and Jessie Busley, was followed by "Peter Pan," 1904, produced on four different occasions in the British capital, with Nina Boucicault, Cecilia Loftus and Pauline Chase as the hero in the respective productions, Miss Chase playing it two seasons, and Maude Adams has created a veritable sensation in the part here. Mr. Barrie then entertained us with "Alice Sit-by-the-Fire" and "Pantaloons," 1906, acted by Ellen Terry and Gerald Du Maurier in London and here by Ethel and Lionel Barrymore, and he had two short fantastical playlets, "Josephine" and "Punch," produced in London in April, 1906, but they did not warrant a hearing in this country. Mr. Barrie's more recent plays are constantly surprising: indeed, many people find them too much so, but they are always bright, entertaining and uncommonly clever; so why ask more?



# May 10

# Henry M. Blossom

THOUGH Henry M. Blossom has not been a particularly prolific writer of stage material, yet his four contributions to the literature of the theatre have proven of the greatest import, each being more than ordinarily successful and being great sources of revenue for their producers as well as the author himself. There is no need to eulogize his style of writing here, it is too thoroughly established and well known for that, for by his scintillating and markedly individual way of handling his subject he has come into lasting fame and success. Mr. Blossom was born in St. Louis, Mo., and was educated there at the Stoddard School. He began his bread-and-butter struggle in the insurance business, but soon abandoned this to enter upon the more precarious profession of literature, only in this instance he cannot be held up as a horrible example. Mr. Blossom is the author of several books, the most successful of which has been "Checkers." He dramatized this story, it being brought out by the late Kirke La Shelle in the spring of 1903, and it has been on tour regularly every season since then. He also wrote the book of "The Yankee Consul," 1903, in which Raymond Hitchcock starred for two years, and he supplied the dramatic material for "Mlle. Modiste," 1905, which Fritzi Scheff used for three years to enormous returns. He hopes to turn the trick again in Miss Scheff's new opera for 1908-09. Probably Mr. Blossom's greatest success has been "The Red Mill," 1906, produced by Montgomery and Stone, and it looks as though these comedians would need no new vehicle for at least five years to come. Yes, Mr. Blossom made a wise move when he gave up insurance for literature, make no mistake about that.



# May 12

# Clara Earle

DURING Edward Terry's rather unhappy American tour, the season of 1904-05, he introduced many new players to us, several of whom proved quite worth while, not the least of these being Clara Earle, a young player who had rather excellent opportunities to display her versatile powers in the Terry repertoire. Among the rôles for which she was cast were Jenny in "The House of Burnside," Louise Gondinot in "Love in Idleness," Mrs. Simmons in "Bardell vs. Pickwick" and Markham in "The Passport." A large part of Miss Earle's career has been passed in Mr. Terry's company, and she has gained a goodly knowledge of stage technique at his hands. She is a Londoner by birth, being a daughter of Robert and Clara (Johnstone) Earle. She had considerable experience as a child actress, later winning approval in small rôles in the support of Sir Henry Irving, with whom she remained three years. She was at the Vaudeville Theatre for two seasons, during the long runs of "A Night Out" and "Never Again." Miss Earle was a member of Wilson Barrett's company in 1898, shortly afterward joining Mr. Terry's forces, and she has remained in his support the greater part of the time since, touring not only England and America with him, but South Africa as well. Her most recent work in England has been a provincial tour with Madge Carr Cooke in "Mrs. Wiggs of the Cabbage Patch," playing the rôle of Asia. Miss Earle is a clever, dependable little actress, and we would be glad to have her in America with greater frequency.

# May 13

# Effie Shannon

**E**FFIE SHANNON is an uncommonly clever and talented actress, one, in fact, whose real dramatic worth has never been appreciated as it deserves by our theatregoing public, though she has a long list of personal successes to her credit. Born in Cambridge, Mass., and educated in Boston, Miss Shannon had considerable experience as a child actress, graduating into grown-up rôles in the middle eighties in a touring production of "The Silver King." The season of 1886-87, she appeared with Robert Mantell in "Tangled Lives" and "The Marble Heart," and for a year and a half after this was a member of Daly's company, scoring notably as Titania in "A Midsummer Night's Dream." In April, 1889, she was in "Robert Elsmere," in August in "The Lion and the Lamb," the following month in "Shenandoah" and on November 19th, of that year, she joined the Lyceum Theatre Company, playing ingénue rôles with this organization until the spring of 1893. Miss Shannon then spent a season and a half as leading woman with Rose Coghlan, after which she was in "The District Attorney" and with Mrs. Langtry in "Gossip." She was next with Olga Nethersole for a year, supporting William H. Crane the next season. Miss Shannon then joined hands with Herbert Kelcey for a co-starring tour, which combination has existed ever since, they having produced the following plays: "A Coat of Many Colors," 1897; "The Moth and the Flame," 1898; "My Daughter-in-Law" and "My Lady Dainty," 1900; "Manon Lescaut" and "Her Lord and Master," 1901; "Sherlock Holmes," 1902; "Taps," 1904; "The Lightning Conductor," 1905; "The Daughters of Men," 1906; "Widowers' Houses," "Bridge" and "The Walls of Jericho," 1907. In all of these Miss Shannon did most excellent work, probably her happiest achievements being in "Her Lord and Master" and "Widowers' Houses."



# May 14

# Frank Gillmore

**F**RANK GILLMORE, having won a reputation and following in both England and America, may really be considered as belonging to us now, for he has done many notable things on the American stage during the past eight years. Mr. Gillmore was born in this country, too, in New York City, of English parentage, but he passed all of his childhood in England. He made his stage début on the other side, appearing in the support of his aunt, Sarah Thorne, with whom he played three years, and for a similar period he played in stock at the Vaudeville Theatre, London. Mr. Gillmore made his professional début in this country the season of 1892-93, appearing under Charles Frohman in "Settled Out of Court," "The Better Part," "Agatha," "Sweet Will" and "The Arabian Nights." The two seasons following this he appeared on tour as Lord Windermere in "Lady Windermere's Fan." Mr. Gillmore then returned to England, and for the next four years was seen in the support of such stars as E. S. Willard, Forbes Robertson, Beerbohm Tree and John Hare. He was back in America in the spring of 1900, appearing with Nat Goodwin in "When We were Twenty-one." The season of 1900-01, he was leading man with Mrs. Fiske in "Becky Sharp," followed by two years with the Fawcett Stock in Baltimore. He divided the season of 1903-04 between "A Japanese Nightingale" and with Mrs. Fiske in "Mary of Magdala," appearing the following year in both England and America with Forbes Robertson in "Mice and Men," "Love and the Man" and "Hamlet." The next year Mr. Gillmore appeared in four New York productions—"As Ye Sow," "The Title Mart," "What the Butler Saw" and "Gallops,"—and then came a season, first in "Man and His Angel," and then with Henrietta Crosman in "All-of-a-Sudden Peggy." The season of 1907-08, Mr. Gillmore appeared on tour with Mary Mannering in "Glorious Betsy."

# May 15

# Mrs. Brown Potter

CERTAINLY Mrs. Potter has had a strangely romantic career, one in which the fickle goddess of fortune has played many pranks. Born in New Orleans, La., the daughter of Colonel David Urquhart, she grew up to be a rarely beautiful woman, and became the wife of James Brown Potter (marriage dissolved in 1903), moving in New York's most exclusive social set. Considerable experience in amateur theatricals awoke in her a desire for professional honors, and, despite the protestations of her friends and family, she made her stage début on March 29, 1887, at the Haymarket Theatre, London, in "Man and Wife." She then joined forces with Kyrle Bellew, a combination which lasted eleven years, touring England, America and Australia. They first appeared jointly in this country at the Fifth Avenue Theatre on October 31, 1887, presenting "Faustine de Bressier," and during the many years that followed they built up a large repertory, a few of their plays being: "Antony and Cleopatra," "Romeo and Juliet," "As You Like It," "Camille," "She Stoops to Conquer," "Francillon," "La Tosca" and "Charlotte Corday." After Mr. Bellew and Mrs. Potter had parted company, in 1898, she joined the forces of Beer-bohm Tree in London, appearing with him in "The Musketeers," "Carnac Sahib" and "Ulysses." For the past six years she has not been especially conspicuous, save for a brief starring appearance in London, in 1904, in "The Golden Light," "Forget-Me-Not," "Du Barri," etc. She then appeared in vaudeville for a time, also starred in the British provinces in repertoire, and toured in South Africa in 1907 in "La Belle Marsellaise." Mrs. Potter has not figured in American theatricals since the spring of 1896.



# May 16

# John Hare

JOHN HARE, one of England's finest character actors and a great favorite on both sides of the Atlantic, has had a most notable career on the London stage, having played almost thirty consecutive years in the British capital alone. He is a remarkably finished player, one of the very best of the present age, and it is with keen regret that one learns of his intent to shortly retire from the stage. Born in Giggleswick, Yorkshire, and educated at the grammar school there, he began his stage career on September 28, 1864, in stock at the Prince of Wales' Theatre, Liverpool. A year later he appeared in London at the theatre of the same name, where he remained for ten years, especially distinguishing himself in the Robertson comedies. He took over the management of the Court Theatre in 1875, where he was highly successful for four years, with a particularly brilliant company, and then, in conjunction with Mr. and Mrs. Kendal, he managed St. James' Theatre for nine years, producing many successes. For five years following this he played at the Garrick, and since 1893 he has been starring at various London playhouses. He made his début on the American stage December 23, 1896, appearing at Abbey's in "The Notorious Mrs. Ebbsmith," returning the next season, his principal offerings being "The Hobby Horse" and "Caste," and his third and final visit was during 1900-01, when he presented "The Gay Lord Quex." Since then he has figured in several London productions, principally "Little Mary," "The Alabaster Staircase" and "The Great Conspiracy," and has starred most successfully through the provinces. On November 9, 1907, he was knighted by King Edward in acknowledgment of his faithful service to British dramatic art. As above, Sir John Hare has announced his retirement from the stage a short time hence.

# May 17

# Conway Tearle

CONWAY TEARLE is rapidly proving himself a worthy son of a worthy sire, and is coming to the front in American theatricals in a most spirited manner. Even with credit where credit is due, it would seem the most natural thing in the world that the son of such distinguished parents as Osmond Tearle, of the glorious Wallack days, and Minnie Conway should be elected to high places in Stageland. He has many qualities in his favor, aside from his birthright, such as an attractive personality, magnetic force and technical skill. After having had considerable stage experience in England, in which country he also passed his youth and received his education, Mr. Tearle made his professional début in this country in the spring of 1905, appearing at the Savoy Theatre with Grace George as John Kent in "Abigail." The season of 1905-06, he appeared on tour as Richard Ainslee in "Mrs. Leffingwell's Boots," later in that same season joining the forces of Viola Allen as leading man, being cast for the part of the Duke of Malmsbury in "The Toast of the Town." The next season Mr. Tearle played Lionel Meredyth in "A Marriage of Reason," in the support of Kyrle Bellew and Fannie Ward, playing at Wallack's Theatre, upon which same stage, exactly twenty-five years before, his father was the idol of the theatregoing public. In the fall of 1907, Mr. Tearle was Rex Allen in "The Evangelist," at the Knickerbocker, and upon the close of this piece he was seen on the road in the title rôle in "Ben-Hur," which part he had played in Australia in 1903, under J. C. Williamson's management. With the advent of time and more experience, Conway Tearle should be a name of great import in the stage world.



# May 19

# Georgia Waldron

GEORGIA WALDRON gave considerable promise a few years ago as an actress of rugged, emotional rôles, possessing not a little force and power in portraying parts of a rather primitive sort. But she has not appeared in public for the past four years, and, to all appearances, has permanently retired from the stage. Miss Waldron was, indeed, born to the stage, being a daughter of George and Isabel Waldron, both well-known players, and her brother, Charles Waldron, is one of our best known leading men. As to be expected, she served a faithful apprenticeship as a child actress, playing Little Eva in "Uncle Tom's Cabin," and she was a member of the first complete American company to invade England, crossing the pond in 1880 with McKee Rankin, opening on April 2d at Sadler's Wells Theatre, London, in "The Danites," remaining on the other side nine months in all. Miss Waldron then attended school at Geneva, N. Y., for some time, resuming her stage career in 1888 with Cora Tanner in "Fascination." She won her greatest success as an actress in the support of David Higgins, with whom she remained many years, one of her earliest successes being in "Kidnapped." She also won considerable attention by her forceful portrayal of 'Cindy Lane in "At Piney Ridge" at the American Theatre, in 1897, and she was seen at this same playhouse two years later as Mandy Monroe in "We 'Uns of Tennessee." The season of 1901-02, she played Evelyn Blair in "Up York State," in which piece she was seen for over two years, and her last rôle on the stage was with Mr. Higgins as Eleanor Downs in "His Last Dollar," during the season of 1903-04. Though she has not announced her retirement from the stage, Miss Waldron has not appeared behind the footlights since then.

# May 20

# Dorothea Baird

**D**OROTHEA BAIRD is a delightful and charming young English actress, towards whom American theatregoers feel most friendly, having in remembrance her excellent work done here two seasons ago in the support of her husband, H. B. Irving. Of a dainty, rather fragile personality, she is especially well suited to delicate, girlish rôles, though she will probably never come into the heavier heroics. Miss Baird began her stage career in the early nineties as a member of Ben Greet's Shakespearean company. She scored her first big success in 1895 by her creation of the title rôle in "Trilby," to the Svengali of Beerbohm Tree, she being specially selected by George du Maurier for this rôle. It was after this that she married Mr. Irving, and the stage knew her not for a time. But with the resumption of her work came many new glories, a few of her biggest successes being with Mr. Tree in "A Midsummer Night's Dream" and "Nero," with Arthur Bouchier in "The Wedding Guest," George Alexander in "If I were King," and she was the original Mrs. Darling in "Peter Pan." Miss Baird accompanied Mr. Irving upon his initial starring tour of this country, the season of 1906-07, and her rôles in his repertoire were: Francesca in "Paolo and Francesca," Queen Henrietta Maria in "Charles I.," Iolanthe in "King Rene's Daughter" and the title rôle in "Mauricette," doing notably fine work in this last mentioned piece. Since her return to England, Miss Baird has continued to play opposite her husband, and has added a new rôle to her repertoire, that of Lavinella Orsini in "Cæsar Borgia." She is a refreshing, pleasing actress, with an engaging spirit of youth about her quite enchanting, and we look forward with pleasure to seeing her again in our midst.



# May 21

# Richard Bennett

**R**ICHARD BENNETT has long been one of the most valued actors on the Frohman pay-roll, and by a series of consistently good portrayals he has won quite an enviable position among the leading American actors of the day. Born in Deacon's Mills, Indiana, and educated at schools in Logansport and Kokomo, Mr. Bennett made his stage début May 10, 1891, at the Standard Theatre, Chicago, in "The Limited Mail." During his early years behind the footlights, he was associated with a number of melodramas and farces, such as, "The Waifs of New York," "The Fatal Card," "Jane," "Charley's Aunt," "Edgewood Folks" and "Miss Francis of Yale." He appeared at the Knickerbocker Theatre in May, 1897, in "A Round of Pleasure." It was in the fall of that year that Mr. Bennett became a member of Charles Frohman's forces, and he has appeared almost exclusively under that manager ever since. The following is a list of his leading engagements since then: 1897-98, in "The Proper Caper," at the Madison Square, and "The White Heather," at the Academy; 1898-99, on tour in "The White Heather," in "Her Atonement," at the Academy, "At the White Horse Tavern," at Wallack's, and "His Excellency the Governor," at the Lyceum; 1899-00, on tour in "At the White Horse Tavern"; 1900-01, with Annie Russell in "A Royal Family"; 1901-02, first with Miss Russell, then in "Sweet and Twenty," at the Madison Square, and in Chicago in "Jim Bludso"; 1902-03, with William Faversham in "Imprudence"; 1903-04, with Robert Edeson in "The Rector's Garden," in Boston, then in "The Best of Friends," at the Academy, and in "The Other Girl," at the Criterion; 1904-05, on tour in "The Other Girl"; 1905-06, with Robert Loraine in "Man and Superman," and in "The Lion and the Mouse"; 1906-07, in "The Hypocrites," at the Hudson, and in London with Robert Edeson in "Strongheart" and Grace George in "Divorçons"; 1907-08, on tour in "The Hypocrites," in "Twenty Days in the Shade," at the Savoy, and on tour in "Going Some." A glance at the above list will serve to convince one of Mr. Bennett's calibre as an actor.

CERTAINLY the gods of success have been kind to Alla Nazimova! A star of the first magnitude, with a reputation and following in four countries, no less, and still under thirty, seems to be quite a fair portion of this world's success and enough to satisfy even the most ambitious. There have been few instances of more sudden recognition than in the case of Madame Nazimova, for, almost within a night, she has taken her place



at the head of her profession, a place that she bids fair to hold for some time to come, despite the contention of many that her vogue is a thing of the hour and will quickly pass. Madame Nazimova was born in Yolta, Crimea, Russia, and was educated in Odessa and Moscow. She became a pupil at a dramatic school in the latter city, where she carried off a diploma and a gold medal. Armed with these, she started out immediately as a leading woman, playing for three years in various Russian provincial stock companies, and for one season played leads at the Imperial Theatre, St. Petersburg, her repertoire embracing everything from Zaza to L'Aiglon, this latter, by the way, being the only masculine rôle she has ever attempted. Madame Nazi-

mova then formed an alliance with Paul Orloff, and they immediately invaded foreign territory, playing a successful term in Berlin. This was followed by an appearance at the Avenue Theatre, London, opening January 21, 1905, in "The Chosen People," in which Madame Nazimova played Lia. It was this same part that introduced her to American audiences, opening at the Herald Square Theatre on March 23d, of that same year, acting in her native tongue. Her art was recognized immediately and she was greatly praised upon all sides for her work in many subsequent performances. Finally pressure was brought to bear to have Madame Nazimova learn the English tongue, and within less than six months' time she had mastered the intricacies of our language sufficiently to venture an appearance on the English-speaking stage. She made her début at a special matinée at the Princess Theatre in the title rôle of "Hedda Gabler" on November 13, 1906, and awoke the following day to find herself famous. She played in New York City exclusively, at the Princess and Bijou theatres, until the middle of February, 1908, when she went on tour. In addition to "Hedda Gabler," Madame Nazimova has played: Nora in "A Doll's House," the Comtesse Nina de Lorenzo in "The Comtesse Coquette," Hilda Wangel in "The Master Builder" and Lona in "The Comet." Her art has created more discussion, pro and con, than any present-day player, and it will be a most interesting thing to watch all of her future movements.

# May 23

# Dion Boucicault

THE name of Boucicault has long been a conspicuous light in the theatrical firmament, though American theatregoers are only slightly acquainted with the present-day Dion of that illustrious ilk. His name is rated with the stage elect of London, and his is a most successful position upon the other side. Mr. Boucicault was born in New York City, the third child of Dion and Agnes (Robertson) Boucicault, and he was christened George Darley, later assuming the name of Dion. He was educated in England and France, making his *début* as an actor October 11, 1879, at Booth's Theatre, playing the Dauphin in "Louis XI.," in the support of his father. Shortly afterward he went to England, and appeared there several years, making a special hit at St. James' Theatre in "A Scrap of Paper." He was back in this country in the spring of 1883, appearing at the Star Theatre with his father, playing Colley in "The Amadan" and Danny Mann in "The Colleen Bawn." He then went to Australia, and became so enamored of that country that he remained there ten years, along with Robert Brough, managing the Bijou Theatre, Melbourne. He returned to London in 1896, and for a time managed the Court and Criterion theatres, becoming producer for Charles Frohman at the Duke of York's Theatre in 1901, a position he still holds. During these past dozen years in London, Mr. Boucicault has also had many things scored to his credit as an actor, having figured conspicuously in the following productions: "Lady Huntworth's Experiment," "Trelawny of the Wells," "A Royal Family," "Letty," "Raffles," "The Truth" and "Miquette." Mr. Boucicault made a flying trip to our shores in the fall of 1902 in order to stage "Iris" for Mr. Frohman, but he has not acted in our midst for twenty-five years.



# May 24

# A. W. Pinero

A WONDERFULLY gifted dramatist is A. W. Pinero, and his fame and popularity are equally great upon both sides of the Atlantic. He has had a long and faithful service in the art of playwriting, and his wares find an instant sale, though for the past ten years he has written upon an average of less than one play a year. A Londoner by birth, Mr. Pinero started out in life as a solicitor, but soon gave this up to embark upon a career as an actor, beginning in 1874 in stock at the Royal Theatre, Edinburgh. Two years later, and for five in all, he was a member of Sir Henry Irving's company at the London Lyceum, during which time he wrote, and had produced, three one-act plays—"£200 a Year," "Daisy's Escape" and "Bygones,"—the success of which decided him to abandon acting for the art of playwriting. His first big successes were "The Money-Spinner," 1880, and "The Squire," 1881, both produced by John Hare and Mr. and Mrs. Kendal, and since then all has been plain sailing in the Pinero camp. The following is a list of his best known plays, with the date of their London production, all of which, with the single exception of the last mentioned, have been seen in this country: "The Ironmaster," from the French, 1884; "The Magistrate," 1885; "The Schoolmistress," 1886; "The Hobby Horse," 1886; "Dandy Dick," 1887; "Sweet Lavender," 1888; "The Weaker Sex," 1889; "The Profligate," 1889; "The Cabinet Minister," 1890; "Lady Bountiful," 1891; "The Amazons," 1893; "The Second Mrs. Tanqueray," 1893; "The Notorious Mrs. Ebbsmith," 1895; "The Benefit of the Doubt," 1895; "The Princess and the Butterfly," 1897; "Trelawny of the Wells," 1898; "The Gay Lord Quex," 1899; "Iris," 1901; "Letty," 1903; "A Wife Without a Smile," 1904; "His House in Order," 1906; and "The Thunderbolt," 1908. A goodly list of big successes this, at least one of which, "Mrs. Tanqueray," will live for many years to come as one of the finest specimens of modern-day playwriting, strong in story and technical skill, and popular alike with both players and public.

# May 25

# Marie Doro

THIS is the generation of youth in Stageland, that being the foremost requirement for success nowadays, and it is this factor, plus a most attractive personality, that has made a star of Marie Doro within so short a space of time. Miss Doro was born in Duncannon, Pa., her own name being Rogers, and she passed her childhood days in Kansas City, Mo. She began her stage career on June 9, 1901, with the Criterion Stock, St. Paul, Minn., a few of her rôles with that organization being Katherine in "Aristocracy," Irene in "Sapho," Blanche Haye in "Ours," Mrs. St. Claire in "Uncle Tom's Cabin" and Marianne in "The Two Orphans." She next appeared in the small towns for a season as Cora in "Naughty Anthony." The season of 1902-03, she was Rosalba in "The Billionaire," supporting Jerome Sykes, afterward appearing in San Francisco with the Daly Musical Comedy Company in "A Runaway Girl" and "The Circus Girl." The next season Miss Doro joined Charles Frohman's forces, appearing successively in "The Girl from Kay's," "Little Mary" and with William Gillette in "The Admirable Crichton." She was next seen in "Granny," supporting Mrs. Gilbert, and in February, 1905, she created the title rôle in "Friquet," at the Savoy. In April of that year she went to London with William Collier to play Lucy Sheridan in "The Dictator." Miss Doro, the season of 1905-06, re-joined Mr. Gillette's forces, playing almost entirely in London, her rôles being the name part in "Clarice," Alice Faulkner in "Sherlock Holmes" and Caroline Mitford in "Secret Service." She continued with Mr. Gillette the season following, touring this country in "Clarice," and, 1907-08, she took a permanent place in our stellar firmament by her pleasing work as Carlotta in "The Morals of Marcus."



# May 26

# Charles Le Seur

ALTHOUGH the name of Charles Le Seur is an unknown quantity to American theatregoers, except to those mighty well posted upon musical and stage affairs upon John Bull's island, it is not unlikely that he will sooner or later be given a hearing in our midst. He has gained a most extensive repertoire of leading tenor rôles in English opera, and as good, experienced tenors are not an every-day commodity hereabouts, it is a most likely thing that he will some day be imported to our shores. Mr. Le Seur was born at St. Helier's, on the Isle of Jersey, the same town that gave Mrs. Langtry to the world. He was educated upon his native heath and in France, early displaying a penchant for musical affairs by becoming a church organist at the age of fourteen. He made his first success on the stage in 1902 with the Turner English Opera Company, remaining three years with this organization, and for the past few years he has appeared with the Carl Rosa Opera Company. A few of the operatic rôles in which Mr. Le Seur has won his greatest favor are: Manrico in "Il Trovatore," Tonio in "The Daughter of the Regiment," the title rôle in "Faust," Thaddeus in "The Bohemian Girl," Lorenzo in "Fra Diavolo," Hardress in "The Lily of Killarney," Cassio in "Othello," Walther in "Tannhäuser" and Don Cæsar in "Maritana," this last being his favorite one. He has gained a large following in England, especially through the provinces, where the Carl Rosa forces are appreciated to the fullest extent, and as his list of rôles is constantly upon the increase, he will probably be very well equipped if he ever ventures an appearance upon American soil.



IT was a well-known dramatic writer who once referred to them as "those marvelous, merry McNaughtons," and certainly a more happily apropos title could not have been hit upon for the McNaughtons, the monstrously clever young Englishmen who have made such a splendid impression upon American theatregoers during the past two years. With keen originality and exceptional humorous insight, these clever fellows have evolved an act replete with the best type of clean, wholesome fun, and they have been given a meed of public support fully worthy of their talents—and more than that one cannot say. Fred McNaughton, the stouter and "straight" end of the team, is a good-looking chap, with an apt, alert appreciation of the fine comedy points to be gained by quiet, unobtrusive methods. He brings a spirit of poise and rather frank ingenuousness into the act that is of the greatest value. With a splendid training in the British provinces, later appearing in the London music halls, and always being in demand for the pantomimes that flourish in England around Christmas time, Mr. McNaughton's stage training has been of the best sort, readily understood by those who have seen him behind the footlights. Along with his brother, the highly amusing Tom, he is to appear during the season of 1908-09 in the big production of "The Bonnie Belles of Scotland," the Cohan-McNally piece which Klaw and Erlanger and F. Ziegfeld are going to produce, a part having been specially written in the piece for him, and it goes without saying that his will be a big personal success. A splendid thing it is to note the enormous popularity of the McNaughtons on both sides of the Atlantic, for they deserve every bit of the praise that has fallen to their lot, probably being the most unique pair of entertainers ever imported from the other side. Practically unheralded and unknown, the McNaughtons came into our midst a trifle less than two years ago, and now their place is a conspicuous and undisputed one among our most popular favorites.



Now the bright morning star, day's harbinger,  
 Comes dancing from the East and leads with her  
 The flowery May, who from her green lap throws  
 The yellow cowslip and the pale primrose.  
 Hail, bounteous May, that doth inspire  
 Mirth and youth and warm desire ;  
 Woods and groves are of thy dressing,  
 Hill and dale doth boast thy blessing ;  
 Thus we salute thee with our early song,  
 And welcome thee and wish thee long.

—Milton's "On a May Morning."

# May 28

# Robert Hilliard

FOR the past twenty years Robert Hilliard has been a leading satellite in the theatrical firmament, and few actors there are who are more finished or more at home than he when in the glare of the footlights. He has had a most successful stage career, being greatly aided by handsome appearance, and his honors have come to him without apparent effort. Mr. Hilliard was born in New York City, spent his youth in Brooklyn and graduated from a Canadian college. Always fond of the stage, he began life in a Wall Street office, but soon gave this up for the stage, making his *début* at the head of his own company on January 18, 1886, at the Criterion Theatre, Brooklyn, in "False Shame." The four years following this he was leading man in such productions as "A Daughter of Ireland," "Saints and Sinners," "Mr. Barnes of New York," "Paul Kauvar," "A Possible Case," "The Banker's Daughter," with Mrs. Langtry in "As in a Looking Glass" and Nat Goodwin in a "Gold Mine." He then became identified with a number of big melodramatic productions, such as, "Blue Jeans," "Across the Potomac," "The White Squadron," "Captain Paul" and "Sporting Life." As a star Mr. Hilliard made quite a reputation in a number of light comedies, some of his biggest successes being, "The Nominee," "The Sleep Walker," "Lost—24 Hours" and "The Mummy." More recently he has been seen in "Wheels within Wheels," "Jim Bludso," "That Man and I" and with Blanche Bates in "The Girl of the Golden West." Mr. Hilliard has appeared at frequent intervals in vaudeville, indeed, he has devoted the past two years to that field exclusively, and he has met with great success in dramatic playlets, the most popular of which have been, "The Littlest Girl," "As a Man Sows," "Number 973" and "The Man Who Won the Pool." But Mr. Hilliard is worthy of the three-act play rather than vaudeville sketches.



# May 29

# Selma Herman

THERE are few actresses who can boast of greater popularity and a larger following over the popular-priced circuits than Selma Herman.

She has achieved a most prominent position in the world of melodrama, and lovers of strenuous and explosive dramatic fare have worshipped at her shrine for many years. It was in Adrian, Mich., that Miss Herman came into the world, being a daughter of Nathan and Blanche Herman. She was educated at the Ursuline Convent, in Toledo, Ohio, and it was in this same city that she began her stage career, making her *début* with Frank Mays in "The Streets of New York." A short time after this she secured the rights to the melodrama "Darkest Russia," in which she made her New York *début* on January 8, 1894, at the Fourteenth Street Theatre, and for over four years she was identified with this piece. Miss Herman then played a lengthy term with the Ellis and Brady Stock Company at the Lyceum Theatre, Cincinnati, after which she created the rôle of Virginia Dowling in "Report for Duty." Beginning with the season of 1899-00, and for two years, Miss Herman was seen in "A Young Wife," followed by a season divided between a starring tour in "Under Two Flags" and with the Hopkins Stock, Chicago. The three seasons following this she appeared respectively in "For Her Children's Sake," "The Charity Nurse" and "Wedded, but no Wife." Then came two years at the head of the company presenting "The Queen of the Convicts." In the spring of 1908, Miss Herman played a special stellar term at Hart's Kensington Theatre, Philadelphia, presenting a repertoire of her best known rôles.

# May 30

# Charles Rock

CHARLES ROCK is immensely popular with the London theatregoing public, being a player of character comedy rôles, and many have been the successes scored to his credit in the British capital. Our theatre-goers, at least those with good memories, may recall Mr. Rock's work here in the support of John Hare, during the season of 1895-96, when he appeared at Abbey's Theatre as George Brodrick in "The Notorious Mrs. Ebbsmith" and Lorimer in "A Pair of Spectacles." He was born in Chittore, India, his real name being Arthur Charles Rock Le Fabeck, and his father was a surgeon-general in the Indian Army. After an education gained at Brighton, Mr. Rock began his stage career in 1885, appearing at the St. James' Theatre, London, in "As You Like It," under the management of John Hare and Mr. and Mrs. Kendal. He made rapid strides up the stage ladder, remaining with this management some time, afterward appearing with Mr. Hare for six years, including a tour of this country. Mr. Rock's most recent work in London has been in the support of Oscar Asche and Lily Brayton, with whom he played Quince in "A Midsummer Night's Dream," Joseph Lipscombe in "The Lonely Millionaires," Grumio in "The Taming of the Shrew," Sir Andred in "Tristram and Iseult" and Iphicles in "The Virgin Goddess." He then appeared in Lewis Waller's company for quite a time, being cast for Rakell in "Monsieur Beaucaire" and Friar Tuck in "Robin Hood." On February 28, 1908, Mr. Rock scored a big success at the Haymarket Theatre in a strong one-act playlet, "The Pride of the Regiment," in which he played the rôle of a stern, gruff old soldier, and was roundly praised by the London critics for his faithful portraiture.



# May 31

# Margaret Drew

MARGARET DREW, a clever and painstaking actress, ambitious and thoroughly sincere, has been conspicuously before the theatregoing public for the past six years, and she may take every pride in a record of work well done. It was in the fall of 1902 that Miss Drew first attracted any special notice in stage circles, giving a most spirited portrayal of the music-hall girl, La Caprice, in "Hearts Aflame," at the Bijou Theatre. Upon the close of this piece, she played a special engagement with the Proctor Stock Company, appearing in "Pink Dominoes," "The Senator" and "My Sweetheart." The season of 1903-04, Miss Drew appeared on tour as Lady Lumley in "The Mummy and the Humming Bird," in the support of Paul Gilmore. The two years following this she was associated with William Morris in "Mrs. Temple's Telegram," first playing the comedy rôle of Mrs. Frank Fuller and later the lead of Mrs. Jack Temple. She next succeeded Grace Filkins in the rôle of Mrs. Reginald Crosby in "The Daughters of Men." The season of 1907-08, Miss Drew appeared in the support of May Robson as the Girl from Kalamazoo in "The Rejuvenation of Aunt Mary." As can be seen from the above, Miss Drew's services are always in demand in the better class of companies, and it is good to chronicle that she can always give a satisfactory interpretation to each rôle for which she is cast.





SOL SMITH RUSSELL.

Born, June 15, 1848.

Died, April 28, 1902.



JOHN J. FARRELL has made quite a name for himself in the stock company field, to which he has largely devoted his talents the past few years, and previous to this he was most successful in melodramatic productions. He has gained an enormous repertoire of leading rôles, probably five hundred in all, ranging from Romeo to Cyrus Blenkarn in "The Middleman" and from Ingomar to Robert Clay in "Soldiers of Fortune," and he enjoys quite an enthusiastic following in many of our leading cities. Mr. Farrell was born in Bangor, Me., and was graduated from the High School there in 1884. He began his theatrical career immediately afterward, first appearing with a circus, later devoting his talents to the vaudeville stage. Mr. Farrell then went upon the dramatic stage, appearing in the support of Margaret Mather and Joseph Haworth, and for five consecutive seasons he played the part of the war-correspondent, Thomas Henry Bean, in "Held by the Enemy." He was next seen in the support of Stuart Robson, with whom he remained two seasons, playing Lord Arthur Trelawney in "The Henrietta," Antipholus of Ephesus in "The Comedy of Errors" and Hastings in "She Stoops to Conquer." For a long time after this, Mr. Farrell was identified with the melodrama stage, being cast for important parts in such productions as: "The Stowaway," "A Flag of Truce," "The Still Alarm" and "On the Mississippi." He next created the rôle of Paul Elsworth in "Shall We Forgive Her?" in which part he was seen for two seasons, supporting both Hannah May Ingham and Marie Wainwright in this piece. The season of 1899-00, and practically for three consecutive seasons, Mr. Farrell was leading man of the Forepaugh Stock Company in Philadelphia, appearing for a few months, in the fall of 1901, with Margaret May in "Winchester." He then starred at the head of his own company for a season in the dramas "The Bandit King" and "The Cattle King," followed by a year with the Hopkins Stock, Memphis, Tenn. He began the season of 1904-05 in "The White Tigress of Japan," at the American Theatre, later playing leads with the Forepaugh Stock, Cincinnati. The season following he appeared for a brief time with the Furton Stock, New Orleans, and was then featured as Charles Brandon in "When Knighthood was in Flower," supporting Virginia Drew Trescott. At the beginning of the season of 1906-07, Mr. Farrell made a brief stellar attempt in a piece called "The Count and the Convict," afterward appearing with the Albee Stock, Pawtucket, R. I., and in the fall of 1907 he was playing in stock in Scranton, Pa. Rather a busy career this.



And what is so rare as a day in June?  
 Then, if ever, are perfect days,  
 Then Heaven tries Earth if it be in tune,  
 And over it softly her warm ear lays.

—Lowell.

**B**ELLE BLANCHE is a name that has become a potent factor in the theatre world, for this clever, ambitious young artiste has proven her right to acceptance with the leading stage favorites of the day. In the world of vaudeville, to which branch of the profession she lends her talents, she is an acknowledged headliner of the very first calibre, and her large army of admirers is constantly on the increase. Miss Blanche has estab-



lished herself by a series of imitations of well-known players, a field in which she has faithfully and loyally labored for several seasons, until she has so perfected her art as to completely stand in a class by herself. She draws a most faithful line of portraiture in each of her imitations, perfectly catching the spirit of those she imitates, and, as one critic truly said of her, "She is so good as a mimic that she could readily abandon telling the audience the names of the originals." Though it is on the vaudeville stage that Miss Blanche has won her greatest name and following, she is by no means a stranger to the musical-comedy world, as she played in various musical plays under the management of the Shuberts for two seasons. Naturally enough, even with all the success that she has known, Miss Blanche, who, by the bye, is a New York girl, is most ambitious to seek a wider, more individual and more comprehensive field than that to which the mimetic art confines her, and her hopes and ambitions are centered upon becoming an operatic prima donna soprano. Her voice is a beautiful soprano, full, rich and true, with a purity of tone and pitch rarely found

in so young a singer, for this little lady is not yet out of her 'teens, and, as she is constantly studying under the best possible teachers, it is quite a probable thing that a brilliant operatic career lies before her at no great distant date. No less an eminent authority than Caruso, the marvelous tenor, who has heard her sing several times, predicts a wonderful operatic future for her. A lucky young woman is Belle Blanche, magnetic and attractive, rarely gifted and most successful, and, most happily, she is deserving of all the many favors showered upon her. With youth, beauty and talent to aid her, she should have a most happy and brilliantly artistic career.



So sweet, so sweet, the roses in their blowing,  
 So sweet the daffodils, so fair to see,  
 So blithe and gay the humming bird a-going  
 From flower to flower and hunting with the bee.

—Nora Perry's "In June."



THE younger stage generation of masculine stars has a most worthy representative in Robert Edeson, who for the past seven years has occupied a most enviable position in the stellar firmament. It was in New Orleans, La., that Mr. Edeson came into the world, being a son of the late George R. Edeson, himself famed as a comedian and stage director. Though the son of an actor, Mr. Edeson had little desire for a stage career, and became treasurer of the Park Theatre, Brooklyn, in which city he lived as a youth. But the footlight fever was in his blood, and he became an actor in 1887 with Cora Tanner in "Fascination." The next year he appeared with a traveling company in "A Night Off," followed by a season divided between a melodrama, "The Dark Secret," and with Louis Aldrich in "The Editor." The season of 1891-92, Mr. Edeson appeared first in "The Good Old Times," at the Fourteenth Street Theatre, afterward supporting Helen Barry in "A Night's Frolic." He was then with Charles Dickson in "Incog" for a season, followed by a year with the Boston Museum Stock. Mr. Edeson appeared on the road, the season of 1893-94, in "The Girl I Left Behind Me," and the three years following this he was a member of the Empire Theatre Company, appearing in "The Masqueraders," "Gudgeons," "John-a-Dreams," "Liberty Hall," "Sowing the Wind," "Marriage," "Bohemia," "The Benefit of the Doubt" and "Under the Red Robe." He varied this term a bit by appearing for a time with John Drew in "The Squire of Dames," and was also in "Thoroughbred," at the Garrick. The season of 1897-98, Mr. Edeson created the title part in "The Little Minister," supporting Maude Adams, which part he played two years, followed by a short term in "His Excellency the Governor." In the summer of 1899, he created Lieutenant Denton in "Arizona," in Chicago, and the winter following he appeared first in vaudeville in a dramatic sketch, was then in "The Children of the Ghetto," and finally was with Mrs. Le Moyne in "The Greatest Thing in the World." He began the season of 1900-01 with Mrs. Le Moyne, later joining Henrietta Crosman in "Mistress Nell" and Amelia Bingham in "The Climbers," remaining with Miss Bingham exactly a year. Mr. Edeson became a star in the spring of 1902, and since then has produced the following plays: "Soldiers of Fortune," "The Rector's Garden," "Ranson's Folly," "Strongheart," "Classmates," "The Sinner" and "The Call of the North."



It is the month of June  
 The month of leaves and roses,  
 When pleasant sights salute the eyes  
 And pleasant scents the noses.

—N. P. Willis.

CLARA BLANDICK has come rapidly to the front during her short professional career, having proven herself to be an exceptionally capable leading woman, and she has won a New York reputation of considerable import, one which promises to bring her into the full tide of public success. Miss Blandick's youth was a strangely romantic one, she being born on board an American ship, commanded by her father, at Hong Kong,



China, and for the first two years and eight months of her life she was never upon land, traveling around the world by water. Her family finally settled in Boston, and it was in that city she made her stage début, appearing at the Tremont Theatre in "The Walking Delegate." After appearing a fortnight in this piece and without ever having seen the 'script, she was suddenly called upon at three hours' notice to play a leading rôle, which she did with great success. She next appeared in "The Tarrytown Widow," and for two seasons was leading woman in "Because She Loved Him So." The season of 1901-02, Miss Blandick appeared with E. H. Sothern, being hastily summoned to replace Cecilia Loftus in the cast of "Richard Lovelace," after having had only a brief reading rehearsal with the star, the company not even knowing what she looked like. She also created the rôle of Jehannetton in "If I Were King," with Mr. Sothern. She next played Glory Quayle in "The Christian," on tour, and in August, 1903, was seen in this piece at the Academy of Music, with E. J. Morgan and several of the original cast. Miss Blandick then created Gwendolin Conron in

"Raffles," with Kyrle Bellew, a part she played three consecutive seasons, and was also seen in the one-act play, "The Sacrament of Judas," with this same star. During this time she was also Marianne in the star-cast of "The Two Orphans," at the New Amsterdam Theatre, and the summers of 1902, 1903 and 1905 she played leads with the Hunter-Bradford Stock, Worcester, Mass. She then shared honors with W. J. Kelley in a series of one-act plays at Keith and Proctor's One Hundred and Twenty-fifth Street Theatre, and the season of 1907-08 she was highly successful as leading woman with Walker White-side in "The Magic Melody," later supporting Cyril Scott in "The Royal Mounted," at the Garrick. Miss Blandick, dainty, petite and graceful, has attained a leading place among our best known players, and her stage honors have come to her solely upon the strength of her ability, ambition and magnetic personality.



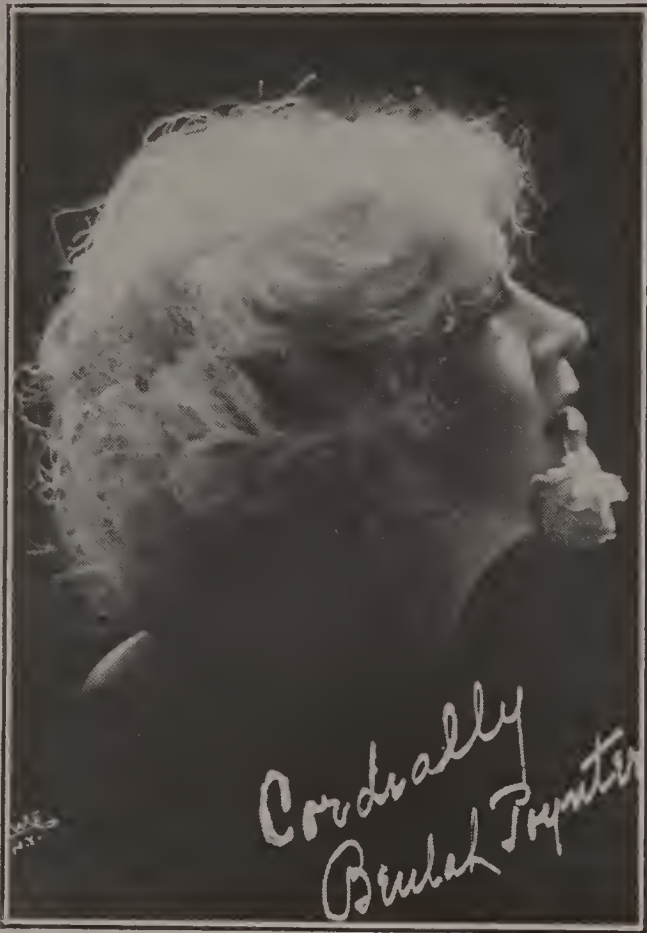
The sun has drunk  
The dew that lay upon the morning grass;  
There is no rustling in the lofty elm  
That canopies my dwelling, and its shade  
Scarce cools me. All is silent save the faint  
And interrupted murmur of the bee,  
Settling on the sick flowers, and then again,  
Instantly on the wing.

—Bryant's "Summer Wind."

ROSIE LLOYD, a clever and talented member of a wonderfully clever and talented family, has made a most favorable impression upon American theatregoers and by dint of earnestness and sincerity of purpose she has attained a place in our affections that will stand her in good stead throughout the rest of her career. She has put up a brave fight to win recognition solely upon her merits alone, and, as a sure evidence of the perception of our theatregoing public, she has not fought in vain. Miss Lloyd has all the qualifications that win success in the vaudeville world—youth, energy and ambition, backed up by a wholesome personality, one strangely free from any theatrical mannerisms or affectations—and is the possessor of an exceptionally strong singing voice. Of London birth and the youngest, professionally speaking, of the famous Lloyd family, she began her stage career in her early 'teens as a music hall singer, winning approval from the start, and she was high in favor, both in England and South Africa, long before embarking for these shores. Naturally enough, Miss Lloyd had a certain feeling of hesitancy about coming to this country, as she would have to stand comparison with her sisters, the brilliant Marie and the fascinating Alice, both of whom had preceded her here, and she scarcely felt equal to the test, they being far more experienced than she. However, any such fears were wholly and entirely groundless, a fact which she quickly proved the moment of her first appearance before an American audience, which occurred at the Colonial Theatre on February 17, 1908. With her refreshingly girlish personality, her sweet and charming manner, and her lack of any fuss and frills, she made an instantaneously favorable impression and stood upon her own individual merits with all possible promptitude. Miss Lloyd's repertoire of songs, too, was of the happiest, and one in particular, "Moonlight on the Prairie," made her famous in America. She renders all her songs with a delightful naïveté, a girlish simplicity, that catches her audience at once and, having gained their attention and interest, she holds them throughout her entire act. Miss Lloyd is immensely pleased with the cordiality of her reception in America, the hearty good will that has been extended to her during her stay in our midst and a very probable thing is that she will henceforth divide her time equally between this country and England, for which arrangement we may consider ourselves lucky, as the Britons have given her a generous place in their hearts and are prone to resent any long absence upon her part. Though comparatively a stranger to us only a short time ago, Rosie Lloyd is now one of the particular pets of the American vaudeville world, an enviable position that she has won solely by her merits alone.



**B**EULAH POYNTER, a clever and magnetic actress, full of the enthusiasm and ambition of youth, has met with uncommonly sudden recognition, none the less deserved, however, and she is well started upon a career that should bring forth most brilliant results. A Missouri girl by birth, Miss Poynter, after completing her studies, decided to make the drama her life work and spent her novitiate days with a Denver stock company. The sound training



and solid experience that one gains in an organization of this sort proved of inestimable value, affording her a most admirable groundwork, and it was not long before she determined to give her powers the best sort of opportunity. With this end in view, Miss Poynter, who is an omnivorous reader and student, made a dramatization of Mary Holmes' novel, "Lena Rivers," and starred at the head of her own company, a position that she has held with dignity and the proper appreciation for the past two years. As an acknowledgment of her powers, both as actress and playwright, one has but to quote a well-known critic who said: "Beulah Poynter interpreted the admirable little heroine and recalled to older theatregoers, who saw her, pleasant

memories of Maggie Mitchell and Fanchon. Her figure is slight, her manner is elfish before she develops the character into its larger womanliness, her hair is of the texture and shade of cornsilk, her voice is appealing and her style of elocution is unconventional. She moves through the play without lapsing into dullness and creates and holds the popular sympathy. She has made intelligent use of the salient incidents of Mrs. Holmes's romance, skillfully adjusted the widely contrasting relations of the dominant persons of the group and so arranged the action that the play moves with reassuring celerity." In addition to "Lena Rivers," Miss Poynter frequently gives special performances of Ibsen's "A Doll's House," being an ardent devotee of the Norwegian dramatist, and she is said to bring many new lights and intelligent readings to the rôle of Nora, one of her favorite parts. In further proof of her abilities as a playwright, Miss Poynter has made a dramatization of the novel, "Molly Bawn," which is to be elaborately put on a short time hence, while her own new vehicle is an entirely original piece entitled, "June," of which she is also the author. An exceptionally talented woman is Beulah Poynter, one with an infinite capacity for accomplishing the big things, and she stands almost alone in the stage world as a star who writes and produces all her own plays. Far from being satisfied with what she has accomplished, her generous mental outlook demands a far bigger field and she will unquestionably know even greater success as she advances along her professional pathway.

WILLIAM WADSWORTH, in a modest and unassuming fashion, has contributed several cameo-like bits of acting to the New York stage, bringing into bold relief small parts which would have passed unnoticed in less capable hands. He has been decidedly fortunate during his stage career in being constantly employed each season, a feat of which very few actors can boast, by the way, and he has always been associated with the best class of attractions. Mr. Wadsworth is a Bostonian by birth, though he lived for a long time in Topeka, Kan., and he has been an actor for about a dozen years in all, one of his first engagements being in the support of Clement Bainbridge in "Alabama," the season of 1896-97. The next year he became a member of Daniel Frohman's forces, being allotted a place in the cast of "The Prisoner of Zenda," and for four consecutive seasons he appeared on tour in this piece. He was next seen, the season of 1901-02, with Munro and Sage's company in the joint productions of "The Prisoner of Zenda" and "Rupert of Hentzau." In the spring of 1902, Mr. Wadsworth joined the Denver Theatre Stock Company, in the city of that name, and became so enamored with this style of work that he appeared in similar organizations all of the year following: such as, the Boyle Stock, Nashville, Tenn.; the Powers Theatre Stock, Grand Rapids, Mich.; and the Woodward Stock, Kansas City, Mo. The season of 1903-04, he became a member of Blanche Walsh's company, and has continued uninterruptedly in the support of this actress ever since, his rôles in her repertoire being: the Merchant in "Resurrection," Walters in "The Woman in the Case," Abraham Friedlander in "The Kreutzer Sonata" and the Butler in "The Straight Road," doing a most admirable bit of comedy acting in this last mentioned part. Though his career has been free from any monumental achievements, Mr. Wadsworth has always given a good account of himself, no matter how meagre his opportunities, and more than this no one can ask, for it is only the clever actor who can hold his own with small chances.



O summer day beside the joyous sea!  
 O summer day so wonderful and white!  
 So full of gladness and so full of pain!  
 Forever and forever shalt thou be  
 To some the gravestone of a dead delight,  
 To some the landmark of a new domain.

—Longfellow's "A Summer Day by the Sea."

June 8

## Helen Whitman

HELEN WHITMAN is rapidly coming to the front as one of the cleverest and most conscientious of the younger generation of players, and she is winning a foremost place for herself by her work in character and straight society parts. She is an earnest, painstaking actress, thoroughly sincere in everything she does, and her professional outlook is of the brightest. After taking a course of study under Franklin H. Sargent,



Miss Whitman made her stage début the season of 1902-03 under the management of Edward L. Bloom, supporting Alma Chester, the well-known repertoire star. The season following she divided between Kathryn Kidder in "Lady Calmore's Flirtations" and with Dan Sully, with whom she was most successful as Mrs. Agnes Stockbridge, a dashing young widow, in "The Chief Justice." The next two years Miss Whitman devoted herself exclusively to the stock company field, being ambitious to gain the advantage of playing a large variety of rôles within as short a possible time, and many, indeed, were the successes that she knew with such organizations as the Proctor, Yorkville and Jessie Bonstelle companies. Then came a year in the support of Dustin Farnum, scoring a decided success in the rôle of Mrs. Henry in "The Virginian." The season of 1907-08, Miss Whitman came in for any amount of spirited public approval by her excellent portrayal of Ann Berry in "Shore Acres," in the special revival of this piece in which the Shuberts starred Digby Bell. From all of which it can be seen that this delightful

actress, whose special forte, by the bye, is high-comedy rôles, has certainly had more than the average degree of success during the six years she has been behind the footlights. But, at the same time, it must be borne in mind that Helen Whitman is possessed with talents and ambition, added to a most gracious, womanly personality, far above the average, and these are the factors that help considerably in a player's advancement. That Miss Whitman will continue to go ahead, there is no doubt whatsoever in the minds of those who know and appreciate good acting, such as exemplified in her.



Beauty itself doth of itself persuade  
The eyes of men without an orator ;  
What needth, then, apologies be made  
To set forth that which is so singular?

—Shakespeare.

June 9

Weedon Grossmith

VASTLY popular in his native England and very well liked upon this side of the Atlantic, Weedon Grossmith is an oddly humorous comedian, with a particular brand of fun-making all his own, and it is an easy thing to understand his following and popularity as an actor. A native Londoner, Mr. Grossmith is a son of George Grossmith, the elder, a brother of George II., and uncle to George, Jr., and Lawrence Grossmith. Originally intended for a portrait-painter, he upset the family plans by his resolve to follow a stage career. He made his *début* in 1885 as a member of Rosina Vokes' company, coming directly to America with her, appearing at the Standard Theatre in "A Pantomime Rehearsal." On his return to England, Mr. Grossmith made a rapid ascent up the stage ladder, scoring especially with Henry Irving in "Robert Macaire," Richard Mansfield in "Prince Karl," Beerbohm Tree in "Wealth" and at the Court Theatre in "Aunt Jack," "The Cabinet Minister" and "The Volcano." Mr. Grossmith became a star in 1891, presenting "A Commission" and "A Pantomime Rehearsal," and he has floated upon the high wave of popular approval ever since, a few of his biggest successes being: "The New Boy," "The Strange Adventures of Miss Brown," "The Prodigal Father," "Miss Francis of Yale" and "The Night of the Party." He made an American tour in this last mentioned play, during the season of 1902-03, but the piece was too, too English to meet with favor here. Since then Mr. Grossmith's chief successes in London have been in "The Noble Lord" and "The Duke of Killiecrankie," both at the Criterion; in "The Lady of Leeds," at the New; "The Duffer," at the Comedy; and at the Haymarket in revivals of "The Man from Blankley's" and "Lady Huntworth's Experiment." In August, 1907, Mr. Grossmith replaced Charles Hawtrey in the cast of "Mrs. Ponderbury's Past," at the Vaudeville, after which he produced a new piece entitled "Billy Rotterford's Descent."



June 10

Billee Taylor

AN exceptionally clever and versatile young fellow is Billee Taylor, possessing talents as an actor and quite decided talents as a musician and composer. He has been before the public for the past twelve years, and, having gained rather a wide variety of experience, he is well fitted for the field of vaudeville and musical comedy, to which he now devotes his energies. Mr. Taylor was born in Detroit, Mich., and he was still a boy in his teens when he started out in life as a performer on the calliope with the John Robinson Circus, this in 1896. Two years later he was playing a minor part in "The Governors," in the support of Ward and Vokes, after which he appeared in vaudeville for quite a time. He was then seen on tour with a stock company presenting a series of the Weber and Fields burlesquers: "Pousse Café," "Hurly Burly," "Fiddle-Dee-Dee," etc.—in each of which he played the rôles originated in New York by Charles J. Ross. Mr. Taylor made his Broadway *début* the season of 1903-04, appearing in two important productions, as Lieutenant Edgar Jefferson in "The Jersey Lily," at the Victoria, and as Tommy Dodd in "The Man from China," at the Majestic. He was then seen on tour as Roy Preston in "The Southerners," and for quite a time played Macon Spayce in "Coming Thro' the Rye." The season of 1907-08, Mr. Taylor was seen in vaudeville, acting as musical conductor and vocal assistant to Stella Mayhew. He has written and composed any number of sketches and songs, being quite a gifted musician, and has met with considerable favor in this direction.

# June 11

# Ernest Leicester

ERNEST LEICESTER is well remembered in this country as being the first actor to play Don José to the Carmen of Olga Nethersole, certainly a distinction in itself. He was her leading man during her second American tour, the season of 1895-96, and left a most excellent impression behind him by his work in "Denise," "Camille," "Frou Frou," "Romeo and Juliet," etc. But he has never ventured another appearance in this country. Mr. Leicester began his stage career in 1881 in "Money," and his first ten years behind the footlights were devoted to touring companies in "Called Back," "Dark Days," "The Silver King," "Harbour Lights," "Chispa," "Bootles' Baby" and "Hands Across the Sea." From 1891 to 1894, Mr. Leicester played leads at the London Surrey Theatre, after which he appeared at the Adelphi in "The Two Orphans" and at Terry's in "The Prude's Progress." Then came his visit to this country with Miss Nethersole, and for a long time after his return to England he was identified with a number of big melodramatic productions: "In Sight of St. Paul's," "The Two Little Vagabonds," "Tommy Atkins," "Going the Pace," "The Better Life" and "The Fighting Fifth." In 1901, he appeared with Fanny Brough in "Masks and Faces," then toured in "The Rake's Wife," and for a protracted period appeared in the support of George Alexander, playing in "Old Heidelberg," "If I were King" and "Love's Carnival." Mr. Leicester then toured the provinces as Tom Logan in "Human Hearts," later appearing at the London Lyric in the title rôle in "The Sin of William Jackson." For the past year he has been starring in a repertoire of plays in Australia.



# June 12

# Julia Neilson

JULIA NEILSON is one of the most popular and famed of London's actresses, and we in America have most pleasant recollections of her during her single season in this country. Miss Neilson can scarcely complain of any great hardships in her theatrical career, as everything has been easy sailing with her from the very beginning. Born in London and educated principally at Wiesbaden, Germany, she made her début in 1888, playing Cynisca in "Pygmalion and Galatea," at the London Lyceum, supporting Mary Anderson. The five years following this Miss Neilson appeared in the support of Beerbohm Tree, scoring notably in "The Dancing Girl," "Peril" and "A Woman of No Importance." She was then seen at the Adelphi in "Shall We Forgive Her?" and with Lewis Waller in "An Ideal Husband" and "The Home Secretary." Miss Neilson was leading woman with John Hare upon his first American tour, the season of 1895-96, doing notably fine work in the title rôle in "The Notorious Mrs. Ebbsmith." Upon her return to England she became leading woman with George Alexander, a position she held two years, during which time she was seen in "The Prisoner of Zenda," "As You Like It" (Rosalind being her favorite part), "The Princess and the Butterfly," "The Tree of Knowledge" and "The Conquerors." She then returned to Beerbohm Tree's support for a brief time, appearing in "King John" and "A Midsummer Night's Dream." In 1900, Miss Neilson and her husband, Fred Terry, entered upon a joint stellar career, in which they have continued successfully ever since, having presented the following plays in London: "Sweet Nell of Old Drury," "For Sword or Song," "Sunday," "The Scarlet Pimpernel," "Dorothy o' the Hall" and "The Popinjay." It is not wholly an improbability that the Terry-Neilson combination may invade the American stage within a season or two.



June 13

W. Louis Bradfield

A RIGHT merry operatic jester is W. Louis Bradfield, and the London public is so enamored of his comicalities that he is never allowed to stay very far from the British capital. But we have had him in America upon two different occasions, and found him greatly to our liking, too, though he has become such a permanent London fixture since then that there is apparently little or no chance of his ever invading our territory again. Mr. Bradfield, a Londoner by birth, made his stage début in 1889 at the Theatre Royal, in Nottingham, playing in pantomime. He toured through the provinces for three years in various operatic companies, first becoming a London favorite in 1893, appearing at the Gaiety in "The Gaiety Girl" and "In Town." It was in these same pieces that Mr. Bradfield played in America, appearing at Daly's in 1894 in the first mentioned and at the Knickerbocker three years later in the latter. Afterward Mr. Bradfield toured successfully in Australia, and, as a proof of his high standing as an operatic comedian in London, he has since appeared as principal fun-maker in the following productions: "An Artist's Model," "The Circus Girl," "The Geisha," "My Girl," "The Runaway Girl," "San Toy," "Florodora," "The Silver Slipper," "What Would a Gentleman Do?" "The Girl from Kay's," "Madame Sherry," "The Cingalee," "The Little Michus," "Les Merveilleuses," "The Girls of Gottenberg" and in April, 1908, in "Butterflies." A most excellent list of musical plays this, and from the longevity of all them one might be almost tempted to call Mr. Bradfield a mascot comedian.



June 14

Nettie Black

A CLEVER and talented actress is Nettie Black, and she has gained a thoroughly good stage training in both dramatic and operatic companies, her versatility, indeed, being far out of the ordinary. She fits from one style of entertainment to another, always doing good work, too, with an easy abandon that must be disconcerting to her less talented and less versatile professional sisters. Miss Black's career, naturally, has been an exceptionally active one, and her services are pretty much in demand all the time. Many of our theatregoers will doubtless recall her work at the Casino a number of years ago when she sang with Marie Halton in "La Fille de Mme. Angot," Lillian Russell in "The Grand Duchess" and Pauline L'Allemand in "Indigo." In more recent times, Miss Black has figured conspicuously with such stars and productions as: Donnelly and Girard in, "The Geezer," Marie Dressler in "Miss Printt," Josephine Hall in "My Antoinette," in the La Salle Theatre, Chicago, productions of "The Isle of Spice" and "The Belle of Newport," in "Louisiana," the big spectacle at the St. Louis Exposition; and as leading woman in "Tom, Dick and Harry"—all this in the line of musical comedy, while in more serious dramatic productions she has appeared with Kathryn Kidder in "An Eye for an Eye," with Florence Davis in the original production of "The Player Maid" and, the season of 1907-08, she played Mrs. Dan De Mille in the Western company of "Brewster's Millions." Miss Black displays a genuinely wholesome and altogether likable personality behind the footlights; she always appears to be in sympathy with her rôles, striving to get the best possible results from them, and one can readily understand why her services are so much in demand.

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SOL SMITH RUSSELL has left behind him a large circle of admirers, all of whom mourn his passing as a distinct loss to American theatricals, and though many actors have since come forward, announcing themselves as his legitimate successor, his place in our hearts and on our stage is still vacant, and is likely to remain so for some time to come. Actors of the fine qualities of Sol Smith Russell are not to be found every day, more's the pity, and we can only wait patiently in the hope that the days of to-morrow will bring forth a player who will display the same talents that charmed us for so long in this actor. There was a quaint, simple and lovable strain about Mr. Russell's acting that made an irresistible appeal and was strangely characteristic of the man. He was particularly popular with playgoers of the South and West, and while he had a loyal following in New York, too, his appearances in the metropolis were rather infrequent. Mr. Russell had rather a strenuous boyhood, full of more downs than ups, and his early days as an actor were full of trying vicissitudes. He played in many of the old-time stock companies for some years, including several seasons under Augustin Daly's management. Mr. Russell started out as a star in 1880, and for just twenty years he was seen at the head of his own company, producing many comedies, of both the old and new school. His greatest successes in a stellar capacity were: "Edgewood Folks," "A Poor Relation," "Peaceful Valley" and "A Bachelor's Romance." Among others of his starring vehicles were: "Felix McKusick," "Pa," "Bewitched," "The Tale of a Coat," "April Weather," "An Everyday Man," "Uncle Dick" and "The Hon. John Grigsby," as well as Bob Acres in "The Rivals" and Dr. Pangloss in "The Heir-at-Law." He was an inimitable comedian, full of quaint, original touches, and it was a regrettable day in American theatricals that saw his passing.

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From brightening fields of ether fair-disclosed,  
 Child of the Sun, refulgent summer comes,  
 In pride of youth, and felt through Nature's depth;  
 He comes, attended by the sultry Hours,  
 And ever fanning breezes on his way.

—Thomson's "Summer."

CHRISTAL HERNE, than whom no actress on the boards to-day has a more promising future, has certainly made a notable professional record during the last few years, and, to all appearances, there are no dramatic heights to which she may not aspire. A member of a notable theatrical family, the daughter of James A. and Katherine (Corcoran) Herne and sister to Julie Herne, she was born in Boston, Mass., and began her stage career on January 16, 1899, in Washington, D. C., playing with her father in "The Rev. Griffith Davenport." She remained in his support the two seasons following this, as Jane Caldwell in "Sag Harbor," and, after Mr. Herne's death, continued a third year in this play. In the spring of 1902, Miss Herne was seen in Chicago as Helen Berry in "Shore Acres," and the next season appeared with E. H. Sothorn in "If I were King" and "Hamlet," followed by a brief term as Dearest in "Little Lord Fauntleroy," at the Casino. The season of 1903-04, she was first in "Shore Acres," then played Hippolyta in "A Midsummer Night's Dream," supporting Nat C. Goodwin, was next with Arthur Byron in "Major André" and then returned to Mr. Goodwin's support as leading woman in "My Wife's Husbands" and "A Gilded Fool." The following season she was first in "Home Folks," at the New York Theatre, and then made a huge success in the special matinees of "Richter's Wife," written by her sister, Julie Herne. It was after this that Miss Herne joined the forces of Arnold Daly, opening in the fall of 1905, and she continued in his support a year, aside from a brief time, early in 1906, when she journeyed to London and appeared with H. B. Irving in "The Jury of Fate." While in Mr. Daly's support she played the title rôle in "Candida," the Lady in "The Man of Destiny," Gloria in "You Never Can Tell," Vivie Warren in "Mrs. Warren's Profession," Nora in "John Bull's Other Island" and Raina in "Arms and the Man"—this being the largest repertoire of Bernard Shaw heroines ever played by an American actress. Late in 1906, Miss Herne was leading woman of the New Theatre, in Chicago, playing in a series of modern dramas by such writers as Hauptmann, Fulda, Sardou, Pinero, etc. She was then seen at the Astor Theatre as the heroine in "Genesee of the Hills." The season of 1907-08, Miss Herne was at the head of the cast in "The Step-sister," at the Garrick, later re-joining Arnold Daly's company to play the lead in "The Regeneration." She is an actress of rare delicacy and feeling, being temperamentally responsive to all that is highest and best in her profession, with a wealth of force and determinate ambition, and her future outlook is of the very brightest. Blessed with youth and a personality of exceptional charm, and thoroughly skilled in her art, certainly Chrystal Herne has all in her favor to aid in her artistic career.



A PARTICULARLY charming figure in the light opera world is Vera Michelena, and her rise to fame has been as sudden as it is deserved.

She had none of the toiling and hardships that one generally has to undergo in climbing the operatic ladder, for she was unusually well equipped with beauty of face and form and a lyric soprano voice of exceptional strength and power. Miss Michelena was born in New York City, and her



musical talent was a natural heritage, her father being Fernando Michelena, the well-known teacher and vocal instructor, who gave her a complete and thorough course in vocal culture. Naturally this helped smooth her pathway considerably, when she sought the stage door, and very readily she obtained an engagement to play a minor part in "The Princess Chic," this during the season of 1902-03. Two months after her stage début Miss Michelena was promoted to the title rôle in this same opera, this being an exceptional case of sudden promotion for a beginner. However, she was quite equal to the opportunity, and for two years she was starred in "The Princess Chic," touring from the Atlantic to the Pacific. The season of 1904-05, Miss Michelena

found herself again in the stellar ranks and added further to her reputation by her work as Zaidee in "The Jewel of Asia," after which came a season as Bonita in "The Yankee Consul." Then came her New York début, at the Majestic Theatre, in the fall of 1906, as Princess Cholulu in "The Tourists," and after this engagement she appeared in Boston and Philadelphia as Ariella in "The Snow Man." A few successful weeks in vaudeville followed this, and the season of 1907-08 Miss Michelena had a most varied and interesting time of it, appearing first on tour with Lew Fields in "The Girl Behind the Counter," creating the rôle of Winnie Willoughby, later singing the leading rôle in "The Girls of Holland," at the Lyric Theatre, was next a most bewitching picture as Polly Rivers in "Funabashi," at the Casino, then sang the prima donna rôle of Princess Hélène in "A Waltz Dream," finally departing to Europe to fulfill engagements in the leading continental music halls, unquestionably the busiest season of any light opera singer during this past season. Certainly few singers have developed as rapidly as Miss Michelena, but, on the other hand, few are blessed with her youth, she being one of our youngest operatic favorites, her vocal powers and charm of person. She has come to the front rapidly, but has not been thrust forward unduly, being thoroughly well equipped at the start, and the seasons to come will undoubtedly find her accruing even greater operatic glories, a natural sequence with so clever a young woman.

# June 17

# Jane Oaker

JANE OAKER has certainly had little in her career to discourage the stage-struck girl, for everything has been plain sailing with her from the very beginning, having played only leading rôles during her entire career. The daughter of the late Christian Peper, the famed millionaire tobacco manufacturer of St. Louis, in which city she was born, Miss Oaker's real name is Dorothy Peper. Upon the completion of her college days, and wholly against the wishes of her family, she determined to follow a stage career, with that end in view taking a course of study at the American Academy of Dramatic Arts. Miss Oaker made her stage début the season of 1900-01 as leading lady with Louis James and Kathryn Kidder, playing Hermia in "A Midsummer Night's Dream." The season following she was seen in the support of James K. Hackett, playing Maritana in "Don Cæsar's Return" and the Princess Alicia in "A Chance Ambassador." After a season spent with the Fawcett Stock Company, Baltimore, playing a wide variety of rôles, Miss Oaker became leading woman with Wilton Lackaye, a position she held three consecutive seasons, creating the rôle of Laura Dearborn in "The Pit," in which she was notably successful, also playing the title rôle in "Trilby." The summer of 1903, she headed the Jane Oaker Stock Company in Denver. The season of 1906-07, she divided between the Hunt Stock, Chicago, and the William Farnum Stock, Buffalo. Miss Oaker re-appeared on Broadway in the fall of 1907, supporting George Fawcett in "The Silver Girl," after which she fulfilled stock engagements in Baltimore and New Orleans.



# June 18

# Thais Lawton

THAIS LAWTON has made rather an enviably unique record during her short stage career, having played nothing but leading rôles since her début, and she has acquired a repertoire of parts almost appalling in its length, especially considering the short time in which she has gained it. A native of Louisville, Ky., and a devotee of the drama from earliest girlhood, Miss Lawton, after having had a great deal of experience as an amateur, made her début at New Haven, Conn., on September 25, 1900, playing the leading heavy rôle of Gladys Middleton in Liebler and Co.'s production of "Lost River." The next year she played Mercedes in "Monte Cristo," with James O'Neill, and then went to California to share the leading rôles in Daniel Frawley's Stock Company in San Francisco. Here she attracted the attention of Belasco and Mayer, and was engaged by that firm as leading lady of their Central Theatre Stock in the Golden Gate City. She opened at this theatre on October 13, 1902, and played there ninety-four consecutive weeks, during which time she essayed eighty-five different rôles, this being almost a record for hard work, as she played the year round without a single week's vacation. Without losing a night, Miss Lawton moved over to the 'Frisco Alcazar Theatre, opening August 1, 1904, as Pauline in "The Lady of Lyons," and played ten more parts within as many weeks. The season of 1904-05, she toured the Pacific Coast as leading woman with White Whittlesey, playing Margaret Neville in "Heartsease," Muriel Mannering in "The Second in Command" and Madame Alvarez in "Soldiers of Fortune." The next season Miss Lawton played leads with the Belasco Stock, Los Angeles, coming East the following year to head the Castle Square Stock Company in Boston, but the season of 1907-08 she was back in San Francisco again, fulfilling her former position as leading lady at the Alcazar Theatre.

# June 19

# Master Gabriel

A NAME rather unique in stage lore and one that is thoroughly well known and established from one end of the United States to the other, Master Gabriel has made a position for himself in the theatrical firmament that will stand him in good stead throughout his entire public career. Gabriel began his stage career early in 1900 as a black-face performer in vaudeville, in company with Al. Lamar, each proving an admirable foil for the other. The diminutive comedian scored a success from the outset, and it was not long before his services were sought by Broadway managers. He first appeared in a New York production in the fall of 1901, playing Monsieur Kich in Oscar Hammerstein's production of "Sweet Marie," at the Victoria Theatre. He was next seen as Johnny Boston Beans in "A Son of Rest," supporting Nat M. Wills. It was after this that Gabriel scored his big triumph in the title rôle of "Buster Brown," to which his personality was specially well suited, he seeming to have been almost created to play this rôle, and for two seasons he delighted theatregoers, both young and old, in this part. He then played the title rôle in "Little Jack Horner," a rather short-lived production, and since then, during the past two years, he has been devoting his talents to his earlier love, the vaudeville stage, presenting a Buster Brown skit with considerable success. Gabriel has turned his diminutive size to excellent account, accomplishing even more than the majority of normal-sized men, and he deserves every credit for the professional position he has won for himself.



# June 20

# Henry Neville

HENRY NEVILLE is a sturdy member of the old guard of England's actors, and many, indeed, have been the successes laid to his door, not only in his native country, but in the United States as well. His has been a long and proud career, and small wonder that he is greatly beloved and respected by theatregoers upon two continents. Mr. Neville was born in Manchester, and is the twentieth child of a twentieth child. He had some experience as an actor during his early boyhood, but did not begin his career in earnest until the late fifties, appearing in provincial stock companies for several years. He made his London début in 1860, appearing at the Lyceum in "The Irish Heiress." Three years later he created the rôle of Bob Brierly in "The Ticket-of-Leave Man," scoring a tremendous success in this part, having played it over two thousand times in all. He then figured in a number of melodramas and old comedies, such as, "Clancarty," "The Two Orphans," "The School for Scandal," "The Rivals," etc. He then produced the drama, "Human Nature," with great success, later touring America with this piece for a long time, under the title of "The Soudan," to brilliant returns. He also appeared here the season of 1895-96, upon the occasion of Beerbohm Tree's first tour of this country, doing notably fine work as Allan Villiers in "The Red Lamp." Mr. Neville's most recent work in London has been in the Drury Lane melodramas, "The Price of Peace," "The Prodigal Son" and "The Bondman," as Barbantio in the Waller-Irving star revival of "Othello," and as Colonel Fitzgerald in "Sweet Kitty Bellairs," at the Haymarket. He has been in active professional service for over fifty years, and has more than successfully held his own against the infusion of younger blood.

June 21

Henry Guy Carleton

HENRY GUY CARLETON has rather dropped out of the running of our present-day playwrights, and a strange thing it is, too, especially when one recalls his efficient prolificacy of a few years ago. He had more than ordinary success as a dramatist, finding a ready market for his plays, and an odd fact about them was that he never scored half-measures, it was either a big success or a big failure in each instance. Mr. Carleton was born in Fort Union, New Mexico, being a son of General James H. Carleton, of the United States Army. He was educated at Santa Clara College, California, and for a short time endeavored to follow in his paternal parent's footsteps. A short time in the army was enough for Mr. Carleton, and he became a newspaper man in New Orleans. After several years at this he turned his hand to playwriting, receiving encouragement at the outset. One of his earliest efforts was "Victor Durand," 1884, produced by Wallack's company. Some of his other best known plays have been: "The Lion's Mouth," 1892, produced by Frederick Warde and Louis James; "Ye Earlie Trouble," 1892, with a special cast headed by Joseph Haworth and Mary Shaw; "A Gilded Fool," 1892, and "Ambition," 1895, both for Nat Goodwin; "Lem Kettle," 1894, for Tim Murphy; "The Butterflies," 1894, and "That Imprudent Young Couple," 1895, both for John Drew; "Colinette," from the French, 1899, for Julia Marlowe; and "The Cuckoo," 1898, for Smythe and Rice's comedians, which piece must not be confused with the play of the same name which Charles Frohman produced at Wallack's in the spring of 1899. Mr. Carleton won more than passing respect and recognition as a playwright, and his plays had considerable influence upon the drama of a dozen years ago.



June 22

Olive Oliver

UNQUESTIONABLY one of our finest actresses and with few equals as a player of heavy, or adventuress rôles, Olive Oliver deserves only superlative praise and adulation for the uniformly high standard that she has maintained throughout her entire stage career. One of Miss Oliver's earliest successes was as Mrs. Erlynne in a road company of "Lady Windermere's Fan," and her first big success on the New York stage was in the support of E. M. and Joseph Holland, the season of 1895-96, at the Garrick, in "A Man with a Past" and "A Social Highwayman." She continued in their support part of the season following, playing in "A Social Highwayman" and "A Superfluous Husband," and in the spring of 1897 she was seen at the Knickerbocker in Sardou's "Spiritisme." The season of 1897-98, Miss Oliver appeared in Richard Mansfield's support in repertoire, was with William H. Crane the year following in "A Virginia Courtship," "Worth a Million" and "The Head of the Family," returning to the Mansfield fold the year after that. Since that time Miss Oliver's engagements have been as follows: 1900-01, with William Gillette in "Sherlock Holmes"; 1901-02, with Kathryn Kidder in "Molly Pitcher"; 1902-03, with Julia Marlowe in "The Queen Fiametta" and "The Cavalier"; 1903-04, in "Ulysses," and re-appeared in Mr. Mansfield's support; 1904-05, with William Faversham in "Letty"; 1905-06, with Ethel Barrymore in "Sunday," in "Mizpah" and in "Mrs. Leffingwell's Boots"; 1906-07, with William H. Crane in "The Price of Money," Fay Davis in "The House of Mirth" and John Drew in "His House in Order"; 1907-08, with James K. Hackett in "John Glayde's Honour," and with the Boston Theatre Stock, Boston, Mass. Olive Oliver may certainly pride herself upon so distinguished a record as this.

DORIS DEAN is one of London's most popular musical comedy favorites, she having been conspicuously placed in several big productions in the British capital, and if she continues to develop and grow as an artist, there is little question but that we on this side of the Atlantic will soon have a chance to form an estimate of her abilities. She is scarcely more than a youngster, still being in her 'teens, so she can afford to wait quite some little time before venturing into our midst, and we on our part will have to be patient against the day of her coming. Miss Dean is the daughter of a well-known English publisher, Henry Dean, and before adopting the stage professionally she had a thorough course of training in various branches: to wit, dancing, under Madame Katti Lanner; elocution, under Lewis Cairns-James; and singing, under Aubrey Milward. Miss Dean scored her first success in London in 1905 as Columbine in one of the famous Empire "Revues." On May 5, 1906, she was seen at the Prince of Wales' Theatre as Letty in "The Girl on the Stage" (the musical comedy formerly known as "The Little Cherub"), and on June 20th, of that year, she appeared at the same playhouse as Sea of Jade in the Chinese comic opera, "See-See." For a long time after this she was a conspicuous figure in the leading London music halls, winning great favor in this new field. Miss Dean has also won popularity in the field of pantomime, having played several important engagements in this line, her most recent achievement being as Cheeki in "Aladdin," at the Adelphi, at Christmas, 1907. Miss Dean appears to be too clever a girl to confine her talents exclusively to London, and one can only hope that the spirit will soon move her to invade foreign territory.



IT is hardly a likely thing that the name of E. Vivian Reynolds has any very familiar sound to American theatregoers, as he is essentially an English actor in every sense of the word, and has appeared in our midst only one season, that being some time ago and in rather an inconspicuous way, too. He appeared at the Knickerbocker Theatre, the season of 1896-97, supporting John Hare, playing the rôles of Hewett in "The Hobby Horse" and Dixon in "Caste," in neither of which did he have any particular opportunity to distinguish himself. Mr. Reynolds, a native Londoner by birth, began his stage career in 1890, his first success being won in a company managed by Louis Calvert and Charles Thomas Hunt Helmsley, appearing for three years in a repertoire of plays by such writers as Shakespeare, Browning, Ibsen, etc. Naturally, he obtained a thoroughly good schooling in a company of this sort, and the study and training gained there have stood him in good stead ever since. He passed from this organization to John Hare's company, remaining five years in the support of this actor. For the past six years Mr. Reynolds has been playing in London in the support of George Alexander exclusively, playing parts in his repertoire as well as acting in the capacity of stage manager at the St. James' Theatre. A few of the rôles that Mr. Reynolds has played with Mr. Alexander have been, Oliver le Dain in "If I Were King," Kellerman in "Old Heidelberg," Forshaw in "His House in Order" and Walters in "John Glayde's Honour," and many more besides, his favorite rôle of all being Kellerman. As Mr. Reynolds is apparently a permanent fixture at the St. James' Theatre, there is little likelihood of his crossing the Atlantic, at least in a professional capacity, for some years to come.



CECIL KLEIN is another of the many American born who find a permanent refuge on the English stage. He has met with more than average success upon John Bull's island, so there is small likelihood of his ever returning to the land of his birth, at least for any protracted period. Mr. Klein was born in St. Paul, Minn., and was educated there and in London. Though he started out in life in an insurance office, he soon gave this up to embark upon a theatrical career, making his *début* in 1896 in "The Battle of the Sexes," at the Shakespeare Theatre. He then appeared on tour in "The Sign of the Cross," in "A Royal Divorce," in "The White Heather" and with Nina Cressy's repertoire company. In 1901, Mr. Klein ventured upon a starring tour through the provinces in "Lady Windermere's Fan," "The Importance of Being Earnest" and "His Little Dodge." He was next seen on tour as Allan Villiers in "The Red Lamp" and as Lewis Dumont in "Secret Service." After this Mr. Klein took a dip into the managerial end of stage affairs by acting as business manager on tour with "Three Little Maids." But he soon found himself on the other side of the curtain line again, playing in "Bootles' Baby," after which he played a term of nine months in stock at the Grand, Islington. He then joined the forces of Miss Fortescue, playing the Duke of Mull in "Moths," and his most recent work, among other plays, has been in the provinces in "The Sailors of the King," "The Breed of the Treshams" and "Leah Kleschna." As Mr. Klein appears to be a more than capable player of juvenile and light-comedy rôles, let us hope that he will some day give theatregoers in the land where he was born a chance to judge of his acting abilities.



ONE of England's very best actors and one whose name is still well remembered in this country, even though he appeared here but three months in all, Oscar Asche is one of the best representatives of the Shakespearean and romantic drama on the English-speaking stage to-day. He was born in Geelong, Australia, and educated at the Melbourne Grammar School. After studying for the stage in Norway, under Björnson-Björnstjerne, son of the famous author, Mr. Asche made his *début* in 1893 with Arthur Dacre at the Opera Comique, London, in "Man and Woman." Shortly afterward he joined F. R. Benson's Shakespearean company, and for eight consecutive years received the best possible training in this company. He then created the rôle of Maldonado in "Iris" at the London Garrick in 1901. It was this same rôle that introduced Mr. Asche to American playgoers, supporting Virginia Harned for a brief time at the Criterion Theatre, in the fall of 1902, making a tremendous impression. Since his appearance in this country, Mr. Asche has become one of London's foremost actor-managers, appearing for a time in Beerbohm Tree's company. As a star upon his own account, he has produced the following Shakespearean plays: "The Taming of the Shrew," "A Midsummer Night's Dream," "Measure for Measure," "As You Like It," "Othello" and "Claudius" to H. B. Irving's Hamlet, while in the field of romantic drama he has brought out "The Prayer of the Sword," "Under which King," "Tristram and Iseult," "The Virgin Goddess," "Attila" and "The Two Pins." His wife, known to the stage as Lily Brayton, shares all his stellar glories with him. It is not a remote possibility that Mr. Asche and Miss Brayton may appear upon the American stage shortly.

# June 27

# Cecil Butler

CECIL BUTLER has won a proud and distinguished name for himself, both as an actor and stage director, and he deserves all manner of praise for the dignity and professional integrity that he has upheld during his entire stage career. Mr. Butler was born in Hobart, Tasmania, Australia, but when a youngster of three his family moved to England, the birthplace of his paternal parent, and it was there he grew into manhood. He made his *début* as an actor in 1888 at the London Adelphi, under the name of F. Cecil Bernard, playing Fathom in "The Hunchback," with Mrs. Patrick Campbell. Two years later he was seen on tour as Superintendent Horton in "Dr. Bill." Mr. Butler came to this country the season of 1891-92 and joined Richard Mansfield's company to play juvenile rôles, remaining with this actor until the spring of 1895. He then spent two years in the support of Robert Hilliard, acting as stage director as well, playing in both New York and London in "Lost—24 Hours," "The Littlest Girl" and "The Mummy." Mr. Butler returned to the Mansfield fold in 1897, continuing until almost the close of the season of 1903-04, not only playing many important parts in his repertoire, but also helped produce the colossal productions of "Julius Cæsar," "Heidelberg" and "Ivan the Terrible." Altogether, he was a member of Mr. Mansfield's company for eleven years, with one exception, this being the record for longevity in this actor's support. In the spring of 1904, Mr. Butler assisted in the production of "The Shepherd King," at the Knickerbocker, acting as stage director the following season. He next appeared in a like capacity in "The Clansman," at the Liberty, later on playing the rôle of Lieutenant Forrest in this piece on tour. He is an exceptionally able stage director, and deserves the recognition that his talents have won for him.



# June 28

# William Courtleigh

IT was in Guelph, Ontario, Canada, that William Courtleigh came into the world, and he has been very much in evidence ever since. He made his stage *début* in the late eighties in John Dillon's company, first attracting notice in Fanny Davenport's company, appearing with her in "La Tosca," "Cleopatra" and "Fedora." He next appeared with James A. Herne in "Shore Acres," was then with Daly's company in "The Foresters" and succeeded Robert Hilliard in "Blue Jeans." Mr. Courtleigh next created the hero in "In Old Kentucky," was with M. B. Curtis in "Sam'l of Posen" and Helen Dauvray in "That Sister of His." He was then seen in "The District Attorney" and created the Indian hero, John Swiftwind, in "Northern Lights." After a brief term in "A Man of Honor," at the American, Mr. Courtleigh was leading man with Margaret Mather, playing Romeo, Orlando, Posthumus and Rudolph. He was next a member of the Lyceum Theatre Company for two seasons, and also played the lead in "Sporting Life" for a time. Beginning with the season of 1899-00, Mr. Courtleigh's engagements have been as follows: with William H. Crane in "Peter Stuyvesant" and "A Rich Man's Son," and with Henrietta Crosman in "One of Our Girls" and "Mistress Nell"; 1901-02, in "Lost River," with Nat Goodwin in "The Merchant of Venice" and in "Lorna Doone," in Chicago; 1901-02, with Virginia Harned in "Alice of Old Vincennes"; 1902-03, with the Empire Theatre Company in "The Wilderness" and "The Unforeseen"; 1903-04, with Fay Davis in "Lady Rose's Daughter," and Maxine Elliott in "Her Own Way"; 1904-05, with Clara Bloodgood in "The Coronet of a Duchess," James K. Hackett in "The Fortunes of the King," Marie Doro in "Friquet" and William Gillette in "Sherlock Holmes"; 1905-06, with the Imperial Stock, Providence, R. I., in "The Redemption of David Corson" and "Lucky Miss Dean"; 1906-07, with Marie Cahill in "Marrying Mary," and in "Genesee of the Hills"; and, 1907-08, in vaudeville, presenting a dramatic sketch entitled, "Peaches." A strenuously busy career this!

# June 29

# Charles Darrell

CHARLES DARRELL, a well-known English writer and character actor, is the author of the melodrama, "When London Sleeps," which had a long and successful run in this country. It was first produced over here on August 31, 1896, at the Fourteenth Street Theatre, with a cast headed by Edwin Walter and Perdita Hudspeth, and it enjoyed an enormous vogue in the popular-priced houses for a number of years, being full of many sensationalisms. As this was a big success, a rather strange thing it is that we have not had other of his plays over here, the art of playwriting being a favorite pastime of his. Mr. Darrell was born in London, and was educated at Esplanade House, Portsmouth. After trying his hand at commercial pursuits, he decided to follow the stage as a profession, making his début in 1876 with Jennie Lee in her famous performance of "Bleak House." For a long time after this, nine years in all, Mr. Darrell appeared in the Beatrice company, later appearing in the support of such former favorites as T. C. King, Henry Forester, Annie Baldwin and Barry Sullivan. He has also played many stock engagements in the British provinces, enjoying special favor as an actor of character parts. In addition to "When London Sleeps," Mr. Darrell has also written the following plays: "Defender of the Faith," "The Power and the Glory," "The Life of a Showman" and "The Music of Life" and he is a frequent contributor to many English magazines. A versatile fellow, indeed, is Mr. Darrell, and a fine thing it is to note his success.



# June 30

# Walter Hampden

AFTER serving a faithful apprenticeship upon the English stage, Walter Hampden was given a royal welcome to his native America during the season of 1907-08, and in the five rôles that fell to his lot during that season he proved to be an actor of most noteworthy attainments. Mr. Hampden came into the world in Brooklyn, N. Y., being a son of John Hampden Dougherty, of political fame, and was educated at the Brooklyn Polytechnic Institute, later entering Harvard, with a finishing course in Paris. It was during his stay abroad that he determined to become an actor, and, instead of returning home, he made his stage début September 2, 1901, at Brighton, England, as a member of F. R. Benson's Shakespearean company. He remained with this organization three years, playing such parts as the title rôle in "Julius Cæsar," the Ghost in "Hamlet" and Antonio in "The Merchant of Venice." Mr. Hampden then invaded the London stage, opening in September, 1904, at the Adelphi Theatre, with Oscar Asche and Lily Brayton, with whom he remained for over two years, appearing in "The Prayer of the Sword," "The Taming of the Shrew," "Measure for Measure," "A Midsummer Night's Dream," "The Virgin Goddess" and with H. B. Irving in "Hamlet." He has also participated in a number of special London productions, such as Maeterlinck's "Aglavaine and Selysette," at the Court, in "The Sixth Commandment," at Wyndham's, and at the Adelphi in the melodramas of "The Bondman" and "The Prodigal Son." Mr. Hampden made his début in this country in the fall of 1907 with Madame Nazimova, appearing with her in "The Comtesse Coquette," "The Master Builder" and "A Doll's House," was later with Viola Allen in "Irene Wycherly," and finally played the rôle of Manson in "The Servant in the House," at the Savoy, creating quite a sensation by his portrayal of this part.





MADAME JANAUSCHEK.

Born, July 20, 1830.

Died, November 28, 1904.



FOR sheer artistic grotesquery and mirth-provoking laughter, there is no act upon the vaudeville stage to-day that enjoys greater public approval than that of the McNaughtons. These wonderfully clever Englishmen, with snappy, up-to-date ideas, have been taken into the heart of hearts of our vaudeville lovers, and their place in our midst as refreshingly original entertainers, is one of undisputed eminence, and of enviable permanency, of which they are assured for all time. Tom McNaughton, the slenderer of the two, is a natural born comedian, with a wealth of bubbling humor constantly at hand, and he gains his many laughs by strictly legitimate methods, infusing his own personality and an appreciative acknowledgment of the finer points of buffoonery into his laughter-gaining antics. Mr. McNaughton has been trained in a vigorous, rugged school, having passed his early stage career in various "fit-up" provincial companies in England. Finally he and his brother, the equally diverting Fred, made their début in the London music halls, doing their amusing knockabout act, and from that time on all has been plain sailing for them. They have figured in American vaudeville for the past two years, their popular appeal growing with each new appearance, and it is a splendid tribute to their talents as well as the perceptive qualities of our vaudeville loving public that they have been received with open arms here. Mr. McNaughton, and reference is now made to Tom of that clan, has been engaged by Klaw and Erlanger and F. Ziegfeld to play one of the principal comedy rôles in their production of the George M. Cohan and John J. McNally piece, "The Bonnie Belles of Scotland," the season of 1908-09, and a fine thing it will be to have him participate in an entire evening's entertainment. Tom McNaughton, clever, brainy chap that he is, has come into his own in American theatricals, and all the many splendid tributes to his talents are certainly richly deserved.



The linden, in the fervor of July  
 Hums with a louder concert. When the wind  
 Sweeps the broad forest in its summer prime  
 As when some master hand exulting sweeps  
 The keys of some great organ, ye give forth  
 The music of the woodland depths; a hymn  
 Of gladness and of thanks.

—Bryant's "Among the Trees."

MARY MOORE, although not a great actress, is certainly a most charming one, and she plays comedy rôles with true artistic perception and a fine degree of appreciation of comedy values. She has had the advantage of constant association with so fine an actor as Sir Charles Wyndham, and doubtless she owes much of her histrionic skill to his excellent direction and training. There are few more popular London actresses than she, and during her long service in the British drama she has contributed many fine pieces of acting to the English stage. Miss Moore was born in London, and was educated at Warwick Hall, Maida Vale. Upon the advice of Mrs. Bronson Howard, a sister of Sir Charles Wyndham, she decided to follow a stage career, making her début in March, 1885, in a provincial production of "The Candidate," managed by Sir Charles. The autumn of that same year she became a member of Sir Charles' own company in London, soon becoming his leading woman, and she has continued to appear exclusively in his support ever since, a few of her most successful rôles being: Lady Amaranth in "Wild Oats," Ada Ingot in "David Garrick," Lottie in "The Two Roses," Grace Harkaway in "London Assurance," Mrs. Hedley in "The Headless Man," Pauline in "Delicate Ground," Dorothy Cruickshank in "Rosemary," Lady Susan in "The Case of Rebellious Susan," Lady Jessica in "The Liars," Mrs. Parbury in "The Tyranny of Tears," Lady Eastney in "Mrs. Dane's Defense," Mrs. Gorringer in "Mrs. Gorringer's Necklace," Miss Mills in "Captain Drew on Leave" and Mrs. Baxter in "The Mollusc." Miss Moore first appeared in America with Wyndham the season of 1889-90, at Palmer's, and again during 1904-05, at the Lyceum. She has also appeared with him in a professional capacity in Germany and Russia; and, too, she is partner with him in the proprietorship of three London playhouses—the Criterion, Wyndham's and the New.



A NEW Broadway prima donna is always interesting, and when she combines the qualities of youth and a beautiful soprano voice the interest is doubly acute, so that Sophie Brandt has proven to New York theatre-goers to be a most interesting and refreshing newcomer. Though a new face on Broadway, Miss Brandt has spent three years in faithful apprenticeship in the outlying districts, even including a London engagement, and all the more credit to her that she has waited patiently for her opportunity. A native of St. Louis, Mo., Miss Brandt received her professional start from Frank L. Perley, who engaged her to create the rôle of Nanetta in "A Venetian Romance," in the spring of 1904. But the rôle afforded her so little opportunity that she soon withdrew from the cast and went to London to see what opportunities the British capital offered her. Upon her arrival on the other side, she was engaged by Henry W. Savage to play the part of Mrs. Crocker, the widow, in "The Prince of Pilsen," at the Shaftesbury Theatre. She returned to America, and appeared on tour the season 1904-05 in the title rôle in "The Princess Chic," following which she starred at the head of her own company, stepping into Lulu Glaser's shoes as the star of "A Madcap Princess." It was after this that Broadway became acquainted with Miss Brandt, singing the rôle of Franz Steingruber in "A Waltz Dream" at the Broadway, winning special praise in this part, early in 1908, and afterward she was seen as Marie Dubois in "The Gay Musician," at Wallack's. Evidently Miss Brandt has come to Broadway to stay, and we are glad to have her, too.



## July 5

## A. W. Baskcomb

**P**RACTICALLY all of England's leading actors reach our shores sooner or later, usually sooner, so we might just as well be on the lookout for A. W. Baskcomb, a young Englishman who is rapidly making a name for himself in British theatricals. Born in London and prepared for the stage at the Sarah Thorne School, Mr. Baskcomb began his stage career in 1896, appearing at Margate in "The Octoroon." Shortly afterward he appeared with Edward Terry at his London theatre, and for several years after this he was identified with leading provincial companies: such as, "The Tyranny of Tears," "Mrs. Dane's Defense," "The Adventure of Lady Ursula," "The Swashbuckler" and "The Little Minister." Mr. Baskcomb re-joined Mr. Terry's forces in 1903, accompanying him to South Africa for a six months' tour, returning to England for provincial tours in both "Quality Street" and "Little Mary." He appeared at the Duke of York's Theatre in December, 1904, as the Clown in "Pantaloons" and created the rôle of Slightly in "Peter Pan." Upon each of the three subsequent revivals, around holiday time, of "Peter Pan," Mr. Baskcomb has re-appeared in his original rôle. He has also appeared in "Merely Mary Ann," with Lena Ashwell in "Leah Kleschna" and Ellen Terry in "Alice Sit-by-the-Fire." In September, 1907, Mr. Baskcomb took a dip into musical comedy, appearing at the Aldwych Theatre as Edmund Siddons in "The Gay Gordons," supporting Seymour Hicks and Ellaline Terriss. He is quite a young actor, only in his middle twenties, and, with all this excellent experience as a groundwork, his future certainly seems an assuredly bright one.



## July 6

## Annabelle Whitford

**A**NNABELLE WHITFORD is a decidedly prominent figure in the musical comedy world, and upon the strength of a beautiful face and figure and an interesting personality, she has achieved no small degree of success behind the footlights. She has been before the public a trifle over ten years in all, during which time she has made constant progression in her work. It was as a fire dancer, using stereopticon effects, that Miss Whitford first attracted notice in the stage world, appearing in vaudeville, being billed simple as "Annabelle." She then made her début in musical comedy, in the summer of 1899, playing Maudie Mince in "The Maid in the Moon," on Koster and Bial's Roof Garden, being billed upon this occasion as Annabelle Moore. The season of 1899-00, she was seen in the support of Olga Nethersole, with whom she remained two years, being billed in this production under the cognomen she now uses, playing the part of Toto in "Sapho." The two seasons following this Miss Whitford was a member of the Klaw and Erlanger forces, playing Johnnie in the big spectacle, "The Sleeping Beauty and the Beast." In the spring of 1904, she was seen at the Knickerbocker as Francesca in "A Venetian Romance," after which she was leading lady with Frank Daniels, playing Lady Bickenhall in "Sergeant Brue." The season of 1906-07, Miss Whitford appeared at Daly's as Lady Violet Gussop in "The Belle of Mayfair," the following season playing the Gibson Girl in "The Follies of 1907," and the summer of 1908 she was seen on the New York Roof as the Nell Brinkley Girl in "The Follies of 1908." She is a clever girl, in addition to being exceptionally good looking, and deserves praise and credit for her professional progression.

A YOUNG actor who by his earnestness and sincerity has won a legion of admirers among the theatregoers of Greater New York, Benjamin F.

Wilson may be felicitated upon the stage honors that have come to him within recent seasons. He is a player of frankly engaging personality, one whose best qualities are to the fore in wholesome juvenile rôles, in which line he particularly excels, and his vogue is easily to be understood when



one considers his mastery of the technique of acting. He has long been a faithful and diligent student of his profession, entering into it from the very first with enthusiasm and zest, and there are few players before the public to-day who have been any more loyal in their work or more ambitious for their future. A native of Centerville, Iowa, and a graduate of the public schools there, Mr. Wilson, after a short apprenticeship in a Western repertoire organization, joined the Spooner Stock Company, with which he has remained for the past ten years, playing in Brooklyn and New York. His repertoire has now become a prodigious one, embracing as it does over four hundred important parts, and the experience gained by his varied characterizations will prove of the greatest help as he grows in professional caste. Selecting from his repertoire at random, a few of Mr. Wilson's most successful parts have been: Sir George Sylvester in "The Adventure of Lady Ursula," E. H. Sothern's original rôle; Edward Falkner in "The Liars." Steven Carley in "Her Own Way," Jack Hart in "Mistress Nell," Lionel Carteret in "Mrs. Dane's Defense," José in "The Pretty

Sister of José," Haran in "Mary of Magdala," Cassius in "Othello," Kleschna in "Leah Kleschna" and Paul Charteris in "Hearts Aflame," which last he assumed at short notice. The summers of 1904 and 1905 respectively, he was leading man of the Berger Stock Company in Washington, D. C., and Harrisburg, Pa. He brings vital characterization to each of his parts, be they ever so different, and the Spooner patrons long ago learned that he is always to be relied upon for a faithful and sincere interpretation of his rôles. Mr. Wilson is frequently in receipt of offers to embark upon new and somewhat less restricted theatrical ventures, managers having long ago recognized his worth, but for the present he will continue in the support of Edna May Spooner, maintaining his usual dignified standard.



Loud is summer's busy song,  
The smallest breeze can find a tongue,  
While insects of each tiny size  
Grow teasing with their melodies;  
Till noon burns with its blasting breath  
Around, and day lies still as death.

—Clare's "July."

July 8

## William Vaughn Moody

THE name of William Vaughn Moody sprang into the arena of popular dramatists with a resounding echo during the season of 1906-07, and if he never has but the one play, "The Great Divide," produced, which is, of course, highly improbable, it is worth while to proclaim him among the elect for just this one effort. Many of our most competent critics sang peans of praise as tribute to "The Great Divide," hailing it as the great American play at last, but even after the first hysterical outburst had passed, it remained the sensational play of the season, the one most talked about. Mr. Moody was born at Spencer, Ind., a son of Francis Burdette and Henrietta Smily (Story) Moody, and is a graduate of Harvard. As professor of English literature at the University of Chicago, he was not wholly unknown to fame, but it was through his book of poems, published some five or six years ago, that the general public learned to know and love his style. Hence, upon the appearance of "The Great Divide," in many ways it fulfilled the expectations of those who looked to him to write a dramatic masterpiece. Henry Miller and Margaret Anglin bore the play on to triumphant success, and it ran at the Princess Theatre for two hundred and thirty-four consecutive performances. Mr. Moody has written a lyrical drama, "The Masque of Judgment," which has yet to have a footlight hearing. Any further dramatic output from his pen will be watched with eager attention, for no matter what the reception, it is bound to possess two virtues, literary merit and originality—qualities that all too few plays possess nowadays. Mr. Miller has announced his intention of bringing out a new play by Mr. Moody some time within the next year, and its appearance will be awaited with great interest.



All-conquering heat, O, intermit thy wrath!  
And on my throbbing temples, potent thus,  
Beam not so fierce! incessant still you flow,  
And still another fervent flood succeeds,  
Pour'd on the head profuse. In vain I sigh,  
And restless turn, and look around for night;  
Night is far off, and hotter hours approach.

—Thomson's "Summer."

AN actor of sure, sound method, one whose artistic record is of the best, Maclyn Arbuckle has come to be an admitted leader among the present generation of comedy character actors—which, in this instance, is merely another way of saying that he stands unique and alone in his own particular line. Mr. Arbuckle is a native of Texas, born in San Antonio, and, in his very early youth, followed the career of a lawyer, being



admitted to the bar at Texarkana. A few years at this profession and he determined to turn his talents to the somewhat broader field of the stage, making his début December 25, 1888, at Shreveport, La., with Pete Baker in "The Emigrant." He soon gave up these surroundings for the more classical atmosphere to be found in the company of R. D. MacLean and Marie Prescott, with whom he remained three consecutive seasons. He then spent several years under the management of Charles Frohman, and many theatre-goers will recall his admirable General Kennion in "The Girl I Left Behind Me." He then supported Mrs. John Drew as Sir Anthony Absolute in her revival of "The Rivals," after which he was on the Pacific coast for some time as a

member of the Frawley company, being notably successful in the title rôles of both "The Senator" and "Brother John." Returning East, he was seen in the rôle of Roderick Majors in "The Man from Mexico," the season of 1897-98, afterward appearing with Louis James as Marc Antony, the King in "Hamlet," etc., and from that time forward Mr. Arbuckle has been constantly growing in public favor, each season finding him more of a favorite than ever. For two seasons he played the rôle of John Smith in "Why Smith Left Home," including a most successful term in London. The season of 1900-01, he starred for a time in "The Sprightly Romance of Marsac," was then with Blanche Bates in the original production of "Under Two Flags" and played Antonio in Nat Goodwin's star revival of "The Merchant of Venice." He was then leading man with Stuart Robson in a stellar revival of "The Henrietta," afterward played Colonel Damas in the Bellew-Mannering revival of "The Lady of Lyons," and was at the Garrick Theatre in "Skipper and Co., Wall Street." Mr. Arbuckle then created the rôle of the lovable Jim Hackler in "The County Chairman," which part he played four consecutive seasons, and then came his present big success, "Slim" Hoover in "The Round Up." Mr. Arbuckle can step from the serious to the gay with equal facility—witness his Antonio and John Smith,—his powers as a versatile actor having stood the test upon many occasions, and for this reason alone his work upon the theatrical horizon will always be worth while, worthy every serious consideration.

July 10

Dorothy Tennant

DOROTHY TENNANT has been exceptionally fortunate during her short stage career, having played only important rôles from the beginning, and she has figured in a number of prominent Broadway productions. A native of San Francisco, Cal., Miss Tennant graduated from the American Academy of Dramatic Arts in the spring of 1900, making her début on March 1, 1901, at a benefit for the Actors' Fund at the Broadway Theatre, supporting Mary Mannering in a one-act play, "White Roses." A few months later she played the rôle of Mary Larkin in "Lovers' Lane," in Chicago. The season of 1901-02, Miss Tennant played Phyllis Ericson in a traveling company of "When We were Twenty-one," the summer following appearing in San Francisco with Henry Miller and Margaret Anglin in "Trelawny of the Wells," "The Gay Lord Quex" and "The Wilderness." Miss Tennant was next seen in the support of Robert Edeson, with whom she remained a season and a half, playing Alice Langham in "Soldiers of Fortune" and Miss Post in "Ranson's Folly," finishing out this half season with Bertha Galland as Mary Stuart in "Dorothy Vernon of Haddon Hall." She then created the title rôle in "The College Widow," in which part she was seen for three consecutive seasons, aside from a few weeks in both the spring and fall of 1906, when she played the heroine in "The Stolen Story." The season of 1907-08, Miss Tennant played the rôle of Miriam Hawthorne in "My Wife," in the support of John Drew, a part to which her attractive personality was especially well suited.



July 11

Laura Nelson Hall

L AURA NELSON HALL'S name has taken on special significance in New York theatricals within the past two years, and, to all appearances, she has permanently entered the ranks of Broadway leading women. A Philadelphia girl by birth, her family name being Barnhurst, Miss Hall made her stage début September 13, 1897, in her native city as a member of the Girard Avenue Stock Company, opening in "Our Friends." The following spring she played a minor bit in the original production of "The Moth and the Flame," supporting Herbert Kelcey and Effie Shannon, and the next season she appeared under Augustin Daly's management, playing a small part in the melodramatic success, "The Great Ruby." Miss Hall then joined John Griffith in "An Enemy to the King," later appearing on tour in "The Purple Lady." The season of 1900-01, she played leads with the Ralph Cummings Stock on the Pacific Coast, and the next year was with the stock at the Grand Opera House, San Francisco, supporting such stars as Joseph Haworth, Edwin Arden, Walter Perkins and Minnie Seligman. Returning East, Miss Hall appeared for a brief time in Paul Armstrong's emotional drama, "St. Ann," and then played a long engagement with the Empire Stock, Columbus, Ohio. In 1904-05, she was with the Vaughn Glaser Stock in Cleveland, Ohio, and the next year played leads with the Furton Stock, New Orleans—Lady Teazle, Mrs. Dane, Juliet, Mistress Nell, Sophy Fullgarney, Lady Ursula, etc. It was after this that Miss Hall came into Broadway favor, appearing during 1906-07 as Rhy MacChesney in "The Three of Us," alternating with Carlotta Nillson in this piece, and, 1907-08, she was first in "The Coming of Mrs. Patrick," at the Madison Square, and later in "Girls," at Daly's.

## July 12

## William Holles

ALTHOUGH William Holles is practically unknown to this country, he flourishes quite successfully in his native England, both in a managerial and acting capacity, and this rare combination of business ability and artistic talent going hand in hand is sufficiently uncommon to attract attention in itself. Mr. Holles was born at Liverpool and his family are all active in the profession, his father, Henry Maxwell Holles, being a well-known art critic. He made his stage *début* in 1884 and for about ten years was engaged with various stock and traveling companies in the provinces. He then entered the managerial end of the profession and had charge of Lawrence Irving's tour, afterward being in great demand in London as a play-producer, staging pieces for such people as George Edwardes, William Greet, Weedon Grossmith and Herbert Sleath. He again donned the sock and buskin and, after several years in the provinces, he and his wife, known to the stage as Nannie Goldman, did an act in the leading music halls. Mr. Holles' most recent work has been a provincial starring tour in a melodrama entitled, "The Stepmother," in which he played the rôle of a detective with considerable success. He is vastly popular with English provincial theatregoers and has held his own with them for a number of years.



## July 13

## Austin Brereton

AS a writer upon stage and theatrical topics, Austin Brereton's name occupies a foremost place in England, America and Australia. He has been a dramatic critic for the past twenty-five years, holding forth upon what's what in the drama at various periods in each of the three above mentioned countries, and, with a style and individuality all his own, he has gained quite a large following of enthusiastic readers. Mr. Brereton is an Englishman by birth, Liverpool being his starting-place in the world, and he was but a youth of nineteen when he began writing upon stage affairs, beginning in 1881 as critic upon the London Stage, a position he held with considerable *éclat* for seven years. He then went to Australia, and served in a like capacity for three years upon the Sydney Morning Herald. It was after this that we in America became acquainted with Mr. Brereton and his works, serving, during the season of 1893-94, as dramatic critic and assistant editor upon *The Illustrated American*, also winning not a little fame for his having started the "Gallery of Players," the stage publication containing biographical notes of our leading actors. He has been residing in London of late years, writing for various magazines, and has published several books on stage topics, being greatly engrossed at the moment upon the official biography of the late Sir Henry Irving, which should certainly make most interesting reading, and Mr. Brereton would happily appear to be the right man for the task.

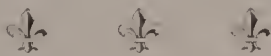
JESSIE MILLWARD, of a rarely magnetic personality, dignified and womanly, with a most captivating smile, has so many things in her favor, plus strong dramatic fire and temperamental sympathy, that small wonder her position is a distinguished one in the theatre world. The daughter of Charles Millward, a dramatic writer of considerable note some years ago, she began her stage career at the St. James' Theatre, London, where, within a single season, she played in "Still Waters Run Deep," "Coralie," "The Cape Mail," "Cousin Dick" and "A Quiet Rubber," supporting Mr. and Mrs. Kendal and John Hare. After a short tour with Genevieve Ward in "Forget-Me-Not," Miss Millward appeared with Sir Henry Irving for two years, touring America the second year, being cast for the leading juvenile rôles in "Much Ado About Nothing," "The Lyons Mail," "The Bells," "The Merchant of Venice," "The Belle's Stratagem," "Louis XI." and "Richard III.," and understudy for Ellen Terry, and she was proclaimed by Sir Henry to be the most versatile actress on the English stage. She remained in America for a single season, playing with the Madison Square Theatre Company in "Called Back" and "Sealed Instructions." For a long time thereafter she appeared at the London Adelphi in a number of popular melodramas, such as "Harbor Lights" and "The Bells of Haslemere." Miss Millward and William Terriss co-starred in this country for a season in "Roger La Honte," and for several years following this she was a conspicuous figure in London theatricals, appearing at Drury Lane in "Paul Kauvar," "A Million of Money," "A Sailor's Knot" and "The Prodigal Daughter," also re-joining Sir Henry Irving's forces, appearing with him as Queen Eleanor in "Becket" and Margaret in "Faust." In September, 1894, Miss Millward returned to the Adelphi, where she remained for over two years, playing in "The Fatal Card," "The Girl I Left Behind Me," "The Swordsman's Daughter," "Secret Service," etc., etc. She became permanently associated with American theatricals the season of 1898-99, and was leading lady of the Empire Theatre Company for three seasons, playing in "The Conquerors," "Phroso," "Lord and Lady Algy," "His Excellency the Governor," "My Lady's Lord," "A Man and His Wife," "Mrs. Dane's Defense" and "Diplomacy." The season of 1902-03, Miss Millward was first seen in "There's Many a Slip," and later supported Henry Miller in "The Taming of Helen." The next year she starred in "A Clean Slate," and played Beatrice in "Much Ado About Nothing," with the Century Theatre Players. She returned to London and made her re-appearance as a star in "The School for Husbands," after which, returning to this country, she created Mrs. Wilmore in "The Hypocrites," a most finished piece of acting. A brilliant record this, one only worthy of so brilliant a player as Jessie Millward.



# July 15

# Joseph O'Mara

**A**N exceptionally talented tenor singer, one who has gained favor upon both sides of the Atlantic, Joseph O'Mara stands as one of the representative operatic artists of the present generation. With a voice of exceptional power and beauty, of unusual range and compass, it is a pity that a singer of so fine a calibre should be seen so infrequently upon the American stage. Born in Limerick, Ireland, Mr. O'Mara, after a musical training gained in Italy, made his stage début at the Royal English Opera House, in London, singing the title rôle in "Ivanhoe." This was followed by three seasons as principal tenor at Covent Garden. Mr. O'Mara then made his début in this country, opening at the Broadway Theatre on January 5, 1897, as Mike Murphy in "Shamus O'Brien." He was next seen in the title rôle in "The Highwayman," in which part he was most successful for two years, and in the spring of 1899 he created Jack Sheridan in "The Three Dragoons," again at the Broadway Theatre. Mr. O'Mara returned to England that same year, and has not appeared in our midst since. He re-appeared at Covent Garden for a time, but for the last few years he has sung all the principal tenor rôles with the Moody-Manners Opera Company, one of his most recent successes being Lieutenant Pinkerton in "Madame Butterfly." Mr. O'Mara has a large repertoire of rôles—Faust, Manrico, Turiddu, Rhadames, etc.—and sings in five different languages—Italian, French, German, English and Irish. An admirable tenor he, one worthy of great praise. The interesting announcement is made that Mr. O'Mara is shortly returning to these shores to star in the Irish comedy, "Peggy Machree," under the management of Brooks and Dingwall.



# July 17

# Nanette Comstock

**N**ANETTE COMSTOCK, perennial ingénue and most delightful actress, was born in Albany, N. Y., in which city she received her education. She came to New York in the late '80's, with the intention of becoming an actress, and secured her first engagement with Hoyt's "A Hole in the Ground," playing the Telegraph Operator. She then became a pupil at the Palmer-Boucicault School of Acting, but after a few months she joined Nat C. Goodwin in "A Gold Mine." Miss Comstock then appeared with Kate Claxton in "Bootles' Baby" for a short time, and was next in "Shenandoah" for two seasons. She was leading lady with W. J. Scanlan in "Mavourneen," appearing with him at the time of his tragic end, and was then at the Standard Theatre in "The Family Circle" and "No. 3 A." She was in the original cast of "Charley's Aunt," at the Standard, followed by a London engagement in "The Girl I Left Behind Me." After this she was with Joseph Jefferson, as Bertha in "The Cricket on the Hearth"; with Henry Miller in "Heartsease"; with John Hare in "A Bachelor's Romance," in London, and with Sol Smith Russell in the same piece in this country; with Wilton Lackaye in "Charles O'Malley," with Charles Dickson in "Mistakes Will Happen" and in a revival of "Shenandoah." Just to prove Miss Comstock's capacity for hard work, one has but to quote a complete list of her recent achievements, as follows: 1899-00, with Otis Skinner in "The Liars" and "Prince Otto"; 1900-01, co-starring tour, with Howard Kyle, in "Nathan Hale" and in "Lovers' Lane"; 1901-02, with John Mason in "The Altar of Friendship," Henrietta Crosman in "Joan o' the Shoals" and William Collier in "The Diplomat"; 1902-03, with Mr. Skinner in "Lazarre"; 1903-04, with Mr. Collier in "Personal," Dustin Farnum in "The Virginian" and Mr. Collier in "The Dictator"; 1904-05, starring tour in "The Crisis"; 1905-06, with Raymond Hitchcock in "The Galloper" and the London production of "The Lion and the Mouse"; 1906-07, with Mr. Collier in "On the Quiet" and "Caught in the Rain"; and 1907-08, she was not seen on the stage at all, but she is soon to resume starring.



July 18

Laurence Housman

LAURENCE HOUSMAN, the distinguished English writer, whose books of verse and prose have made such an irresistible appeal, has turned his hand to good account upon at least two occasions in contributing his share towards the stage literature of England, and, as he scored more than an average success in each instance, he should be encouraged to make more frequent efforts in the playwriting line. Mr. Housman's first effort at wooing the dramatic muse was a Christmas Pierrot play entitled, "Prunella," 1904, written in collaboration with H. Granville Barker, and produced on December 23d, of that year, at the Court Theatre, with Mr. Barker as Pierrot and Thyrza Norman in the title rôle. This play was subsequently revived at this same playhouse on April 24, 1906, with W. Graham Browne and Dorothy Minto in the leading parts, and it was brought forward a third time on May 7, 1907, with these same two players at the helm. Mr. Housman's next dramatic effort was to provide the lyrics for Liza Lehmann's music in the operatic version of "The Vicar of Wakefield," produced at the Prince of Wales' Theatre on December 12, 1906, with David Bispham as Dr. Primrose. Thus encouraged, it seems as though Mr. Housman might make a more frequent appeal across the footlights. He writes in a charming, lyrical vein, in both his verse and prose efforts, and he should have little difficulty in injecting this same spirit into his dramatic works.



July 19

Sidney Irving

SIDNEY IRVING is coming to the fore with great rapidity these days as a young juvenile actor of considerable promise, and the seasons to come should find him enrolled among the cleverest of our younger set of juvenile men. He has youth, a good appearance and considerable talent as his most valuable assets, and it would appear as though it lies solely within himself to win a really prominent name and reputation. A native of Chicago, Ill., Mr. Irving has been actively concerned in theatricals for about seven years, one of his first engagements being in Liebler and Co.'s production of "The Christian." He was next seen with William Beach in "Toll Gate Inn," and then appeared in vaudeville in a dramatic sketch. It was the season of 1902-03 that Mr. Irving began to make real headway in his profession, appearing that year as leading man with Gertrude Coghlan in "Alice of Old Vincennes." He started out, the forepart of the next season, with Sadie Martinot in "The Second Mrs. Tanqueray," and was then with Rose Coghlan in "The Greatest Thing in the World." The season after this he was first with the Grand Opera House Stock, New Orleans, then appeared at the Princess Theatre with Walter Perkins in "Who Goes There?" and was at the American with the Fawcett Stock in "Romeo and Juliet." The season of 1905-06, Mr. Irving was a member of John Drew's company, appearing at the Empire as Thomas Hibbard in "De Lancey," and the season following he was first with Edward Abeles in "Brewster's Millions," and then took up the part of Reginald Crosby in "The Daughters of Men." Mr. Irving began the season of 1907-08 as Mr. Hall in "Artie," later re-joining the cast of "Brewster's Millions." A particularly promising record is this, and one of which its creator may be proud.

July 20

Madame Janauschek

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A TRULY wonderful figure upon the dramatic horizon was Madame Francesca Romanana Magdalena Janauschek, the great tragedy queen of a few years ago, and she has left behind her a name that will live for all time in stage history. Hers was a wonderful career in many ways, combining many years of fame and success with a long period of oblivion and poverty. A native of Prague, Bohemia, Madame Janauschek was high in favor in Europe for many years before she invaded American territory. She first appeared here in 1867, acting in her native tongue, and so enthusiastic was her reception that she decided to locate here permanently, making her début as an English-speaking actress in 1872. During the twenty years that followed her successes crowded fast upon her, being a tragic actress of the very finest calibre, a few of her most popular rôles being: Lady Macbeth, Meg Merrilies, Medea, Mary Stuart, Marie Antoinette, and Adrienne Lecouvreur. Her professional fortunes began to turn in the early nineties, and, after appearing with Kate Claxton in "The Two Orphans," in "The Great Diamond Robbery" and with Stuart Robson in "Mrs. Ponderbury's Past," she practically sank into oblivion. The closing years of her life were marked with great suffering and pain, plus the stings of poverty, and her passing was probably a merciful relief from hardships over which she had no control. Madame Janauschek was a remarkable figure in her time, truly blessed with the divine fire, and a great pity it was that she could not hold her own until the end.

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July 21

C. Aubrey Smith

C. AUBREY SMITH, one of England's best and most reliable actors, is fast becoming a big favorite with American playgoers, and if he is seen much more frequently in our midst we will be loath to have him ever return to his native land. It was Mr. Smith's intention when a young man to become a physician, and with that end in view he studied at Cambridge. But considerable experience in amateur theatricals turned his thoughts in the direction of the stage, and he made his début as an actor in John Hare's company. It was in the support of this same star that Mr. Smith made his début on the American stage, appearing at Abbey's Theatre, December 23, 1895, as Amos Winterfield in "The Notorious Mrs. Ebbsmith." He then played in London for a long time, appearing principally with George Alexander and Mrs. Patrick Campbell. Joining the forces of Forbes Robertson, Mr. Smith created the part of Torpenhow in "The Light that Failed," which he played in this country with Mr. Robertson during the season of 1903-04, being seen also as the Ghost in "Hamlet." Upon his return to London, he appeared with George Alexander in "Lady Windermere's Fan" and Ellen Terry in "Alice Sit-by-the-Fire," later on succeeding Arthur Bourchier in "The Walls of Jericho." The season of 1906-07, Mr. Smith played Sir Marcus Ordeyne in "The Morals of Marcus," then supported John Hare in "The Great Conspiracy" and created Gerald Eversleigh in "My Wife," the rôle that John Drew played over here. Mr. Smith then made his third professional trip to our shores, the season of 1907-08, being most successful in his original rôle in "The Morals of Marcus," in the support of Marie Doro. An actor of good, sound technique, Mr. Smith is a worthy, dignified ornament to his profession, and one cannot help but express the wish that he would become permanently identified with American theatricals.

**G**US ELEN is one of the particular pets of the London music-hall world, his vogue being of tremendous proportions upon the other side of the Atlantic, but it must be said in all truth that he didn't create any great upheaval along Broadway upon the occasion of his American début, in the fall of 1907. But Mr. Elen's act is so essentially English that he could scarcely expect to be greeted with the same enthusiasm here as that accorded him at home. He opened at the New York Theatre on September 9, 1907, remaining a fortnight, after which he made a hasty trip over the country. As a singer of coster and cockney songs, he is certainly in the front ranks, and it is easy to understand his popularity upon English soil. Mr. Elen began his stage career in 1882, starting out in rather humble surroundings as a music-hall entertainer, beginning as an eccentric character comedian and negro sketch artist. He has continued in the halls ever since, soon taking up the style of work for which he has now become famous, and his salary is said to be one of the largest in his field of endeavor. Mr. Elen has played as long as three consecutive months at one London hall, and his name is a household word throughout the provinces as well. He sings his unique songs in a highly diverting fashion, with all the quaint coster touches, and his success on the other side is a fitting tribute to one who is an artist in his line.



**W**ILLIAM MACKINTOSH holds a leading position among London's character actors, and his services are always in demand, though, professionally speaking, he has been rather inactive within recent seasons. Mr. Mackintosh was born in Melbourne, Australia, passed his youth in England and has been an actor for thirty-six years. He made his first success in 1875 at the Gaiety Theatre, Dublin, in the support of Mrs. John Wood, playing Crabtree in "The School for Scandal" and Mark Meddle in "London Assurance." His London début occurred four years later, appearing with Mr. and Mrs. Kendal, with whom he remained several years, being cast in "A Scrap of Paper," "The Squire," "The Ironmaster," etc. This was the beginning of a long series of London engagements, and he has been conspicuously on view in the British capital ever since, the following being a few of his most successful appearances: with Beerbohm Tree as Baron Hartfelt in "Jim the Penman," afterward supporting E. S. Willard in this same play; with Sir Henry Irving in "Ravenswood," "Robespierre," etc.; with Sir John Hare in "School"; and with Albert Chevalier in "Memory's Garden." Mr. Mackintosh has not figured largely in London theatricals for the past half-dozen years, though he met with great approval, in April, 1907, when he appeared at the Lyric Theatre as King William III. in a revival of "Clancarty," supporting Lewis Waller. Most excellent reports of Mr. Mackintosh's abilities have reached us in this country, and he appears to be an actor of sterling worth.

GRACE MERRITT is a new and attractive stellar light in the theatrical heavens, and she promises to fill a conspicuously successful position ere many seasons have passed. Though she has been at the head of her own company only two years in all, yet during that time she has gained a lasting place as an actress of consummate poise and distinction, one in whom the powers of comedy and emotion are blended to an admirable degree and requires but the opportunity to give them full sway. Of a most charming, wholly feminine, personality, with a dainty archness wholly her own, Miss Merritt is most ambitious to achieve the highest heights of dramatic fame, and that these will not be denied her, as she grows in years and experience, is a fact freely admitted by all the leading critics of the day who have watched the development of this magnetic young player. Miss Merritt made her *début* on the stage at the Empire Theatre as the Lady in Bernard Shaw's famous comedy, "The Man of Destiny," she being the first actress to play this rôle on the American stage. Despite this auspicious beginning, she abandoned the footlights for several years, and traveled through Europe extensively, all the time studying the methods of the famous foreign artists and gaining a great knowledge of stage technique through this channel. Upon her decision to enter upon active stage work again, Miss Merritt appeared on Broadway in several productions that soon fell by the wayside, such as "An African Millionaire," supporting H. Reeves-Smith, at the Princess' Theatre, and "The Braisley Diamond," at the Madison Square. She also appeared in the support of Arnold Daly, playing her original part in "The Man of Destiny," owing to the illness of Dorothy Donnelly, and she has toured through the South and West in a piece called "Alice, Where Art Thou?" All of which, while good enough in itself, was hardly satisfactory to an actress of the ambitious calibre of Miss Merritt, and she determined to find the right opportunity in a part of the star variety. Most happily, she selected the rôle of Mary Tudor in "When Knighthood was in Flower," and for the past two years her name has been associated with this play, her place as a stellar drawing-card now being of admitted permanency. Miss Merritt has played in all the leading cities of the East and West, her exceptionally clever portrayal of this rôle being conceded to be one of the most admirable pieces of individual acting of modern times, and our theatregoing public is eagerly awaiting her appearance in a new rôle, one worthy of this ambitious, talented young artiste.



The isles of Greece, the isles of Greece!  
 Where burning Sappho loved and sung,  
 Where grew the arts of war and peace—  
 Where Delos rose, and Phœbus sprung!  
 Eternal summer gilds them yet,  
 But all except their sun is set.

—Byron's "Don Juan."

NAT C. GOODWIN has been actively engaged in theatrical affairs for thirty-five years, and from the very first moment of his appearance behind the footlights he has been one of the greatest popular favorites the stage has ever known. And for over four-fifths of this time he has starred at the head of his own company, too. Born in Boston, Mass., and educated there and at Farmington, Me., Mr. Goodwin started out in life in the counting-room of a Boston dry-goods firm. He gave this up almost immediately, however, to embark upon a theatrical career, making his *début* at Howard's Athenæum, Boston, March 5, 1874, as a news-boy in "Lost in New York," also giving imitations of famous actors. He made a tremendous hit with this latter and for several years flourished as an imitator, at the same time appearing in New York and Philadelphia in the burlesques of "Black-Eyed Susan," "Sketches in India," "The Little Rebel" and "Stage Struck." In 1876, he was seen in "Evangeline," in which he continued two years. Mr. Goodwin then started out in a stellar capacity, and for ten years was seen in a round of burlesques and farces, such as, "Cruets," "Hobbies," "The Member for Slocum," "Those Bells," "Warranted," "Confusion," "The Skating Rink," "A Terrible Time," "Little Jack Sheppard," "Turned Up," "Big Pony" and "Lend Me Five Shillings," and also, during the season of 1882-83, he appeared with Edwin Thorne in "The Black Flag." Mr. Goodwin then abandoned the farce and extravaganza style of entertainment and, beginning in 1889, offered more legitimate plays, the following being a complete list of all his stellar vehicles since that time, irrespective of many one-act plays which he has produced from time to time: "A Gold Mine," 1889; "The Nominee," 1890; "A Gilded Fool," 1892; "In Mizzoura," 1893; "David Garrick" and "Ambition," 1895; "The Rivals," 1896; "An American Citizen," 1897; "Nathan Hale," 1898; "The Cowboy and the Lady," 1899; "When We Were Twenty-one," 1900; "The Merchant of Venice," 1901; "The Altar of Friendship," 1902; "A Midsummer Night's Dream" and "My Wife's Husbands," 1903; "The Usurper," 1904; "The Beauty and the Barge" and "Wolfville," 1905; "The Genius," 1906; "What Would a Gentleman Do?" and "The Master Hand," 1907; and "The Easterner," 1908. Mr. Goodwin has paid four professional visits to London: in 1890, in "A Gold Mine"; in "The Cowboy and the Lady" and "An American Citizen," 1899; in "When We Were Twenty-one," 1901; and "A Gilded Fool" and a revival of "An American Citizen," in 1906. He also starred for a brief time in Australia in 1896. Mr. Goodwin is an accomplished, finished actor, particularly at home in comedy rôles, and a great pity it is that he has such difficulty in securing an acceptable starring vehicle these days.

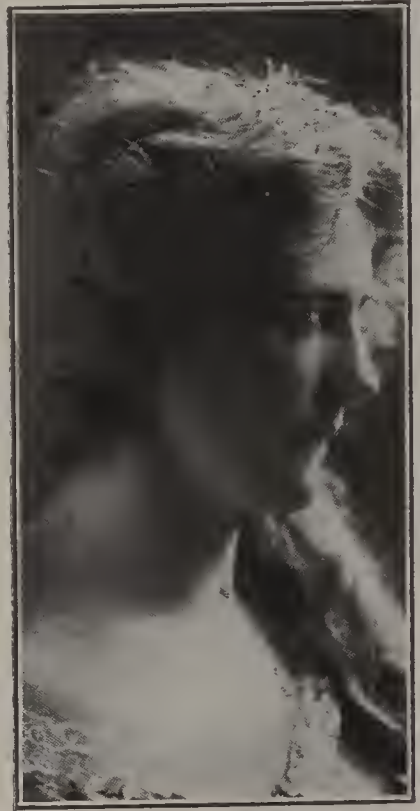


FRANK TYARS may certainly pride himself upon a really remarkable professional record, one almost unique in itself and which is likely to remain so for many years to come. Twenty-five consecutive years in one theatre is sufficient of a distinction to place Mr. Tyars in a class by himself, and it is not likely that he will be deprived of this glory during the present generation. Mr. Tyars, an Englishman by birth, began his stage career in 1870, and his first six years as an actor were devoted to British provincial companies. He appeared at Drury Lane Theatre, London, in 1876, appearing that year in "Richard III.," "Macbeth" and "The Corsican Brothers." In May, 1877, he appeared at the London Lyceum in "The Lyons Mail," under Mrs. Bateman, and when Sir Henry Irving assumed the management of the theatre he continued there under his direction until 1902, twenty-five years in all. Mr. Tyars was a member of Irving's support for twenty-seven years, accompanying him to America upon his eight tours, and he played Sir Reginald Fitzurse in "Becket" on the night of Irving's death, October 13, 1905, at Bradford. Mr. Tyars appeared on January 2, 1906, with H. B. Irving in "The Jury of Fate," at the Shaftesbury, and a few months later he supported Lena Ashwell in "The Bond of Ninon," at the Savoy. He rejoined Mr. Irving's forces in the fall of 1907, accompanying him, like his father before him, upon his first tour of this country, playing many of the rôles he formerly acted with the elder Irving, and he has continued in his support ever since. Mr. Tyars' work is well known to American theatregoers through his many visits to our shores, and by his scholarly, dignified acting he has won a large army of admirers in our midst.



ALTHOUGH not actively engaged in stage affairs, at least from a purely professional standpoint, there are few names better known to Broadway than Marie V. FitzGerald, the indefatigable press representative of the Percy G. Williams theatres. She has proven a revelation in the newspaper world during the past year, being sponsor for any amount of brainy, original press stuff, which, incidentally, she never has any trouble in having printed, and by her clever, strictly up-to-date work she has become the acknowledged leader among feminine press agents of to-day. Miss FitzGerald was born in Brooklyn, N. Y., but lived as a child in New York City, gaining her early education in a Canadian convent and later graduating from the Normal College. She began her newspaper career less than six years ago by doing feminine notes on the Evening Telegram. This, however, made little appeal to one of her ambitious calibre, and she soon abandoned it to become art editor upon the Brooklyn Standard Union. While engaged on this paper, Miss FitzGerald determined to realize an ambition of trying her hand at theatrical press agency, becoming representative for the Spooner Stock Company. Her success in this new undertaking was instantaneous, and promptly her fame and ability began to be noised abroad. Thus it happened that she came under the notice of Percy G. Williams, and he promptly engaged her, in the fall of 1907, to keep the newspapers posted on the doings of his five Greater New York theatres—the Colonial, Alhambra, Orpheum, Gotham and Novelty. Her great success in her new surroundings is now a matter of stage history. Miss FitzGerald, who is soon to take her place among our leading feminine playwrights, is a girl of exceptional charm of manner, handsome and imposing in appearance, with a flow of ready wit and gay badinage, and her present success merely acts as an incentive to striving for even bigger accomplishments.

IT is good to note that Margaret Bourne, with her accustomed modesty, is advancing steadily in her stage work, and without any undue publicity of that fact. Each season finds this attractive and ambitious young player gaining added praise and caste in her career, and her professional outlook is certainly a bright one. Miss Bourne is a native of Massachusetts, her home being in one of the fashionable suburbs of Boston. She made her début in 1899, playing a "thinking rôle" with Julia Marlowe in "Barbara Frietchie," and the next season found her considerably advanced, playing the ingénue rôle of Jane Griffin in "Richard Savage," with Henry Miller. The season of 1901-02, she appeared with Bertha Galland in "The Forest Lovers," and the year following played but a brief time only with Miss Galland in Washington, D. C., being Lady Sneerwell in "The School for Scandal" and Lady Capulet in "Romeo and Juliet." The year of 1903-04, Miss Bourne was leading woman with Louis James and Frederick Warde in "Alexander the Great," leaving them in the middle of the season to re-join Miss Galland, playing Mary Stuart in "Dorothy Vernon of Haddon Hall," completing this season as leading lady with Nance O'Neil. The following season she was with Mrs. Patrick Campbell in "The Sorceress," and when illness temporarily closed that actress' tour, Miss Bourne was transferred to the company of E. H. Sothorn and Julia Marlowe, playing Hero in "Much Ado About Nothing" and Gertrude in "Hamlet," re-joining Mrs. Campbell upon the resumption of her tour. For a year following this Miss Bourne was not in the public eye, owing to ill health, her only appearance being as Lucille Ferrant in "The Wife," for a single week with the Empire Stock Company, Boston. She was then seen as Louka in "Arms and the Man," with Arnold Daly, in the fall of 1906, and upon the abrupt closing of that actor's tour she was immediately engaged by Wright Lorimer as his leading woman in "The Shepherd King," making a most attractive Michal. The season of 1907-08, Miss Bourne, now permanently in the ranks of our foremost leading women, was Lady Diana Wynnegate in "The Squaw Man," with William Faversham. An actress of considerable emotional force, with youth, ambition and temperament, Miss Bourne has her best years before her, and, with her striking, classical type of blonde beauty, she would appear to have many brilliant things in store for future seasons.



Oh, thou, who passest through our valleys in  
 Thy strength, curb thy fierce steeds, allay the heat  
 That flames from their large nostrils! Thou, oh Summer,  
 Oft pitchest here thy golden tent, and oft  
 Beneath stout oaks hast slept, while we beheld  
 With joy thy ruddy limbs and flourishing hair.

—Wm. Blake's "To Summer."

THE name of the Hengler girls will go down into history as ardent devotees of exquisite dancing, and all lovers of the Terpsichorean art gladly pay these beautiful girls homage. As little children they went on the stage, and now, in the flush of early girlhood, they personify the poetry of motion and illustrate it so delightfully that there is no question of their being in the very foremost ranks of American dancers. They have



been thoroughly well schooled in their profession since their early pinafore days, and now they stand as famously successful representatives of one of the most beautiful of all the arts. Flora Hengler, dashing, graceful, of a most bewitching type of brunette beauty, certainly has everything in her favor to win plaudits behind the footlights, and a splendid thing it is to note that her talents have met with their just recognition. After conflicting with the Gerry Society in her childhood days, she and her sister, the charming and equally talented and popular Miss May, went to England, where they received a warm welcome and flourished triumphantly for a long time. They returned to this country in 1901, and immediately Miss Flora became one of the particular pets of

Broadway, appearing for four consecutive seasons in as many prominent productions, winning great favor as Lord Jocelyn in "The Sleeping Beauty and the Beast," at the Broadway Theatre; as Zu-Zu in "Tommy Rot," at Mrs. Osborn's playhouse; as Beatrice Wheeler in "The Runaways," at the Casino; and as Molly Loftus in "The Cingalee," at Daly's. The admirers of the Henglers on the other side of the water kept up such an insistent clamor for their return that the girls made a most triumphant European trip during the season of 1906-07, scoring an artistic success at the Empire, London; at the Marigny, Paris; and in St. Petersburg. They canceled a contract in Berlin to return to their native land to be with "The Rogers Brothers in Panama," at the Broadway Theatre. Their re-appearance proved to be one of the keen delights of the theatrical season of 1907-08, and as Paquita, a Spanish coquette, in the "Panama" production, Miss Flora's acting was a delightful picture of demureness and diablerie, while the joint Spanish dancing of the two girls gave real atmosphere to the play. Both the Hengler girls, since earliest childhood, have had a strong society following and are the protégées of several of our most prominent society leaders, having entrée into some of the most exclusive homes of both the old and the new world. A wonderfully talented pair of girls, the Henglers, and as both social and footlight favorites they occupy an exceptionally prominent position.



VERY few players there are who find themselves numbered among the public's favorites within a single season, and thus it happens that Vira Stowe is not only an exceptionally capable young actress, but a very lucky one as well. She has been enrolled in the Thespian army only a year, and yet, during this short time, she has played two important parts on Broadway. Indeed, it would almost seem that Miss Stowe's career is to be a replica of such well-known actresses as Viola Allen, Hilda Spong, Annie Russell or Elsie de Wolfe, each of whom played leading rôles from the beginning. It is hardly fair, however, to the young woman herself to form any definite opinion of her capabilities just yet, but she certainly appears to have a clear road ahead of her, one in which her superabundance of youth, talent and ambition will assuredly count as most valuable assets. Miss Stowe is a Massachusetts girl, her home being in the town of Newtonville. After finishing the course at Wheaton Seminary, she entered the class of 1908 at Vassar and took an active part in the dramatic work there. In the spring of 1907 Miss Stowe made her début as a full-fledged professional, appearing with the Birdsall Stock Company, Newark, N. J., her first rôle being Dora Prescott in "Men and Women." She was a member of this organization for several months and gained a most excellent training in a round of ingénue and juvenile rôles, such as Sophie in "Leah Kleschna," Orange Moll in "Mistress Nell" and Evangeline Bender in "All the Comforts of Home." With this excellent beginning, Miss Stowe was well fortified and quite capable of holding her own when Charles Dillingham engaged her to create the leading woman's rôle of Mamie Carroll in the production of "Artie," at the Garrick Theatre. Her winsome girlishness, with a sweet touch of delicate simplicity, suited this rôle admirably and immediately placed her upon a happy footing with Broadway theatregoers. After the failure of "Artie," Miss Stowe emerged triumphant from the chaos by securing an engagement with Charles Frohman, and as Denise in "Twenty Days in the Shade," at the Savoy Theatre, she again gave proof of the delightful qualities that are hers behind the footlights. Excellent and most admirable as her start has been, Miss Stowe has set a much higher goal for herself, one in which the word failure has no part, and, with commendable ambition, is seeking to develop and broaden in her art in every way. If her first professional year is any criterion of those to follow, this talented and attractive young girl may look forward to a career full of many brilliant achievements.



July 30

Harrison Grey Fiske

**A**BUSY and energetic figure in the theatre world is Harrison Grey Fiske, dramatic editor and theatrical manager. He is especially enthusiastic as an opponent to the so-called Theatrical Trust, and believes in encouraging the American-made play. Mr. Fiske was born at Harrison, N. Y., educated privately, with two years in the New York University. He began his journalistic career as editorial writer and dramatic critic upon the Jersey City Argus, and was later on the New York Star. In the autumn of 1879 he bought an interest in the New York Dramatic Mirror, the well-known stage weekly, was placed in charge of it and in less than ten years he became sole proprietor of the paper, which he has conducted along most fearless and independent lines ever since. In March, 1890, Mr. Fiske married Minnie (Maddern) Davey, the famous actress, and in 1896 he became manager of her starring tours, which arrangement has lasted ever since. In 1901, he leased the Manhattan Theatre, making many important productions there, for five years, in most of which Mrs. Fiske was the central figure, and her presence and influence were largely felt, especially in the matter of stage direction, in those plays which her husband produced and she was not actively concerned. Mr. Fiske rescued Bertha Kalich from the East Side and made an English-speaking actress of her, for which we should be truly grateful; and while many of his amusement enterprises have fallen by the wayside, they have always been characterized by a sincerity of purpose and laudable attempt that deserve commendation in themselves.



July 31

Sydney Fairbrother

**S**YDNEY FAIRBROTHER, one of England's popular young actresses, has flitted across the American stage horizon with an infrequency rather to be deplored, as she is too clever an actress not to be seen more often in our midst. Upon three different occasions she has favored us with a visit, but in each instance 'twas of such a fleeting variety that we scarcely had the chance to gain a fair estimate of her capabilities. Miss Fairbrother made her stage début at Birmingham in September, 1890, with Mr. and Mrs. Kendal in "The Squire," and a month later she was acting on Broadway in the support of these same stars. She was also seen in this country the season following, still in the support of the Kendals. Miss Fairbrother, upon her return to England, appeared on tour with Charles Cartwright in "The Idler" and "Jim the Penman," and was then with Lewis Waller in "An Ideal Husband." For quite a time after this she figured in several London melodramatic productions: such as, "The Star of India," "In Sight of St. Paul's" and "The Two Little Vagabonds." It was the season of 1900-01 that found Miss Fairbrother upon American soil again, appearing with E. S. Willard as Nancy Blenkarn in "The Middleman." Since then she has made quite a name for herself in the London stage world, a few of her biggest successes being: as Amanda in "'Op o' me Thumb," at the St. James'; as Prosperine in "Candida" and Dolly Clandon in "You Never Can Tell," at the Court; in "The Little Stranger," at the Criterion; "The Silver Box," at the Court; and, within the past two years, she has displayed a wonderfully versatile streak by appearing in musical comedy, supporting Seymour Hicks and Eilaline Terris in "The Beauty of Bath," at the Aldwych, and with these same stars in "The Gay Gordons," at the same theatre.



MAURICE BARRYMORE.

Born, August 23, 1847.

Died, March 25, 1905.



A RECENT addition to the ranks of Broadway leading men, one destined to occupy a permanent place in the affections of New York theatregoers, is Augustus Phillips. By a series of admirable performances in the leading rôles with the Spooner Stock Company, at Keith and Proctor's Fifth Avenue Theatre, he has proven his right to be numbered among our most earnest, conscientious players, one with a thorough, complete knowledge of all the finer technicalities of stage art, and his professional future is assuredly a roseate one. It is a rather remarkable coincidence, and one that pays a fitting tribute to his ability as an actor, that during his entire career of a dozen years and more, Mr. Phillips has played under practically but two managements—his own and that of Mrs. Mary Gibbs Spooner. An Indiana boy by birth, born in Rensselaer, Ind., Mr. Phillips made his début in the early '90's in the support of his brother, who was a well-known repertoire star throughout the West. Two years in these surroundings and he branched out as a star upon his own account, appearing the season of 1896-97 at the head of Phillips' Ideals. Though he won great favor and popularity at the head of his own organization, Mr. Phillips received so advantageous an offer from Mrs. Spooner to become leading man of her forces that he gladly gave up stellar honors to play opposite Edna May Spooner, joining this company in 1897. From that time on Mr. Phillips has played all the leading rôles with the Spooner organization, appearing first with them on tour, then during the long and successful reign in Brooklyn, finally to come into their own as acknowledged Broadway favorites at Keith and Proctor's Fifth Avenue Theatre. Unquestionably much of the great success that the Spooners have enjoyed lies upon the shoulders of their principal masculine player, an appreciation which Mr. Phillips accepts all too modestly, and his repertoire of leading parts has attained proportions that many a Broadway star might envy. Among some of his most successful rôles, one might mention: Svengali in "Trilby," Sydney Carton in "The Only Way," Augustus Billings in "Too Much Johnson," Lord Wheatley in "Phroso," Gavin Dishart in "The Little Minister," Romeo in "Romeo and Juliet," Basil Jennico in "The Pride of Jennico," Lord Algy in "Lord and Lady Algy" and the title rôles in "Captain Lettarblair" and "Faust." Excellent organization though the Spooners unquestionably are, they cannot hope to retain Mr. Phillips' service for all time; indeed 'tis a bit surprising that he has not been lured away ere this, and he undoubtedly has greater glories awaiting him, glories that he will be able to meet full well, with all his excellent experience.



FEW actors have made greater artistic progress within the past half-dozen years than Claude Gillingwater, he who has contributed a series of the best sort of character delineation to the Broadway stage, and in each instance his work has been marked by a rare individual touch, making it all the more conspicuous, the import of the rôle aside. His early training having been gained in the school of farce comedy, with such offerings as



“A Boy Wanted” and “Casey’s Wife,” it is all the more to Mr. Gillingwater’s credit that upon this foundation he has managed to build up a name and reputation, the quality of which are unquestioned. It was the season of 1899-00 that saw the turning-point in his career, and by his work as Horace Greengage Dobbins in “A Young Wife” he won universal attention. No less an astute manager than David Belasco sought out Mr. Gillingwater, placed him under a lengthy contract, and many were his triumphs under the Belasco banner. In the double bill of “Naughty Anthony” and “Madame Butterfly,” he created the rôles of Mr. Husted and Captain Sharpless respectively, his portrayal of this latter character winning the highest encomiums, one critic say-

ing. “Claude Gillingwater gave a fine performance in the very hard part of the American consul, a capitably conceived, thoroughly faithful portrait of absolute naturalness and most excellent art.” He produced this same play for Charles Frohman at the Duke of York’s Theatre, London, and played the American Consul during the play’s run on the other side. After a rather brief engagement in the support of Blanche Bates, playing the Earl of Rockingham in “Under Two Flags,” Mr. Gillingwater joined the forces of Mrs. Leslie Carter and was seen in the support of that actress for four consecutive seasons. He created the rôle of Denys in “Du Barry,” as well as that of Bevilaccus in “Adrea,” and also played Cascart in “Zaza,” three widely diverse parts. But even more versatile talents were yet to be revealed when he was enrolled in the support of Fritzi Scheff, and in the operatic surroundings of “Mlle. Modiste” he proved to be thoroughly at home, his clean-cut, legitimate methods in the comedy rôle of Hiram Bent bringing out all his best qualities, a part in which he was seen three consecutive years. Mr. Gillingwater has made an enviable name for himself, along lines peculiarly his own, and he is the type of actor to whom each new rôle merely means additional growth and progression.

# August 3

# Annie A. Adams

AS a proof of the march of time, Annie A. Adams, quite a well known actress in her time, must now content herself with the sobriquet of "the mother of Maude Adams." There is a gentle, womanly dignity about her acting these days that makes her especially valuable in a certain type of character rôles, and it is as an actress of such parts that we of the present time know her best. Mrs. Adams, who claims kinship with John Quincy Adams, her grandfather, Joshua Adams, having been a cousin of the sixth President, was raised amid a Mormon atmosphere, her father, also Joshua Adams, having been a Mormon missionary, and she passed all of her youth in Salt Lake City. As an actress Mrs. Adams played principally in Western stock organizations, appearing in all the leading cities in that part of the country for a number of years, running the gamut from soubrettes to leads. She became permanently associated with Eastern theatricals about twenty years ago, seventeen of which she has appeared exclusively under Charles Frohman's management. One of Mrs. Adams' earliest hits was as Lizzie Webber in Hoyt's "A Midnight Bell." She then appeared in the original productions of "Men and Women" and "The Lost Paradise," and appeared with John Drew for five years: in "The Masked Ball," "The Butterflies," "That Imprudent Young Couple," "Christopher, Jr.," and "Rosemary." She was also seen in the melodramatic success, "The White Heather." In more recent times, Mrs. Adams has appeared with Ethel Barrymore in "Captain Jinks" and "Cousin Kate," with William Faversham in "Imprudence" and in the original production of "Mrs. Leffingwell's Boots." In the spring of 1907, Mrs. Adams appeared for a few weeks with Miss Barrymore in a revival of "Captain Jinks," and has since returned to Salt Lake City, where she is now conducting a dramatic school.



# August 4

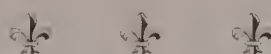
# Walter Hale

WALTER HALE, by a long series of consistently good portrayals on the New York stage, has been given a place in the front ranks of our most popular actors of leading and heavy rôles. He is an exceptionally clever actor, blessed with magnetism and good looks, and his name gives an added tone to any cast in which it figures. Born in Chicago, Ill., and educated at Shattuck Military School, Faribault, Minn., Mr. Hale made his début on the stage at the age of twenty with the stock company at the People's Theatre, St. Paul, Minn. His first years behind the footlights were devoted to the support of such stars as Fanny Davenport, Sol Smith Russell and Alexander Salvini, with the Kiralfy production of "Lagardare" and with stock companies in Atlanta, Ga.; San Francisco, Cal.; and Seattle, Wash. It was the season of 1893-94 that Mr. Hale really began to attract attention in stage circles, appearing that season with Julia Marlowe. The three years following this he was a leading member of the Lyceum Theatre Company, appearing in "The Case of Rebellious Susan," "Fortune," "The Benefit of the Doubt" and "The Prisoner of Zenda." Mr. Hale then spent two years as leading man with William H. Crane, being cast in "A Virginia Courtship," "His Honor the Mayor," "Worth a Million" and "The Head of the Family," after which he was in "A Stranger in a Strange Land," and then played Edmund Burke in "Oliver Goldsmith," with Stuart Robson. He then spent a season in "Arizona," followed by a season each as leading support to Mary Mannering in "Janice Meredith" and Cecil Spooner in "My Lady Peggy Goes to Town." Mr. Hale passed the season of 1903-04 with the Ada Rehan-Otis Skinner combination, returning to Mr. Crane's support the next year in "Business is Business." The following year he appeared with John Drew in "De Lancey"; the season of 1906-07, in "The Judge and the Jury," with Mr. Crane in "The Price of Money" and Mr. Crane and Ellis Jeffreys in "She Stoops to Conquer"; and 1907-08, in "The Secret Orchard," with Margaret Anglin in her special production of "The Awakening of Helena Richie" and in "The Wolf," at the Bijou and Lyric theatres.

## August 5

## Drina de Wolfe

**D**URING the half-dozen years that Drina de Wolfe has been behind the footlights, she has met with more than the ordinary amount of success, largely on account of a striking personality, exceptional ambition and the fact that with each new rôle she shows a decided improvement in her work. Miss de Wolfe was born in London, England, of American parentage, her father being the late Dr. Frank A. Waters. While quite a young girl she married Charteris de Wolfe, brother to Elsie of the same ilk, but a divorce separated them after a few years. Financial reverses compelled Miss de Wolfe to seek the stage door, and she made her début in England in the support of Mrs. Langtry. She was then engaged by John C. Fisher to come to America, as a member of the "Florodora" sextette, an illness preventing her from fulfilling this contract, and it was not until the spring of 1902 that she made her début in this country, appearing at the Garrick Theatre in a "thinking part" in "Sky Farm." A few months later she joined the Proctor Stock, playing juvenile rôles in such pieces as "Gloriana," "The Deacon's Daughter," "Peaceful Valley," "Captain Swift," "The Nominee" and "An Arabian Night." The season of 1902-03, Miss de Wolfe appeared first at Mrs. Osborn's Playhouse in "Fad and Folly," and was then with Henry Miller in "The Taming of Helen." The following season she was with Jessie Millward in "A Clean Slate," and created Catherine Fulton in "The Other Girl" at the Criterion. Miss de Wolfe divided the season of 1904-05 between William H. Thompson in "The Secret of Polichinelle" and with Arnold Daly in "You Never Can Tell," and the next year she divided her time between "The Prodigal Son" and with Mr. Thompson in "The Bishop." She then played Ann Whitefield in "Man and Superman," supporting Robert Loraine, and for the past year she has not been seen behind the footlights, spending most of her time traveling abroad.



## August 6

## Alfred Kendrick

**D**URING the single season that Alfred Kendrick played in America, he won a large army of admirers, and it seems rather a strange thing that ten years have elapsed since his appearance here, yet there is no apparent indication of his returning to our shores. It was as leading man with Julia Marlowe that we became acquainted with Mr. Kendrick's work, he being the first actor to play opposite her after Robert Taber was dropped from her supporting company, this being the season of 1897-98, and many of our playgoers will recall with genuine pleasure his effectively romantic work as Orlando in "As You Like It" and Roger, Marquis Von Sturmell, in "The Countess Valeska," of which latter he was the original in this country. Mr. Kendrick was born in London, educated at King's College and originally intended to become a devotee to the palette and brush. But, as is so often the case, a taste of amateur acting gave him a desire for the real thing, and he made his début at the Grand, Islington, March 20, 1890, as Lorenzo in "The Merchant of Venice," supporting Hermann Vezin. During the years that followed Mr. Kendrick was associated with such well-known stars as Sir Henry Irving, Sir Charles Wyndham, Edward Terry and W. S. Penley. It was after this that Miss Marlowe secured his services. Since returning to his native shores, Mr. Kendrick appeared for a time with Ben Greet's company in Shakespearean plays, and for the past few years he has appeared almost exclusively in the support of Fred Terry and Julia Nielson, playing with them in "Sunday," "The Scarlet Pimpernel," "The Popinjay" and "Matt of Merrymount." He is a young actor of most pleasing personality, thoroughly at home in leading juvenile parts, and is highly popular with the British public.



# August 7

# Billie Burke

THOUGH Billie Burke has only been numbered among America's stage favorites for a single season, yet during that time she has made a particularly pleasing impression, and it is quite likely that her popularity will grow the longer she remains in our midst. Born in Washington, D. C., the daughter of Thespian parents, William E. and Blanche Burke, she was educated in France. After leaving school, Miss Burke determined to follow in the footsteps of her parents and, being a fluent linguist, she sang in all the principal European music halls for several years. She made her London début at the Pavilion, scoring an immediate success. After appearing at Glasgow in the pantomime of "The Beauty and the Beast," Miss Burke was engaged by George Edwardes to support Edna May in "The School Girl," at the Prince of Wales' Theatre, this in May, 1903. She then appeared for a long time in the cast of "The Duchess of Dantzic." The season of 1905-06, she created Evelyn Ormsby in "The Blue Moon," later returning to vaudeville for a term at the Palace Theatre. The next season she played the title rôle in "The Belle of Mayfair," this being her last appearance in musical work. In April, 1907, Miss Burke appeared at the Adelphi as Miss Perceval in "Mr. George," supporting Charles Hawtrey, and two months later she was at the Vaudeville with this same star, being Madame Polacca Mojeski in his revival of "Mrs. Ponderbury's Past." It was her work in these two parts that induced Charles Frohman to bring Miss Burke to this country as leading lady for John Drew, making her début at the Empire, August 31, 1907, as Beatrice Dupré in "My Wife," her archly piquant personality, with a strong note of magnetism, making her a favorite at once.



# August 8

# F. Anstey

IT seems a pity that American theatregoers have only been favored with one play from the pen of F. Anstey, for in that one instance he proved to be a past-master of technical skill, an adept at striking character drawing and with a humorous knowledge of the frailty of human nature. The play was "The Man from Blankley's," produced at the Criterion Theatre on September 16, 1903, and it was one of the smartest, cleverest pieces of playwriting seen on Broadway in many a day. Mr. Anstey, whose real name is Thomas Anstey Guthrie, is a native Londoner, and was educated at King's College and Trinity Hall, Cambridge. He has written any number of novels and short stories, largely in a humorous vein, most of which have appeared in Punch. One of his stories, "Vice Versa," was dramatized by the late Edward Rose, the English playwright. But it is through his "Man from Blankley's" that the theatregoing public have learned to know Mr. Anstey best. Mr. Hawtrey first produced the piece in London at the Prince of Wales' Theatre, in 1900, and revived it again as recently as the spring of 1906, at the Haymarket, where it ran for the greater part of a year. So Mr. Anstey should be encouraged to make more frequent efforts as a playwright.

OTHO STUART has cut a wide swath in the managerial end of British theatricals within the past four years, and for sheer courageous artistry he has set an exceptionally high standard by a long series of most praiseworthy achievements. He has produced any number of high-class, legitimate productions, plays of a type that few managers would care to venture upon producing, those of exceptional poetic and literary value, and he has met with most spirited encouragement from the English public. Mr. Stuart is in the happy position of being able to gauge things from the standpoint of the actor as well as the manager, for he, himself, was a histrion for some years, and quite a successful one, too. After a preliminary course of study under Hermann Vezin, Mr. Stuart began his stage career in 1886, beginning as a member of F. R. Benson's Shakespearean company. He remained with the Benson forces several years, gaining the best, legitimate training, being notably successful as Oberon in "A Midsummer Night's Dream." His next notable engagement was as leading man with Mrs. Bernard Beere, touring Australia with her as Loris in "Fédora," Joseph Surface in "The School for Scandal," Young Marlowe in "She Stoops to Conquer," Charles Courtley in "London Assurance," etc. He then returned to England and appeared on tour for some time in "Caste," "Liberty Hall" and "The Masqueraders." and also re-joined the Benson company. About the middle nineties Mr. Stuart married and left the stage, and when next he appeared in public it was in a managerial capacity. In 1904, in company with the well-known actor, Oscar Asche, he took over the management of the Adelphi Theatre, and, during his two years' occupancy of this house, he brought out the following pieces: "The Prayer of the Sword," "Tristram and Iseult," "The Virgin Goddess," "The Taming of the Shrew," "A Midsummer Night's Dream," "Hamlet," "Measure for Measure," "Dr. Wake's Patient" and "The Lonely Millionaires." He produced "Peter's Mother" at Wyndham's Theatre in 1906, and the year following he became lessee and manager of the Court Theatre, having brought out at this theatre: "Barry Doyle's Rest Cure," "The Incubus," "The Phoenix," "Lady Frederick," "Mrs. Hamilton's Second Marriage" and "Mrs. Bill." All in all, Mr. Stuart has made a most notable showing with his various ventures, and within a surprisingly short time he made a marked impression upon London's theatrical map.



Dead is the air and still! the leaves of the locust and walnut  
Lazily hang from the boughs, inlaying their intricate outlines  
Rather on space than the sky—on a tideless expansion of slumber.

—Bayard Taylor's "Home Pastorals."

FEW of our operatic favorites have enjoyed greater popularity than Sallie Fisher, and it is an excellent thing to note that each season finds this uncommonly clever artiste not only growing steadily in public affection and esteem, but making far greater progress along the lines of artistic endeavor. This brainy and ambitious young prima donna, whose past excellent record is merely indicative of greater future powers, has enjoyed a meed of success that many singers fail to attain in a career twice the length of hers, and the praise that has been accorded her, all richly deserved, too, only acts as an incentive to even bigger achievements. Miss Fisher, most of whose career has been spent within the confines of Broadway, is by birth a Western girl, born on a ranch in Wyoming. Her early youth, however, was spent in Salt Lake City, Utah, singing in church, concert and amateur opera there. But she was anxious for a wider field for her talents, and naturally her thoughts turned towards a stage career. The result was that she made her début in 1900, singing in the chorus of "The Burgomaster," followed by a season in "The Chaperons." These two years gave her an excellent preliminary training, with the result that she began the season of 1902-03 in the leading ingénue rôle of Violet Smilax in "The Chaperons." A few weeks in this part and she was transferred to the prima donna rôle of Flora in "The Billionaire," supporting Jerome Sykes, playing the greater part of the season at Daly's Theatre, and it was this rôle that firmly established her in permanent Broadway favor. Miss Fisher continued in "The Billionaire" until the death of Mr. Sykes, in December, 1903, when she joined the forces of Frank Daniels. She continued as leading woman with Mr. Daniels for two and a half seasons, appearing as Euphemia in "The Office Boy" and Aurora, and later on Lady Bickenhall, in "Sergeant Brue," her singing of the song, "Dearie," in this latter piece winning an amount of public approbation such as seldom accorded even our stellar song birds, in which same stellar class, by the way, Miss Fisher should soon find herself. The season of 1906-07 she divided between Savage's production of "The Man from Now" and with Mr. Daniels in "The Tattooed Man," and her most recent Broadway appearance was at Wallack's as Muriel Oliver in "A Knight for a Day," in which she was most happily placed. In the spring of 1908, she was seen in Chicago as prima donna in "A Stubborn Cinderella." Miss Fisher is one of our most modest and unassuming prima donnas, always preferring to stand upon her merits as an artiste, and she will unquestionably be one of the glories of our operatic stage for many years to come.



WALTER SHANNON is rapidly taking a foremost place among the leading operatic favorites on the American stage, and, if one may judge from his past efforts, his future certainly seems a roseate one. During his short stage career he has gained any amount of most excellent experience, embracing such diversified fields as the drama, opera and vaudeville, in each of which he has always been a credit to himself and upheld an exceptional standard of excellence.



Mr. Shannon is a Southerner by birth and a graduate of the University of Virginia. He began his stage career the season of 1901-02, appearing at the Knickerbocker with Maude Adams in "Quality Street," followed by an engagement with the Dearborn Stock, Chicago, and in the original production of "The Sultan of Sulu," in the same city. Possessing a baritone voice of uncommon range and power, of great beauty and expression, Mr. Shannon soon found his services in great demand in the light-opera world, doing specially notable work as principal baritone with Mabelle Gilman in "The Mocking Bird," his portrayal of Eugene De Lorme in this opera being highly praised by the critics. Mr. Shannon then spent a season on tour at the head of his own musical comedy company. Early in 1905, he went to San Francisco, and, during a sojourn of less than six months in that city, he gained any amount of good, practical experience, playing with the Alcazar Stock in "Old Heidelberg," with the Tivoli Opera Company as Arthur Donegal in "Florodora" and with the Central

Theatre Stock in a round of melodramas such as, "The Holy City," "A Prisoner of War," "A Fight for Millions," "The Night Before Christmas," "A Ride for Life," "Why Women Sin," "A Texas Steer," "Faust" and "Hearts Adrift." Since that time Mr. Shannon has been one of the leading lights on the vaudeville stage, accompanied by Beatrice McKenzie, offering short musical sketches, their most recent effort being "Stop the Ship," in which his beautiful singing voice was heard to exceptional advantage. Mr. Shannon is a tremendously clever and ambitious young fellow, and the success of his future is now an assured fact.



But see, the shepherds shun the noonday heat,  
The lowing herds to murmuring brooks retreat;  
To closer shades the panting flocks remove,  
Ye gods! and is there no relief for love?

—Pope's "Summer."

AMONG the many English importations to the American stage within the last few years, none have met with a heartier or more cordial greeting than Connie Ediss. This winsome, magnetic comedienne, with her delightful sense of humor, is one of the brilliant stellar lights that surround Lew Fields in "The Girl Behind the Counter," and her personal success in the rôle of Mrs. Schniff in this piece has been one of the pleasant surprises of the theatrical season of 1907-08. A Londoner by birth, Miss Ediss made her stage début at the age of twelve in "Under the May Pole" at the Aquarium, after which she was a great favorite in the music halls for several years, being billed in those days as Connie Coutts. One night her work was observed by Ted Marks, the American manager, and so impressed was he by her cleverness that he persuaded George Edwardes to give her a trial at the Gaiety Theatre. She went on for a single performance at the Gaiety, acting as successor to Lillie Belmore in the part of Ada Smith in "The Shop Girl," and her success was instantaneous and tremendous, being retained as principal comedienne of the Gaiety forces. It was in this same piece that Miss Ediss made her début before an American audience, appearing at Palmer's Theatre the season of 1895-96, and her singing of the ditty, "A Strawberry Mark in the Middle of My Back was All I Got from Father," proved one of the big sensations of the day. She returned to London the year following, and for eleven consecutive seasons was practically the most conspicuous figure in the musical comedy world in the British capital, her list of personal triumphs crowding fast one upon the other. Her most notable successes during this long period were as Lady Tom in "My Girl," as Mrs. Drivelli in "The Circus Girl," as Carmenita in "The Runaway Girl" (and Londoners still talk of her singing the song, "Oh, I Love Society," in this piece), as Mrs. Bang in "The Messenger Boy" (where her "It All Comes Out in the Wash" proved another musical gem), as Bella Jimper in "The Silver Slipper," as Mrs. Malton Hoppings in "The Toreador," as Caroline Vokins in "The Orchid," as Mrs. Girdle in "The Spring Chicken" and as the Spirit of the Ring in "The New Aladdin." With the exception of "The Silver Slipper," in which she played at the Lyric Theatre, in all of the above pieces, Miss Ediss appeared exclusively at the Gaiety, and her name has become a household word with the patrons of that playhouse. Early in 1907, she made a brief tour of South Africa and then came to America to join Mr. Fields' forces. Inimitable and jolly comedienne that she is, Miss Ediss' success in America has merely proven that her type of humor makes an equally strong appeal upon either side of the Atlantic, and few players there are who can boast greater popularity or a larger following.



WHAT a pleasing thing it is to note the advancement and progression of so young and clever a girl as Pauline Frederick. Only five years before the public, over half of which time she has been an acknowledged leading woman, this beautiful and brainy girl may felicitate herself upon the success and position she now enjoys, and it is all the more deserved because of her laudable ambitions and her determination to reach the very



highest possible goal. Miss Frederick is a Boston girl by birth and, more for the fun of the thing, she made her first appearance behind the footlights April 21, 1902, by singing ballads at the Boston Music Hall, being the possessor of a sweet mezzo-soprano voice. This brief touch of theatricals decided her life work, and the season of 1902-03 found her enrolled as a member of "The Rogers Brothers in Harvard." The following season Miss Frederick created the rôle of Titania in "A Princess of Kensington," and shortly after the opening was promoted to the ingénue rôle of Joy Jellico in this piece. She then joined the forces of Lew Fields and was a member of his company for a considerable length of time, appearing in "It Happened in Nordland," and

once again she had the happy experience of advancing from slight opportunities into the centre of the stage, succeeding Blanche Ring as leading woman with Mr. Fields. All of which was greatly to be commended, but Miss Frederick was dreaming the while of achieving a much higher goal, one in the realm of the drama, in which direction she truly believes her talents will have the best outlet. She was fortunate at this period in her career to come under the notice of James K. Hackett and he, aware of the potent quality of her work, gave her the leading rôle in two of his most important productions, "The Little Grey Lady" and "The Girl in White." Miss Frederick then mounted the histrionic ladder many rungs by placing her signature to a long term contract with Charles Frohman, and, during the season of 1907-08, she played no less than three leading parts under his management on Broadway, with Francis Wilson in "When Knights were Bold," in "Twenty Days in the Shade," at the Savoy, and in "Toddles," at the Garrick. Miss Frederick, considered upon all sides to be one of the most beautiful women on the stage, rich in the glories of youth and beauty, with all possible power before her, will surely prove a figure of most worthy note in to-morrow's stage history, and a very likely thing it is that she will soon be found enrolled under Mr. Frohman's banner of stars.

# August 13

# Jane Corcoran

A YOUNG star who enjoys great popularity on that part of the theatrical map known as "the road," Jane Corcoran has been in stage harness the greater part of her life, and will some day probably win the attention of effete Broadway theatregoers, if given a worthy sort of a play. A daughter of the well-known California actress, Estha Williams, it was in the city of San Francisco that Miss Corcoran came into the world. She had considerable experience as a child actress in the West, afterward coming East to enter the Institute of Holy Angels at Fort Lee, N. J. Upon the completion of her school days, Miss Corcoran took up her stage work again, playing Tennessee in "Tennessee's Pardner," under the direction of her stepfather, Arthur C. Aiston. She played this part two years, and then came a season divided between "A Stranger in a Strange Land" and "Mlle. Fifi." After this came two more seasons in "Tennessee's Pardner." The season of 1901-02, Miss Corcoran created the part of Annabel Thornton in "At the Old Cross Roads," after which she became the wife of J. Emmet Baxter, a Brooklyn business man, and the stage knew her not for a year. But Miss Corcoran comes of theatrical stock, and, after a season's retirement, she again played her original rôle in "At the Old Cross Roads." The season of 1904-05, she entered the ranks of stars, and appeared for two years in "Pretty Peggy" and for one season in "The Freedom of Suzanne." In the spring of 1907, she played Cynthia Garrison in "The Man of the Hour" for a brief time, later going to London with Grace George to play Josepha in "Divorçons." Miss Corcoran, the season of 1907-08, starred on the road as Nora in "A Doll's House."



# August 14

# Elsie Leslie

THROUGH lack of opportunity, rather than a lack of histrionic talent, Elsie Leslie has scarcely fulfilled the promise of her early childhood days, but as she is still a very young woman, with her best years yet before her, there is every reason to believe that she will some day accomplish something really worth while behind the footlights. She is such an irresistibly pretty girl, of a delicate, high-bred type of beauty, that one cannot help but wish that her stage chances were in like proportion to her most generous pulchritude. Miss Leslie was born in New York City, the daughter of B. Tanner Lyde, and, when away from the footlights, she gained her schooling at the hands of private teachers, both here and abroad. She made her stage début when a youngster of five, playing little Meenie in "Rip Van Winkle," supporting Joseph Jefferson, and the next year she continued in the support of the same star in the same play, only this season she played the boy part of Hendrick. The season of 1887-88, Miss Leslie played Editha in "Editha's Burglar," supporting E. H. Sothern, and the next season she created a positive furore by her work as "Little Lord Fauntleroy." She then played the dual rôles in "The Prince and the Pauper" for three years, after which she left the stage to complete her studies. Miss Leslie resumed her stage work again the season of 1898-99, and for three years she was most happily placed in Joseph Jefferson's company, playing Lydia Languish in "The Rivals" and Dot in "The Cricket on the Hearth." She then co-starred one season with Edward J. Morgan in "The Christian." After this the stage knew her not for five years, she having married Jefferson Winter, son of the well-known critic, William Winter, on August 27, 1901. It was the season of 1907-08 that Miss Leslie made her let-us-hope-to-be-permanent return to the footlights, being leading lady with Jameson Lee Finney in "The Man on the Case" and "The Man on the Box."

ETHEL BARRYMORE now ranks with the most popular stars on the American stage, and, upon the strength of exceptional beauty, a wonderful personality and an acting talent that is constantly growing and developing, she has become one of the most notable stage figures in this country to-day. Though popular and successful in every sense, she has by no means reached her best powers yet, being still under thirty, and there can be no



question that hers is a future that will place her name among the really great in Stageland. Miss Barrymore was born in Philadelphia, the daughter of Maurice and Georgie (Drew) Barrymore, sister to Lionel and John of the same name, niece to John Drew and first cousin to Louise Drew and Georgia Mendum. She spent her babyhood in England with her parents, returning to America with them when a child of seven, and received her schooling at the Convent of Notre Dame in Philadelphia. She made her début on the stage January 25, 1894, in the support of her grandmother, Mrs. John Drew, playing Julia in "The Rivals." The season of 1894-95, she joined her uncle's company, with whom she remained three years, playing Kate Fennell in "The Bau-

ble Shop," Katherine in "That Imprudent Young Couple." Nellie Colt in "Christopher, Jr.," and Priscilla in "Rosemary." Miss Barrymore went to London in the spring of 1897, and on May 15th she was seen at the Adelphi Theatre as Miss Kittridge in "Secret Service," supporting William Gillette. She remained in London all of the next season, playing in Sir Henry Irving's company, as Annette in "The Bells" and Euphrosine in "Peter the Great." She then returned to America and divided the season of 1898-99 between Annie Russell in "Catherine" and John Drew in "The Liars," being featured on tour the following season as Stella de Gex in "His Excellency the Governor." Miss Barrymore made her début as a star the season of 1900-01, presenting "Captain Jinks of the Horse Marines," which lasted her two seasons, and since then her stellar vehicles have been "Carrots," a one-act play, and "A Country Mouse," 1902-03; "Cousin Kate," and a short season in London in "Cynthia," 1903-04; "Sunday" and "A Doll's House," 1904-05; "Alice Sit-by-the-Fire," 1905-06; "The Silver Box," and revivals of "Captain Jinks," "His Excellency the Governor" and "Cousin Kate," 1906-07; and "Her Sister," 1907-08. In all of these Miss Barrymore shone forth brilliantly, doing probably her best dramatic work in "A Doll's House," "The Silver Box" and "Her Sister." She is a remarkably interesting figure on the dramatic horizon, and her to-morrows are filled with rich promise of great dramatic development.



ARTHUR FORREST has long been held in high esteem as one of the very cleverest of our leading men, a position that he has gained by a large number of excellent portrayals in many Broadway productions, and he has maintained an acting standard of which he may indeed be proud. His career has been an exceptionally active one, full of many and varied experiences, and he has never been identified with any save the very best class of attractions. Many years ago he was a member of Wallack's company, appearing in "Taken from Life," and was with Agnes Booth in "That Man." Coming down to more recent times, or within the past fifteen years, Mr. Forrest has been seen in the following engagements, among others: a long starring tour in "Captain Swift," with Annie Russell in "The New Woman," Rose Coghlan in "Madame," Sol Smith Russell in "A Bachelor's Romance," as Petronius in the original Whitney and Knowles production of "Quo Vadis," in "The Price of Peace," at the Broadway; with the Lyceum Theatre Company in "Wheels Within Wheels" and "Lady Huntworth's Experiment," with Henrietta Crosman in "As You Like It," Grace George in "Abigail," Alice Fischer in "The School for Husbands," Otis Skinner in "His Grace De Grammont," Alla Nazimova in "The Comtesse Coquette" and with Richard Mansfield, appearing in the support of this actor for over five years, with various intervals, a few of his rôles being, Bassanio in "The Merchant of Venice," General Burgoyne in "The Devil's Disciple," Henry De Targy in "A Parisian Romance," Friedhelm Helfen in "The First Violin," the Comte de Guiche in "Cyrano de Bergerac," Marc Antony in "Julius Cæsar," Boris in "Ivan the Terrible," the Duke of Buckingham in "Richard III." and the dual rôles of the Strange Passenger and the Button Molder in "Peer Gynt." The season of 1907-08, Mr. Forrest was first leading man with Henry Ludlowe in "The Merchant of Venice" and "Richard III.," after which he joined the forces of Mrs. Fiske, replacing Bruce McRae as John Rosmer in "Rosmersholm." This last engagement proved an odd turn of the theatrical wheel, for just twenty-four years ago, or in August, 1884, he was seen with this same actress, then known as Minnie Maddern, as Jack in "Caprice." Mr. Forrest, by the dignity and sincerity of his work, has accomplished an uncommonly fine number of personal triumphs on the American stage, and he has met with every appreciative encouragement at the hands of our theatregoing public.



In lang, lang days o' simmer,  
 When the clear and cloudless sky  
 Refuses ae wee drap o' rain  
 To Nature parched and dry,  
 The genial night, wi' balmy breath,  
 Gars verdure spring anew,  
 An' ilka blade o' grass  
 Keps its ain drap o' dew.

—Ballantine.

**B**ARNEY BERNARD has become rather a conspicuous Broadway favorite within the past year, and as a Jew comedian he appears to have made a lasting impression upon New York theatregoers. He had served rather a faithful apprenticeship on the road for a number of years, and it is most gratifying to him to be an accepted favorite at last in the metropolis. Born in Rochester, N. Y., Mr. Bernard, like many of our operatic comedians of to-day, devoted his early years behind the footlights to the field of burlesque, his last appearance in this line of endeavor being the season of 1900-01, when he was a leading light with Fred Irwin's Big Show, appearing in partnership with Billy W. Watson. The season following he appeared on tour in David Warfield's original rôle in "Fiddle-Dee-Dee." In the spring of 1902, Mr. Bernard went to San Francisco, and joined the musical stock company at Fischer's Theatre, where he remained eighty-nine consecutive weeks, during which time he was seen in "Fiddle-Dee-Dee," "Pousse Café," "Hurly Burly," "Whirl-I-Gig," "The Geezer," "Barbara Fidgety," "Hoity Toity," "Helter Skelter," "Twirly Whirly," "The Glad Hand," "The Paraders," "Rubes and Roses" and "I. O. U." Mr. Bernard then joined the American Travesty Stars, to present this same style of entertainment in Australia. But after a few months in the antipodes, he returned to 'Frisco, and starred in a comedy entitled, "The Financier," and was with the Bishop Stock in "His Honor the Mayor" and "Humbug." Mr. Bernard became identified with Eastern theatricals again, in the fall of 1906, appearing on tour in "The Rollicking Girl," and, 1907-08, he was seen in New York City exclusively, at the Circle Theatre in both "Across the Pond" and "Two Islands," at the New York in "The Soul Kiss" and at the Jardin de Paris in "The Follies of 1908," surely a busy and energetic season.



**F**RED A. STONE enjoys a tremendous vogue with our theatregoing public, and as a comedian and dancer he is certainly entitled to all manner of praise and admiration. There are very few upon our stage to-day who can in any way approach him as a dancer, he being practically in a class by himself, and he deserves every possible commendation for his skill in this direction. Mr. Stone was born in Denver, Col., and received his schooling in Topeka, Kan. He began his public career in 1884, being a mere youngster at the time, in Topeka as an acrobat in Spicer's Circus. Two years later he was a member of the Sells-Renfrew Circus, after which he played Topsy in "Uncle Tom's Cabin," under canvas, with Dick Sutton, through the West. Mr. Stone met David Montgomery in 1894, and they formed a partnership to do a blackface act in vaudeville. They flourished in this field for six years, being especially popular over the Keith circuit. They ventured an appearance in London in 1900, and enjoyed great favor at the Palace Theatre, being recalled to this country late in that year to support Edna May in "The Girl from Up There," Mr. Stone being cast for the part of Christopher Grunt. After a return to London and an appearance in a Liverpool pantomime, Mr. Stone returned to the United States, in the spring of 1902, and scored a tremendous success as the Scarecrow in "The Wizard of Oz." After four years in this part and being showered with praise upon all sides, Mr. Stone and Mr. Montgomery fared forth as co-stars in "The Red Mill," and their huge success in this piece is now a part of stage history. Mr. Stone's abilities as an entertainer need no eulogy here, his talents are too thoroughly well known and appreciated for that now, and a fine thing it is to note the praise and adulation with which he is greeted upon every side.

# August 20

# Julia Sanderson

FEW of our present-day stage favorites have come to the fore with any greater degree of speed than Julia Sanderson, she who was unknown to fame five years ago and is to-day an acknowledged leader in the world of light opera and musical comedy. The daughter of theatrical parents, her father being Albert Sackett, a well-known character actor, Miss Sanderson was born in Springfield, Mass., receiving her education there and in Philadelphia. She made her first appearance on the stage with the Forepaugh Stock Company, Philadelphia, of which organization her father was a leading member, playing small bits. After a couple of seasons in these surroundings, she decided to abandon the dramatic stage for that of light opera, joining the chorus of "Winsome Winnie," supporting Paula Edwardes, in the fall of 1903. One night, owing to the star's absence from the cast, Miss Sanderson played the title rôle, and made such a pronounced success that she was immediately transferred to the leading rôle of Mrs. Pineapple in "A Chinese Honeymoon." A few months later she was playing Mataya in "Wang," in the support of De Wolf Hopper. The two years following this she was seen with Jefferson De Angelis in "Fantana," at first playing the part of Elsie Sturtevant and later on the title rôle, and then came a season divided between the leading part in "The Tourists" and a term as a vaudeville headliner. The season of 1907-08, Miss Sanderson played Peggy in "The Dairymaids," which marked a happy début under Charles Frohman's management.



# August 21

# Henry Ainley

CLASSIFIED with the very best of England's younger set of leading men, Henry Ainley enjoys every possible meed of public approval in London, and his position is one of unquestioned eminence in British theatricals. Born in Leeds, and originally engaged in the banking business, Mr. Ainley began his stage career in the late nineties as a member of F. R. Benson's Shakespearean company. He made his London début in 1900 with Lewis Waller in "Henry V.," and thereafter his services were in great demand upon every side. He was seen in the support of George Alexander for a long time, playing in "Paolo and Francesca," "If I were King" and "Old Heidelberg," after which he was with Beerbohm Tree in "Flodden Field." Mr. Ainley made his début on the American stage the season of 1903-04 as leading man with Maude Adams, being cast for Sebastian in "The Pretty Sister of José" and Gavin Dishart in "The Little Minister." Since his return to England, his principal engagements have been as follows: 1904, with Eleanor Robson in "Merely Mary Ann"; 1905, with Tree in "Trilby," Tita Brand in "Othello," Weedon Grossmith in "The Duffer," Forbes Robertson in "The Conqueror" and "For the Crown," and William Mollison in "Beside the Bonnie Briar Bush"; 1906, with Mr. Mollison in "As You Like It," Lena Ashwell in "The Bond of Ninon" and "The Shulamite," the Waller-Irving revival of "Othello," in "You Never Can Tell" and "The Bondman"; 1907, the title rôle in "Raffles," with John Hare in "The Great Conspiracy," in the revival of "A Royal Family," with Edward Compton in "The Eighteenth Century" and "The School for Scandal," and with Oscar Asche and Lily Brayton in "As You Like It"; 1908, and until the end of March, the title rôle in "Stingaree, the Bushranger," and with Cyril Maude in "Marjory Strode." A mere glance at this list will tend to show in what high public and managerial favor Mr. Ainley is held in his native country.

A YOUNG actor whose name has figured prominently on New York play-bills, especially in the Belasco productions, Harold Howard has made quite a name for himself by a long series of consistently good performances, being thoroughly painstaking and sincere in all his work, and his future should bring forth results of only a worthy nature. Born at Rutland, Vt., and educated at St. John's College, Mr. Howard began his stage career in 1892 in Charles Frohman's production of "Aristocracy," later appearing under this same manager as Sir Richard Cursitor in "Sowing the Wind" and Jimmie Stokes in "The Masqueraders." He joined the Belasco forces the season of 1898-99, appearing exclusively in the support of Mrs. Leslie Carter for five years, playing Blac in "Zaza" and De Courcel in "Du Barry." The season of 1904-05, Mr. Howard first succeeded Jameson Lee Finney as Picard in the star-cast of "The Two Orphans," later appearing with Mrs. Le Moyne in Browning's "A Blot on the 'Scutcheon." He returned to the Belasco fold the following season, again supporting Mrs. Carter, but being cast for far more important rôles: the Duc de Brissac in "Zaza," the Duc de Richelieu in "Du Barry" and the Holy Negar in "Adrea," appearing with David Warfield the season following as Mr. Ditson in "The Music Master." The season of 1907-08, Mr. Howard appeared first with Mrs. Patrick Campbell, as stage director for her extensive repertoire, and was then in vaudeville as principal support to Howard Esterbrook and Gretchen Dale in a dramatic sketch. Mr. Howard may pride himself upon the dignity and exceptionally high professional standard he has maintained during his stage career.



F RITZ WILLIAMS flourished triumphantly for a number of years as a juvenile actor, and nowadays as a player of high comedy rôles he has few peers upon our stage. There is a facile ease about his acting that is particularly pleasing, and no actor is more thoroughly at home behind the footlights than he. Mr. Williams was born in Boston, his father, Fred Williams, having been an actor before him, and he is a graduate of St. John's College, Fordham, N. Y. Though he had some slight stage experience as a child actor, his real début occurred April 23, 1884, as Anatole in "A Scrap of Paper," with Wallack's company. He remained at Wallack's all of the next season, after which he spent three years in the support of Dion Boucicault in Irish plays, and for one season was leading man in Arthur Rehan's company. Mr. Williams became a member of the Lyceum Theatre Company the season of 1889-90, and he remained with this organization seven consecutive years, scoring notably in "The Charity Ball," "The Grey Mare" and "The Amazons." In the spring of 1896, he was seen at the Garrick in "Thoroughbred." Beginning with the season of 1896-97, and for five years in all, Mr. Williams was identified with a long series of French farces: to wit, "The Liar," "Never Again," "On and Off," "Make Way for the Ladies," "Coralie and Co., Dressmakers," "The Husbands of Leontine," "Self and Lady" and "The Lash of a Whip." He then displayed surprising versatility by a dash into musical comedy, appearing a season with Weber and Fields in "Hoity Toity." He spent the season of 1902-03 with the Empire Theatre Company in "The Unforeseen," and the season following was first in "A Japanese Nightingale," then in "Little Mary" and finally in "The Sho-Gun," in Chicago. He passed the next two seasons respectively with William Faversham in "Letty," and in "Before and After." Mr. Williams' most recent work was, 1906, with Lulu Glaser in "The Aëro Club" and, 1907, in the Cohan and Harris production of "Fifty Miles from Boston."

# August 24

# Henry W. Garrick

**H**ENRY WALTER GARRICK is a leading figure in London's journalistic world and is closely in touch with all matters theatrical, having devoted the greater part of his career to writing about the stage and its people. As might be expected from one allied with the theatre and named Garrick, he is a direct descendant of the only David, his father being descended from George Garrick, a brother of David, and, oddly enough, his paternal parent is named David, too. The Garrick, with whom this sketch deals, has been actively engaged in the newspaper business for a number of years, beginning in the humble capacity of a printer's "devil" and has worked his way, through many successive stages, into the position of press representative of the famous London Hippodrome. He was private secretary to the distinguished critic, Clement Scott, for a number of years, and in this way came into contact with many theatrical celebrities. He also served as assistant to Austin Brereton for a time. It was in 1899 that Mr. Garrick became associated with the Hippodrome, and he has handled the press end of this amusement place ever since, being highly successful in this position. In addition to this he writes most entertainingly for many of the leading English papers and magazines. Rather coincidentally, both Mr. Garrick and Max Beerbohm were born on the same date, the former preceding Mr. Beerbohm with his earthly debut by just a year, and an odd thing it is that they should both make names for themselves in England in much the same field of endeavor, writing upon stage topics. Mr. Garrick enjoys considerable favor with the reading public and he has quite a large following of admirers.



# August 25

# Yvonne de Treville

**Y**VONNE DE TREVILLE has made a tremendous impression in European operatic circles during the last few years, and it is not beyond the pale of probability that she may be heard either at the Metropolitan or Manhattan opera houses in this country ere many more seasons have passed. As many people may easily recall, however, she is by no means a stranger to American operatic affairs, having sung in English opera in this country for a long time before invading foreign territory. Miss de Treville is an American girl, born in Galveston, Texas, her father being French and her mother American. She developed a taste for music when a very young girl, and was sent to Paris to study under Madame Marchesi, being the youngest member of her class. She also became a most proficient harpist. Upon the completion of her studies abroad, Miss de Treville returned to America, and made her debut at the Casino, March 1, 1897, as prima donna in "La Falote," of unhappy memory. A few months later she sang in the opera, "1999," in Philadelphia, and then did considerable concert and oratorio work, joining the Castle Square Opera Company in the spring of 1898. She was a member of this organization two years, singing in New York and Philadelphia, her repertoire consisting of Marguerite, Leonora, Lucia, Aïda, Juliet, Mimi, Elsa, Eva in "Die Meistersinger," etc. Miss de Treville went abroad in the summer of 1900, and has remained on the other side ever since, singing in all the leading opera houses on the continent—in France, Italy, Germany, Russia, Switzerland and Austria. Her repertoire has now attained huge proportions, and she has sung in different parts of the world in no less than ten languages. Miss de Treville has met with a wonderful amount of success in her chosen career, and it only remains for her now to conquer the effete grand opera public of London and New York—which she doubtless will ere long.

VIRGINIA BUCHANAN has figured in New York theatricals for over forty years, and nowadays, as an actress of grande dame and character rôles, she upholds a most excellent standard, a proof of the admirable training she received in her younger days. Her father, McKean Buchanan, was a well-known Shakespearean actor in his day, and it was through him that she learned much of the art of acting, appearing in his support in such rôles as Desdemona, Ophelia, Pauline, Julie de Mortimer, etc. Then came considerable experience in various stock companies, after which Miss Buchanan created the rôle of Margaret Dalrymple in "Our Boarding House," in 1877, and was identified with this part for five years. After rather brief appearances with both John E. Owens in "That Man from Cattaraugus" and Mr. and Mrs. George S. Knight in "Baron Rudolph," she joined the forces of Clara Morris and appeared in her support for a long time. She was then seen with the Madison Square Theatre Company for several years, playing in "Our Society," "Jack," "Partners," etc., afterward appearing with Tomasso and Alexander Salvini in their elaborate repertoire. Since 1891 Miss Buchanan has appeared with the following stars and productions, among many others, this list being selected without relation to any particular continuity: with Henry E. Dixey in "The Solicitor" and "The Man with a Hundred Heads"; with John Drew in "The Masked Ball," "That Imprudent Young Couple" and "Christopher, Jr."; with Charles Dickson in "Willie"; with E. S. Willard in "The Rogue's Comedy," "The Middleman" and "The Professor's Love Story"; in the special productions of "A Puritan Romance," "A Tarrytown Widow" and "Unleavened Bread"; with W. H. Thompson in "The Bishop's Move"; Mrs. Le Moyne in "Lady Barinthea's Secret"; Ethel Barrymore in "Sunday"; and with James K. Hackett in "Rupert of Hentzau," "The Pride of Jennico," "Don Cæsar's Return," "A Chance Ambassador" and "The House of Silence." No further proof of Miss Buchanan's ability is needed than the above list of splendid engagements that have fallen to her lot, and in each of these she maintained an acting standard of which any actress might be proud.



THIS is certainly the age of the new playwright, and the struggling nonentity of to-day is likely to burst forth in effulgent footlight fame within a single night. The theatrical season of 1907-08 was especially prolific in the number of new names added to our list of dramatists, one of the most conspicuous of these being Owen Johnson, a young man who apparently believes in calling a spade by its right name, no matter what the cost. We have had only one play from his pen so far, but that was of a calibre to assure us that he is merely awaiting the chance to offer us another of an equally erotic theme. Mr. Johnson is a native of New York City, and was educated at Lawrenceville (N. J.) and Yale College. He has been a devotee to literature since his early youth, and has written three novels—"Arrows of the Almighty," "In the Name of Liberty" and "Max Fergus,"—not to mention numerous short stories. Mr. Johnson's single contribution to stage literature has been "The Comet," produced at the Bijou Theatre, December 30, 1907, by Madame Nazimova, and which attracted widespread attention, causing much talk and discussion, pro and con, but little financial flurry. The play was frankly modeled after the Ibsen school, and as such it made quite an appeal to those who claimed to understand it. At any rate, Mr. Johnson derived a great deal of publicity out of it, and we are now eagerly on the outlook for his second play.

A TALENTED and versatile girl is Lalla Selbini, she of the wondrous grace and beautiful face and figure. Her name has become a synonym for all the graces in woman's calendar, and a just homage, too, when one considers her youth, beauty and striking personality. Miss Selbini is one of the leading lights in the vaudeville world, and she has won a position almost unique in itself by the originality and uncommon cleverness of her act. For a number of years she was a reigning favorite in all the foreign music halls and her name and following extended throughout England, France, Germany, Russia, South Africa, Egypt and Australia. It was the summer of 1906 that she made her bow before an American audience, appearing at Hammerstein's Victoria Roof Garden, being happily billed as "The Bathing Beauty," and so enormous was her vogue that she reigned triumphant throughout the entire summer, playing sixteen consecutive weeks, a run far greater than that enjoyed by any other performer. Since then she has toured all over the United States, playing the leading vaudeville houses from the Atlantic to the Pacific, and she proved the sensation of the hour in each city she visited. A woman of exceptional mental qualities, with a deep thirst for knowledge, Miss Selbini is a fluent linguist and is the mistress of four languages, though she even proposes to add to this number as time goes on. A further evidence of her gray matter, she composes all of her own songs, makes her gowns (and very handsome and striking they are, too), designs and paints her own scenery, and has complete charge and direction of her vaudeville offering. And an added word for her rightful claim to being a true daughter of Venus, Miss Selbini was selected as the model for all the decorations in the Manhattan Opera House. Small wonder she is called talented, versatile and beautiful. Assured success is a fine thing in its way, but to a woman of Miss Selbini's mental calibre it merely acts as an incentive to achieving bigger things. She has won conspicuous note in her own particular line, and it is greatly to her credit that she is not content to rest satisfied with her present condition. Lalla Selbini is a worthy exponent of the modern-day woman of brains and ambition, and richly deserves all the success possible.



The summer dawn's reflected hue  
 To purple changed Loch Katrine blue,  
 Mildly and soft the western breeze  
 Just kissed the lake, just stirred the trees,  
 And the pleased lake, like maiden coy,  
 Trembled but dimpled not for joy.

—Scott.

MABEL ROEBUCK, a leading woman of infinite charm and most attractive personality, one seen all too seldom upon the New York stage, has bravely fought her way into the front ranks of our most promising actresses, and, excellent though her past record has been, her future work will unquestionably reveal greater powers, those that can only come with added years and experience. This talented young actress has always



been fortunate in being associated with companies of the very best sort, and this excellent training has merely aided her to develop more quickly the gifts that were hers at the start. A native New Yorker, Miss Roebuck made her stage début the season of 1896-97 as a member of Augustin Daly's company, her first rôle being Phoebe in "As You Like It." She remained with Mr. Daly's organization until his untimely death, being cast in such productions as "The School for Scandal," "The Country Girl," "Subtleties of Jealousy," "The Merchant of Venice," "Madame Sans Gêne" and "The Great Ruby." The season of 1899-00, when Ada Rehan starred under Klaw and Erlanger, Miss Roebuck played all the leading rôles in that actress' repertoire, Celia in "As You Like It," Lady Sneerwell in "The School for Scandal," Bianca in "The Taming of the Shrew" and Alithea in "The Country Girl." Miss Roebuck then played a number of important parts in the support of E. S. Willard, including the creation of the heroine, Thérèse, in "The Optimist," played in the Paris production by Jane Hading. The two seasons following this she played under Charles Frohman's

direction, appearing with William Faversham in "Imprudence," and "Lord and Lady Algy," and on tour as Estelle Kitteridge in "The Other Girl." Miss Roebuck next took up the leading feminine rôle in "Genesee of the Hills," with Edwin Arden, then appeared with Lawrence D'Orsay in the short-lived production of "Lord Doncaster," after which she succeeded Margaret Illington as Nina Jesson in "His House in Order," in the support of John Drew, and her most récent work was as Marian Devereaux in "The House of a Thousand Candles," at Daly's Theatre. A talented and graceful actress, one with exceptional temperamental qualities, Miss Roebuck has pursued an even tenor in her career most commendable, each season finding her further advanced along her professional pathway, and her future should bring forth results that only a clever woman such as she can hope to attain.



Oh for a lodge in a garden of cucumbers!

Oh for an iceberg or two at control!

Oh for a vale that at midday the dew cumbers!

Oh for a pleasure trip up to the pole!

—Rossiter Johnson.



THE name of Richard Sterling has appeared on Broadway play-bills with considerable frequency during the past ten years, and as an actor of juvenile rôles he has been making quite a name for himself. There is a decisive, clean-cut touch to his acting that is most effective, and, as he has the necessary youth and spirits for the type of parts with which he has become identified, his success is all the more readily understood. Mr. Sterling, who came into the world in Brooklyn, N. Y., first attracted attention in the stage world during the season of 1897-98 in the support of Nat Goodwin, with whom he remained two years, playing Willie Bunn in "An American Citizen" and Tom Adams in "Nathan Hale." He then appeared in the original production of "Quo Vadis," playing Nazarius, followed by a season in the support of Richard Mansfield as the Duke of Orleans in "Henry V." He was next seen on tour in Kathryn Kidder's company, playing Dr. Kane in "Molly Pitcher" and was then at Wallack's in "The Last Appeal." The season of 1902-03, Mr. Sterling became a member of Robert Edeson's company, continuing in the support of that actor for five years, playing Teddy Langham in "Soldiers of Fortune," Rex Ballard in "The Rector's Garden," Lieutenant Wadleigh in "Ranson's Folly" and Ross in "Strongheart." He accompanied Mr. Edeson to London, in May, 1908, appearing at the Aldwych Theatre in "Strongheart." Mr. Sterling remained in London after the close of the Edeson season, and opened at the Playhouse on June 25th with Cyril Maude in "The Earl of Pawtucket," playing Arthur Weatherbee. He was back in America, however, the season of 1907-08, and appeared on tour as Bob Livingston in "Caught in the Rain," supporting William Collier.



A WORTHY member of a most worthy theatrical family, Phyllis Rankin has been a dignified ornament to her profession for a number of years, following her career with a quiet unobtrusiveness, always doing good work, too, that is greatly to be commended. The daughter of such well-known parents as Arthur McKee and Kitty (Blanchard) Rankin, she had some little experience as a child actress, appearing with her father's company in "Stormbeaten." What one might call her real stage début occurred at Palmer's Theatre on June 20, 1890, when she appeared at a special matinée of a piece called "Sara." During her first half-dozen years behind the footlights Miss Rankin appeared in the support of such stars as Rose Coghlan, Mrs. John Drew, Mr. and Mrs. Sidney Drew and with her father in "The Canuck" and "The Danites." She then sang in vaudeville for a time. It was the season of 1897-98 that saw Miss Rankin come into her own with the theatregoing public, creating the part of Fifi in "The Belle of New York," at the Casino. She played this rôle two seasons, one of which was spent at the Shaftesbury Theatre, London. Returning to America, the season of 1899-00, she was Thea in "The Rounders." For several years following this Miss Rankin was identified with the English stage, singing in the music halls and starring in a musical piece called "The Gay Cadets," as well as participating in a revival of "The Belle of New York." She returned to this country the season of 1903-04, remaining in our midst ever since, appearing in the productions of "Glad of It," at the Savoy, "Glittering Gloria," at Daly's, with Nat Goodwin in "Wolfville," with Lew Fields in "It Happened in Nordland," with Katherine Grey in "The Reckoning," in "Fascinating Flora" and along with her husband, Harry Davenport, in vaudeville.





LEWIS MORRISON.

Born, September 4, 1845.

Died, August 18, 1906.



FOR about a dozen years the name of Guy Standing has been prominently before the American public as an actor of rare finish and distinction, and his name is a potent drawing-card upon any play-bill. An Englishman by birth, a son of Herbert Standing, he made his stage début on August 7, 1889, at the Criterion Theatre, London, with Sir Charles Wyndham in "Wild Oats." After appearing at Drury Lane in "A Million of Money," Mr. Standing joined Mrs. Bernard Beere's company, touring Australia. It was in the support of this actress that he made his début on the New York stage, appearing at the Manhattan Opera House (later Koster and Bial's Music Hall) in "Lena Despard" and "Ariane." After a brief term with Loie Fuller's specialty company, he began a long association with Charles Frohman in 1895, appearing that year in "Sowing the Wind." The season of 1896-97, he was first with Annie Russell in "Sue," then at the Casino in "La Falote," returning to Miss Russell's support in "The Mysterious Mr. Bugle." The next season he divided between Maude Adams in "The Little Minister" and with the Empire Theatre Company in "The Conquerors." He remained with the Empire forces for the next three years, appearing in "Phroso," "Lord and Lady Algy," "My Lady's Lord," "Brother Officers," "A Man and His Wife," "Mrs. Dane's Defense" and "Diplomacy." In May, 1899, Mr. Standing played a special engagement at the Lyceum in the title rôle in "His Excellency the Governor." The season of 1901-02, and the one following, he appeared with John Drew in "The Second in Command" and "The Mummy and the Humming Bird," and then came a season with Fay Davis in "Lady Rose's Daughter" and "Whitewashing Julia." He was next seen with Mrs. Patrick Campbell in "The Sorceress," and played for a short time in "Mrs. Leffingwell's Boots." The season of 1905-06, he appeared with Nat Goodwin in "Wolfville," re-appeared for a time in "Mrs. Leffingwell's Boots," was also with Henrietta Crosman in "Madeline," with Henry Miller in "Grierson's Way," Ellis Jeffreys in "The Fascinating Mr. Vandervelt" and Otis Skinner in "The Duel." The season after this he starred for a fortnight in "A Society Policeman," was with Odette Tyler in "The Love Route," Lena Ashwell in "The Shulamite" and "Mrs. Dane's Defense," and Madame Nazimova in "Hedda Gabler" and "The Comtesse Coquette." Mr. Standing and Theodore Roberts co-starred, during the season of 1907-08, in "The Right of Way." Beginning in 1905, and each subsequent summer, Mr. Standing has appeared at the head of his own stock company in Washington, D. C.



Oh, sweet September, thy first breezes bring  
 The dry leaf's rustle and the squirrel's laughter,  
 The cool fresh air whence health and vigor spring  
 And promise of exceeding joy hereafter.

—George Arnold's "September Days."

**H**ENRIETTA CROSMAN, one of the foremost interpreters of comedy rôles on our stage to-day, there being a sparkle and spontaneity about her acting in this line of work that is positively invigorating, was born in Wheeling, W. Va., being a member of a family distinguished for several generations in army circles. After graduating from the Moravian Seminary, Bethlehem, Pa., she made her stage début as Letty in "The White Slave," at the Windsor Theatre, on August 13, 1883. The season following this she appeared with the Madison Square Theatre Company in "The Rajah" and "The Private Secretary," followed by a season on tour in "Young Mrs. Winthrop." She then gained a knowledge of the classic drama by playing leads for one season each with Edmund Collier, Robert Downing and Frederick Warde. The season of 1889-90, she was at Daly's in "As You Like It," and with the Lyceum Theatre Company in "The Charity Ball." She began the following season with the Terriss-Millward Company in "Roger La Honte," returning to the Lyceum forces in "The Idler." For four years following this Miss Crosman appeared with Charles Frohman's Comedians in "Mr. Wilkinson's Widows," "The Junior Partner," "Gloriana," "The Other Man" and "Mrs. Grundy, Jr." The season of 1895-96, she was in "Burmah," at the American, and "A House of Cards," at the Fifth Avenue. For several years after this she was identified with stock organizations in Denver, Brooklyn, Cincinnati and Pittsburg, and was on tour one season with Charles Dickson in "Mistakes Will Happen." Miss Crosman made her stellar début at Harrisburg, Pa., on April 10, 1900, starring at the head of her own company ever since, and has presented the following plays: "One of Our Girls," "Mistress Nell," "Joan o' the Shoals," "As You Like It," "The Sword of the King," "Nance Oldfield," "Madeline," "Sweet Kitty Bellairs," "Mary, Mary, Quite Contrary," "All-of-a-Sudden Peggy," "The Almighty Dollar," "The Christian Pilgrim," "The New Mrs. Loring" and "A Country Girl."



**A** YOUNG actor who has won a notable name for himself under the Belasco banner and in stock company circles, Regan Hughston is to be greatly congratulated upon his professional progress, having worked his way up from small parts into leading juvenile business, with a repertoire of important rôles to his credit that would do honor to an actor of twice his years and experience. Mr. Hughston, who is a native of Chicago, began his stage career the season of 1899-00, playing the rôle of Lloyd Calvert in "The Heart of Maryland," with which company he played a second season. He then became a member of the Fawcett Stock Company in Baltimore, where he remained three years in all, aside from a brief term, in the fall of 1903, when he appeared on tour as leading man with Percy Haswell in "The Favor of the Queen." The season of 1904-05, Mr. Hughston appeared first with the Imperial Theatre Stock, Providence, R. I., later re-joining the Fawcett Stock at the American Theatre, New York, being especially successful as Romeo to Miss Haswell's Juliet. The next year he was seen again in "The Heart of Maryland," appearing in the special star revival of this piece, re-appearing with the Fawcett forces in St. Paul, Minn., in the summer of 1906. Mr. Hughston began the season of 1906-07 with the Chicago Opera House Stock, in Chicago, later appearing again with the Fawcett company in Baltimore, and Atlanta, Ga. He had a busy time of it during the season of 1907-08, appearing first with the Boyle Stock, New Haven, Conn., then back to Baltimore with the Fawcett organization, and finally with the Sherman Brown Stock in Milwaukee. Mr. Hughston, by his faithful application, is deserving of all possible credit and he has thoroughly earned every bit of his success.

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AS the name of the late Lewis Morrison will probably always be associated with the rôle of Mephisto in "Faust," it seems only a fair thing to recall some of his earlier efforts to reveal the powers that were his in his younger days, when he was regarded as one of the cleverest romantic actors of the day. Born in Jamaica, W. I., of English and Spanish descent, he lived as a youth in Brooklyn, N. Y. When the Civil War broke out, he accepted a commission as lieutenant in the Northern army, later being promoted to a captaincy, and served the entire three years of the war. Mr. Morrison began his career as an actor immediately afterward, and for many years served in stock companies in New Orleans, Philadelphia, San Francisco and New York, a few of his most notable performances being: Romeo to Adelaide Neilson's Juliet, Bill Sikes to Lucille Western's Nancy, Iago to the elder Salvini's Othello, Laertes to Booth's Hamlet, Macduff to Charlotte Cushman's Lady Macbeth and Edgar to Forrest's King Lear, some years later playing Pontius Pilate to the Christ of James O'Neill in the Passion Play. So it can be seen that for Mr. Morrison's loyalty in giving the public their much desired "Faust" season after season, practically twenty in all, the stage lost an artist whose early career gave promise of most admirable achievements. Actors of his fine calibre are all too scarce nowadays, and a pity it is that his art was not allowed a fuller fruition. With Mr. Morrison's passing went an actor of exceptional mental poise and power, and his place is not one that can be easily filled. His widow, known to the stage world as Florence Roberts, is a commanding figure among our leading emotional actresses, rare temperamental sympathy and wonderful reserve force guiding all her work, and she claims that she owes practically all of her skilled art to Mr. Morrison's guidance and instruction.

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MARJORIE WOOD is making quite a name for herself with exceptional celerity as an actress of ingénue rôles. She has been behind the footlights only five years in all, but during that time she has made steady progression, always endeavoring to uphold the best possible standard in her acting. Miss Wood is a daughter of George M. and Marguerite St. John Wood, the latter being well known as a player of grande dame parts. She was born in London, England, being educated there and in Paris. She began her stage career the season of 1903-04, playing the rôle of Nellie Patterson in "The Old Homestead," in the support of Denman Thompson. The season following this Miss Wood became a member of Robert Edeson's company, and she has continued to appear in this actor's support ever since. She created the rôle of Betty Bates in "Strongheart," which she played two seasons, afterward being promoted to the ingénue part of Molly Livingston. She appeared in this rôle on tour one season, later playing it at the Aldwych Theatre, London, with Mr. Edeson. The season of 1907-08, she originated Phyllis Stafford in "Classmates," appeared in Philadelphia in the brief hearing given "The Sinner," and on April 23, 1908, she entered the ranks of leading women, creating the part of Virginia Albert in "The Call of the North," in Providence, R. I. So excellent an impression did she make in this rôle that she will continue to be Mr. Edeson's opposite player in "The Call of the North" throughout the season of 1908-09. The summer of 1905, Miss Wood was a member of the Hunter-Bradford Stock, Hartford, Conn., and the summer following was with the Euclid Avenue Stock in Cleveland.

NO matter what the theatrical fates of to-morrow have in store for Charles E. Evans, his name will always be closely identified with the rôle of I. McCorker in "A Parlor Match." And, as a matter of truth, it is practically the one and only part in which he has ever gained any great lasting fame. Mr. Evans came into the world in Rochester, N. Y., being a son of Evan and Lydia (Paddock) Evans, and was educated at the public schools of his native town. He began his stage career in the middle seventies with Frank Mayo in "The Streets of New York." He then went into the variety and vaudeville world, continuing in this field, in association with William Hoey, for many years. Messrs. Evans and Hoey had Charles H. Hoyt make an elaborated version of one of their vaudeville sketches, the result being "A Parlor Match," which they first played on the New York stage, September 22, 1884, at Tony Pastor's theatre. They continued in this piece until 1894, meeting with tremendous success, and then Mr. Evans became a Broadway theatre manager, directing both the Herald Square and Princess theatres for several years. He resumed his stage career in 1900, his principal engagements since then being in the title rôle in "Naughty Anthony," the lead in "The Sho-Gun" and as co-star, with Charles H. Hopper, in "There and Back." For the past three years Mr. Evans and Mr. Hopper have been touring the vaudeville circuits in a condensed version of "There and Back."



## September 7

## E. M. Holland

VERY few actors now before the public have played more parts on the New York stage than E. M. Holland. Practically all of his career has been passed in Broadway playhouses, and his name and following are such that any actor might covet. Mr. Holland was born in New York City, his parents being George and Catherine (De Luce) Holland, and he is brother to George and Joseph, of the same ilk. After some slight experience as a child actor, he began his stage career in 1863 as a member of Mrs. John Wood's company at the Olympic Theatre, playing small juvenile parts. He was with this company three years, followed by a season at Barnum's Museum, and in 1867 he joined the stock at Wallack's Theatre. Mr. Holland remained at Wallack's for thirteen consecutive years, working his way up from small parts into leading juvenile and comedy rôles. He went to London in 1880 with McKee Rankin, playing "The Danites," and the two years following this he played special engagements in New York. In 1883, he became a member of A. M. Palmer's company, with which he remained twelve years, dividing the time between the Madison Square and Palmer's theatres, a few of his biggest successes being in "Jim the Penman," "Captain Swift," "Aunt Jack," "A Pair of Spectacles," "Alabama" and "Colonel Carter of Cartersville." The season of 1895-96, Mr. Holland and his brother, Joseph, became co-stars, appearing at the head of their own company for two and a half seasons, presenting: "A Man with a Past," "A Social Highwayman," "Two Men of Business," "A Superfluous Husband" and "Dr. Claudius." In the spring of 1897, Mr. Holland became a member of Charles Frohman's forces, continuing until the end of the season of 1901-02, during which time he was seen in "Never Again," "On and Off," "Make Way for the Ladies," "Coralie and Co., Dress-makers," "Hearts are Trumps," "The Husbands of Leontine," "Self and Lady," "The Shades of Night," "The Lash of a Whip" and "Eben Holden." The season of 1902-03, he was with Viola Allen in "The Eternal City," followed by three years with Kyrle Bellew in "Raffles." Mr. Holland divided the next season between "The Measure of a Man" and Otis Skinner in "The Duel," and, 1907-08, he was first in "The House of a Thousand Candles" and then with Eleanor Robson in "Nurse Marjorie."



A REMARKABLY gifted actress is Bertha Kalich, of wonderful force, fire and passionate power, and she has every right to acceptance with the most popular favorites of the day. Given that priceless boon, a good part in a good play, and she is bound to come into her own as one of the foremost emotional actresses on the American stage. Madame Kalich was born in Lemberg, Galicia, Austria-Hungary, where she also spent her youth, and when a girl of fifteen she became a singing pupil at the Lemberg Conservatory. She made rapid progress in the cultivation of her voice, and began her stage career in 1890 as a member of an opera troupe. She soon worked her way into the front rank of operatic artists, and became prima donna of the Bucharest National Theatre. Madame Kalich's fame had spread to America by this time, and she was engaged by Mr. Edelstein to sing the leading rôles at New York Thalia Theatre, beginning in 1894. She enjoyed high favor in the musical field, but after a few years in this country she turned her attention to the serious drama, playing in the Yiddish versions of "A Doll's House," "Magda," "Madame Sans Gêne," etc. Madame Kalich then mastered the English language, and made her début as an English-speaking actress at the American Theatre, May 22, 1905, playing the title rôle in "Fedora." She then signed a long-term contract with Harrison Grey Fiske, and has appeared under his management ever since: the season of 1905-06, in "Monna Vanna" and "Thérèse Raquin"; 1906-07, in "The Kreutzer Sonata," doing splendid work in this; and 1907-08, in "Sappho and Phaon" and "Marta of the Lowlands," the latter another piece of brilliant acting. Madame Kalich, to whom the theatrical fates have been harsh in several instances, deserves only the best at the hands of our theatregoing public.



A FEW years ago J. C. Buckstone was an active participant in American theatricals, enjoying high favor as an actor of light-comedy rôles, but he hasn't appeared here in a number of years, being equally popular now with English audiences. Mr. Buckstone is a member of the famous family of that name so long distinguished in stage history, his father being John Baldwin Buckstone, the playwright, while his brother, Rowland, has been playing in America for the past twenty-five years. Born in Sydenham, Kent, England. Mr. Buckstone began his stage career in 1876 with the Chippendale Comedy Company, and during his first five years on the stage he supported such stars as Edward Terry, J. S. Clark, Mrs. Bernard Beere and Marie de Grey. He came to this country in 1882, and made his début September 9th with Wallack's company, opening in "Taken from Life." He remained at Wallack's for three years as light comedian, returning to England at the end of that time. The season of 1889-90 found him back in this country, however, appearing first as Tom Bassett in "Hands Across the Sea," and he then played Lord Manly in "Beau Brummell," with Richard Mansfield. The two seasons following this he appeared under Charles Frohman's management, in "All the Comforts of Home," and the original productions of "Men and Women" and "The Lost Paradise." He also spent a season with Rose Coghlan, as Algy Fairfax in "Diplomacy." Mr. Buckstone returned to his native land about the middle nineties, and has been actively engaged in London theatricals ever since, of late devoting his talents to the musical comedy stage, appearing in many of the pantomimes and with Seymour Hicks and Ellaline Terriss in "Blue Bell in Fairyland" and "The Gay Gordons."

CARO ROMA is an exceptionally talented singer and musician, and she has been favored with honors and success far above the ordinary. With an exceptionally beautiful voice, decided talents as an actress and a complete mastery of all the technique of music, she has steadily climbed her way into public favor, and for many years now has held a foremost place among American singers. Madame Roma is a Californian by birth, and as a young girl she studied music in San Francisco, with a finishing course at the New England Conservatory of Music, in Boston. She was the first prima donna of the Castle Square Opera Company in Boston, and for many years was a big favorite at the Tivoli in 'Frisco. She sang Santuzza in "Cavalleria Rusticana" at the Tivoli on March 2, 1903, with Pietro Mascagni, himself, in the conductor's chair, and he afterward remarked, "My Italian Santuzza could sing, my French Santuzza could act, but my American Santuzza, Caro Roma, could both sing and act." Madame Roma has also sung in grand opera in the leading European capitals, and she is the proud possessor of a pin given her by the late Queen Victoria in appreciation of her talents. She has also stood sponsor for any number of musical and lyrical compositions, all of a very high calibre and greatly appreciated by music-lovers. Madame Roma's last professional appearance on Broadway was in January, 1906, when she appeared at the Lyric Theatre in "Mexicana." Since then she has devoted herself largely to musical composition and vocal coaching, but she is too talented an artist, with too fine a mental perspective, to remain off the boards so long. May she soon return—and with added glories!



DURING the dozen years of Nora O'Brien's stage career she displayed a finely sincere spirit, a laudable ambition to accomplish only the things most worth while and made a splendidly courageous effort to uphold a dignified acting standard. And, too, not a little success fell to her portion, though she never achieved the heights towards which her ambition led. Miss O'Brien is a Baltimore girl by birth, and from her earliest youth she determined to follow a stage career, engaging early in amateur theatricals. She made her professional debut in Baltimore, in the middle nineties, playing Juliet to Frederick Paulding's Romeo. Immediately afterward she formed an alliance with Charles B. Hanford and Elihu R. Spencer, and the trio starred in Shakespearean repertoire with considerable success. Miss O'Brien then joined Daly's company, appearing in "The Taming of the Shrew." She was with James O'Neill's company for some time, first playing Constance, and later Anne of Austria, in "The Musketeers." The season of 1900-01, she was leading lady of the Valentine Stock, in St. John and Halifax, N. B., afterward touring in Yeats' "The Land of Heart's Desire." Since then Miss O'Brien's principal engagements have been with Mrs. Le Moyne in "The First Duchess of Marlborough," S. Miller Kent in "The Cowboy and the Lady," Henry Miller in "The Taming of Helen," Viola Allen, as Olivia, in "Twelfth Night," in "The Heir to the Hoorah," the title rôle in "Sunday" and with May Robson in "The Rejuvenation of Aunt Mary." On January 25, 1908, Miss O'Brien married Whidden Graham, a New York business man, and has retired from the stage.

ALTHOUGH Mrs. Bandmann-Palmer has not been concerned with theatrical affairs in America for many years, she is by no means forgotten by our older theatregoers, those who happily recall her work as leading woman with the German tragedian, the late Daniel E. Bandmann, whose wife she was in those days. An Englishwoman by birth, born in Lancaster, her maiden name being Millicent Palmer, she began her stage career in 1864 at the London Strand as Pauline in "Delicate Ground," after which she made a tremendous success as Juliet, at the Lyceum. On February 17, 1868, she was seen at this same playhouse as Doris Quinault in "Narcisse," supporting Mr. Bandmann, who made his London début upon this occasion. A year later they were married and co-starred most successfully for a long time, touring the United States, Australia and England, a few of Mrs. Bandmann's most popular rôles being Ophelia, Lady Macbeth, Juliet, Beatrice, Rosalind, Desdemona, Portia, Pauline, etc. They separated, both professionally and matrimonially, over twenty-five years ago, and since then Mrs. Bandmann, who has added her maiden name to that of her former husband, has devoted her talents exclusively to the English stage. She is high in favor in the provinces, having starred at the head of her own company for the past twenty years, and as an exponent of the Shakespearean drama she has an immense following. Probably her most popular rôle of all is that of Hamlet, which she has played over five hundred times, this being a record among modern-day female Hamlets. Though one can never tell, it is hardly a likely thing that Mrs. Bandmann-Palmer will venture a re-appearance upon the American stage again, as she has become so closely identified with English stage affairs, gaining an impregnable position, that she probably doesn't care to again visit our shores again in a professional capacity after so long an absence.



WILLIAM BRAMWELL has been most fortunate during his few years as a professional player, meeting with success at the very beginning of his career, and he has gone steadily forward ever since, now being numbered among our most popular leading men. A native of New York state, Mr. Bramwell began his stage career about a dozen years ago, appearing in the support of Robert L. Downing, with whom he gained an excellent schooling in the classic drama. Beginning with the season of 1897-98, and for three years in all, he was leading man with Eugenie Blair, playing Archibald Carlyle in "East Lynne," Sir John Oxen in "A Lady of Quality," Armand in "Camille," Don José in "Carmen," etc. The season of 1900-01, and for two seasons and a half, Mr. Bramwell played leading rôles with the Murray Hill Stock Company, gaining a large repertoire of heroic leads, and then spent half a season with the Proctor Stock, at the Fifth Avenue Theatre. After this came a long tour in vaudeville, in conjunction with Minnie Seligman, and a brief return to the Murray Hill forces. Mr. Bramwell then appeared on tour one season as a star in "Captain Barrington," after which he and Miss Seligman were seen for a brief period in "The Dragon Fly." He then appeared at the Manhattan Theatre in "The Triangle," afterward playing with the Empire Theatre Stock in Boston. The season of 1906-07, Mr. Bramwell was at the head of the stock at the Chicago Opera House, in the city of that name, later making a brief dip into vaudeville, exclusively in the Windy City, along with Eleanor Gordon. Mr. Bramwell and Miss Seligman presented a one-act playlet, "A Dakota Widow," in vaudeville, during the season of 1907-08.

September 14

Kathryn Hutchinson

KATHRYN HUTCHINSON has had an exceptionally successful time of it during her few years in the stage world, and the musical-comedy stage can boast of few more bewitching or attractive figures than she. Miss Hutchinson was born in Montpelier, Vt., where she spent her childhood days, graduating from the High School there, and then studied music for a time in Boston. Upon her decision to follow a stage career, she went about it in the right way, making her début in the spring of 1902 in the chorus of "The Show Girl." A few weeks after the opening she was suddenly called upon to play the title rôle in this piece, and so great was her success that she was permanently retained in the part. The season of 1903-04, Miss Hutchinson first played Titania in "A Midsummer Night's Dream," in the support of Nat C. Goodwin, was then Eleanor Grey in "Little Mary," at the Empire Theatre, and later took up the rôle of North Chalmers in "The Girl from Kay's," with Sam Bernard, which part she played all of the season following. She played Mother Carey in "The Pearl and the Pumpkin," at the Broadway, in the fall of 1905, and the next year she was Lady Mildred Vane in "The Rich Mr. Hoggenheimer," again supporting Sam Bernard. The season of 1907-08, Miss Hutchinson was a particularly attractive picture as Lucy Talbot in "The Hoyden," in the support of Elsie Janis. As can be seen from this sketch of her career, Miss Hutchinson has figured in many leading Broadway productions, and her success is a fitting tribute to her beauty and talents.



September 15

Mrs. E. G. Sutherland

MRS. EVELYN GREENLEAF SUTHERLAND enjoys exceptional popularity among our playwrights of the fair sex, and she has made rather a notable name for herself by a long list of successes, most of which have been written in collaboration with Beulah Marie Dix. Mrs. Sutherland was born in Cambridge, Mass., and was educated at private schools in Boston and Geneva, Switzerland. She began writing plays about the middle nineties, some of her best known efforts being, all of these written in collaboration with Miss Dix: "A Rose o' Plymouth Town," 1902, for Minnie Dupree; "The Breed of the Treshams," 1903, and "Boy O'Carroll," 1906, both produced in London by Martin Harvey; "The Lilac Room," 1906, for Amelia Bingham; "The Road to Yesterday," 1906, for Miss Dupree; and "Matt of Merrymount," 1907, produced in London by Fred Terry and Julia Neilson. Mrs. Sutherland has also collaborated with Booth Tarkington in a dramatization of "Monsieur Beaucaire," 1902, which Richard Mansfield used in this country and Lewis Waller on the other side. In association with General C. King, she helped dramatize his story, "Fort Frayne," produced in San Francisco about ten years ago by Daniel Frawley's Stock Company. She met with scant approval with her "Joan o' the Shoals," 1902, which Henrietta Crosman brought out. Mrs. Sutherland has little trouble in placing her plays nowadays, for she invests most of them with the happy knack of originality, and theatrical managers are only too glad to grasp plays with this quality about them. (But when playwrights collaborate it is always a difficult thing to tell just where one leaves off, and the other begins!)

A DELIGHTFULLY refreshing ingénue actress, one whose methods combine originality, technicality and personality, Jessie McAlister is coming to the front with giant strides, and many are the roseate prophecies for her future. She has been trained in a hardy, rigorous school, that of the modern stock company, from which she has derived all sorts of benefit, gaining an elaborate and extensive repertoire of leading ingénue rôles and an amount of sound professional experience that few players as young as she ever obtain, and which will prove of the greatest value to her as time goes on. Miss McAlister was born in Franklin, Pa., and, while still in her 'teens, she made her stage début as Rose Dean with the Spooner company in "The Wages of Sin," and has remained a member of this same organization ever since, appearing first on tour, then in Brooklyn and finally on Broadway. As an interpreter of ingénue rôles, Miss McAlister occupies an almost unrivaled position in the modern stock field, being particularly successful in such frolicsome rôles as Vi Thompson in "The Stubbornness of Geraldine," Tabitha Drinker in "Janice Meredith," Fuschia Leach in "Moths," Arabella Doe in "A Temperance Town" and Florence St. Vincent Brown in "The Banker's Daughter." She can also bring the necessary note of dignity or pathos to parts like Anne Chute in "The Colleen Bawn," Mary Stuart in "Dorothy Vernon of Haddon Hall," Sarita in "The Pretty Sister of José" and Claudinet in "The Two Little Vagrants," while her versatile powers can easily stand the test of the child's part of Simplicity Johnson in "Lovers' Lane" and the character comedy rôle of Natalie in "Zaza." It was through her portrayal of the rôle of Floppy Jane in "Aunt Cynthia's Homestead" that Miss McAlister fell under the discerning eye of no less an astute manager than David Belasco, and a very probable thing it is that that producer will have an active interest in her professional welfare at no very great distant date. Certainly Miss McAlister has been most loyal in her stage duties and endeavors, and she is deserving of just such a rich reward. That Mr. Belasco, or any other equally well-known manager, would display wise judgment in securing the services of this attractive and magnetic young actress, with her dainty, winsome ways, is a fact quite readily admitted by all who have watched her earnestness and steadfast attention to her professional labors.



The morrow was a bright September morn;  
 The earth was beautiful, as if new-born;  
 There was that nameless splendor everywhere,  
 That wild exhilaration in the air,  
 Which makes the passers in the city street  
 Congratulate each other as they meet.

—Longfellow.

THOUGH not especially conspicuous nowadays, many theatregoers will recall the Three Merrilees Sisters, who were great favorites in the music halls about a dozen years ago. They answered to the names of Carrie, Jessie and Edith, and each had their particular following and admirers. Since then they have scattered to the four theatrical winds, and Carrie Merrilees has done some very clever work on the dramatic stage. She created the rôle of Betty, one of the music hall girls, in "The Christian," supporting Viola Allen, and she was identified with this play four seasons in all, twice as long as Miss Allen herself. The season of 1903-04, after a few preliminary weeks in "The Christian" in the support of Edward Morgan and Clara Blandick, Miss Merrilees joined the forces of James O'Neill, with whom she originated the rôle of the confidential maid, Agnes, in his production of "The Adventures of Gerard," and since that time she has not been particularly active in the matter of professional engagements. She was a dependable, capable actress, and it is rather unfortunate that her acting opportunities did not embrace a more liberal and comprehensive field. Her sister, Jessie, probably the best known of the trio, is now high in favor in the English music halls.



The summer's throbbing chant is done  
And mute the choral antiphon;  
The birds have left the shivering pines  
To flit among the trellised vines,  
Or fan the air with scented plumes  
Amid the love-sick orange blooms,  
And thou art here alone—alone—  
Sing, little bird! the rest have flown.

—O. W. Holmes.

THE acknowledged leader among all American dancers, a première danseuse of the very finest calibre, Mlle. Dazie is deserving of the highest praise and admiration for her brilliant results in the art of Terpsichore. Within an exceptionally short space of time she has climbed to the top pinnacle of success, all due to the remarkable originality displayed in her dancing and her zealous effort to keep thoroughly abreast of the times. She is constantly inventing new dances, each more attractive and captivating than its predecessor, and hence an easy thing it is to comprehend the many honors that are hers. Mlle. Dazie is an American girl, born in St. Louis, Mo., and from earliest childhood has been a devotee of the dance. She first won note in the stage world as première with "The Belle of New York," remaining two years with this piece. She then went abroad, and for several years was a stellar attraction in the leading continental music halls, winning special favor in London, Paris, Berlin, Vienna, Budapest and Hamburg. She returned to this country early in 1904, and toured the Keith circuit for ten weeks. The summer of that year Mlle. Dazie became the reigning sensation of the hour by her appearance at the Wistaria Grove, atop of the New York Theatre, though her identity was completely hidden under the sobriquet of "Le Domino Rouge," she appearing with her features hidden by a red mask. For over a year she continued under this title, including engagements in London and Paris, gaining admiration upon every hand, her business affairs being guided by Mark A. Luescher, the well-known manager, whom she married on her birthday in 1905. The season of 1906-07, Mlle. Dazie won many laurels as première danseuse of Hammerstein's Manhattan Opera House. She was then engaged by F. Ziegfeld, Jr., as the big stellar attraction for his production of "The Follies of 1907," and so pronounced was her success that he promptly re-engaged her for "The Follies of 1908," in which (why need one say it?) Dazie again came off triumphant. She is a remarkably clever girl, and her success is a just tribute to her unquestioned talents.



Yellow, mellow, ripened days,  
 Sheltered in a golden coating;  
 O'er the dreamy, listless haze,  
 White and dainty cloudlets floating;  
 Winking at the blushing trees,  
 And the somber furrowed fallow;  
 Smiling at the airy ease,  
 Of the southward-flying swallow.  
 Sweet and smiling are thy ways,  
 Beauteous, golden Autumn days.

—Will Carleton's "Autumn Days."

## September 19

## Malcolm Duncan

BY application, study and determinate ambition, Malcolm Duncan is making great progress in his professional career, and there are few more promising juvenile actors upon our stage to-day than he. Born in Brooklyn, N. Y., and educated at the public schools there, Mr. Duncan made his stage début October 2, 1899, at the Hollis Street Theatre, Boston, playing the Second Guardsman in "Cyrano de Bergerac," supporting Richard Mansfield. He continued a second year in Mr. Mansfield's company, playing the Duke of Bedford in "Henry V." and other rôles in his repertoire. The season of 1901-02, Mr. Duncan appeared with Gertrude Coghlan in "Becky Sharp" and "Colinette," and the next year he was seen on tour in "The Climbers." He had a busy time of it during 1903-04, appearing first with Lizzie Evans in "At Cozy Corners," then with Virginia Harned in "The Light that Lies in Woman's Eyes" and on tour in Maurice Campbell's production of "The Raven." Mr. Duncan first began to attract attention on the New York stage in the fall of 1905, when he appeared at Wallack's Theatre with Thomas Jefferson in "Rip Van Winkle," playing Heindrich Vedder, and the spring following he did most excellent work with Benjamin Chapin in "Lincoln," at the Liberty. He was then engaged by Henry B. Harris to play Jefferson Ryder in "The Lion and the Mouse," which rôle he has been playing for the past two seasons, aside from a short time, in the fall of 1907, when he appeared at the Hackett Theatre as Harold Bay in "The Movers," an excellent piece of acting. For several summers past, Mr. Duncan has appeared in stock at the Columbia Theatre, Washington, D. C. His career gives every promise of developing into matured powers of exceptional sterling worth.



## September 20

## Andrew Bogart

ANDREW BOGART is a young American tenor who has won not a few laurels in musical circles, upon both the concert and operatic stages, and many are the bright things predicted for his future. Although his stage career has been of very short duration, he has several praiseworthy successes to his credit, in England as well as in this country, and there is every reason to believe that he will come into a rich professional reward. Mr. Bogart first saw the light of day in San Francisco, Cal., receiving his schooling there, and also his early musical training. In addition, he studied music abroad for several years. He began his public career as a concert singer, finding a ready demand for his talents in this field, but the professional stage proved too strong a magnet to resist. Mr. Bogart made his bow as an operatic artist on September 18, 1904, as a member of the Tivoli Opera Company, San Francisco, singing the rôle of Lopez in "The Serenade." His success in this opera was most pronounced, his singing of the number, "I Envy the Bird," bringing him several recalls at each performance. Following this engagement, Mr. Bogart journeyed to London, and in the English capital added further to his reputation by his work as Edgar Verney in "The School Girl" and as Gaston Regault in "The Little Michus." He then returned to his native land, and, during the season of 1906-07, was one of the leading members of Jefferson De Angelis' company, singing the rôle of Pedrillo in "The Girl and the Governor." The success with which Mr. Bogart has met is a pretty sure indication of his wisdom in adopting the operatic stage, in preference to the concert platform.



CONSIDERING the tremendous vogue that Arthur Roberts has long enjoyed in England, he having been one of the premier fun-makers of the British stage for over thirty years, it is certainly an odd thing that he has never been prevailed upon to visit our shores. Many overtures have been made to him from time to time to visit here, especially by our leading vaudeville managers, but he has steadfastly refused upon the plea that his methods are too essentially English to be appreciated by American audiences. Mr. Roberts, who is a Londoner by birth, began his stage career in 1873 as a music-hall entertainer, graduating from this into pantomime work and then into burlesque and light opera. He made a tremendous success in 1885 as the Little Corporal in "The Old Guard," after which he was seen in such popular pieces as "Madame Favart," "Nadjy" and "Lancelot the Lovely." Then came rather a short and disastrous managerial term, followed by a provincial starring tour. Mr. Roberts made a big London hit in "Gentleman Joe," in 1895, and then starred for several years in pieces like "Dandy Smith," "Bill Adams," "My Lord Sir Smith" and "H. M. S. Irresponsible," in which last he played a protean rôle with great success. He also enjoyed great favor in George Edwardes' production of "In Town," in which he played the rôle of Captain Coddington. Mr. Roberts' most recent work on the musical-comedy stage was in 1903, when he was seen in the part of Sir Ormsby St. Ledger in "The School Girl," supporting Edna May, at the Prince of Wales' Theatre. Since then he has appeared successfully in all the leading London halls. Maybe Mr. Roberts will yet be persuaded to venture across the Atlantic for our entertainment and amusement, but in the meantime we shall have to content ourselves with hearing of his glories on the other side.



GUY BATES POST is an actor of rare skill and exceptional force and power, being particularly effective in strong dramatic parts, with a sinister touch to them. He has upheld an exceptionally high standard in the many rôles that have come his way in recent years, and his position in Broadway theatricals is one that any actor might envy. A native of Seattle, Wash., the son of John James and Mary Annette Post, of English, French and Dutch extraction, Mr. Post was educated at Trinity School, in San Francisco, and at the State University. He began his stage career in 1893 with Kyrle Bellew and Mrs. Potter, playing all manner of parts in their repertoire for three seasons. He then supported William Owen in a Shakespearean repertoire, and played a large number of juvenile rôles in the support of Otis Skinner. He was next seen with Marie Wainwright in "Shall We Forgive Her," was with the Shubert Stock in Syracuse and played David Brandon in "The Children of the Ghetto." The season of 1900-01, Mr. Post was first with Gertrude Coghlan in "Vanity Fair," then supported Herbert Kelcey and Effie Shannon in "My Lady Dainty," next played Lieutenant Denton in "Arizona" and returned to the Kelcey-Shannon fold in "Manon Lescaut." The season following he divided between Sadie Martinot in "The Marriage Game" and Robert Edeson in "Soldiers of Fortune," and the year of 1902-03 he was with Minnie Dupree in "A Rose o' Plymouth Town," in "The Bird in the Cage," and in Chicago with William Norris in "A Business Man." He began the next season with Arthur Byron in "Major André," later on playing Steve in "The Virginian," in which part he continued all of the year following. Mr. Post was then featured in "The Heir to the Hoorah" for two years, and the season of 1907-08 he appeared on tour as leading man with Mrs. Fiske in "Leah Kleschna" and "Tess of the D'Urbervilles," and then played Joseph Brooks in the Chicago company of "Paid in Full."

A YOUNG actress whose short career of six years has been productive of most excellent results, Ivy Troutman is, without question, one of the most promising leading women now before the public. She has known success at an early age, but the combination of beauty, vivacity and compelling magnetism has been greatly in her favor, helping to smooth her professional pathway. Miss Troutman was born in Long Branch, N.



J., received her education at St. Mary's, Raleigh, N. C., and the Chattle High School, Long Branch, and from earliest girlhood has always taken a lively interest in theatrical matters. Finally, when she had been in her 'teens about a year or two, she made her début at Wallack's in a minor capacity in "The Last Appeal," this in the spring of 1902. The season of 1902-03, Miss Troutman moved up considerably in professional caste when she played the rôle of Isabeau in "If I were King," with E. H. Sothern. She began the next season with Grace George, playing George Anne Bellamy in "Pretty Peggy," but left this company in the middle of the season to become leading woman with Amelia Bingham, with whom she remained a year, her rôles in that actress' repertoire being Miss Godesby in "The Climbers," La Catalane in "Olympe," Mrs. Frank Morely in "The Frisky Mrs. Johnson" and Susie in "A Modern Magdalen." In February, 1905, Miss Troutman joined the Castle Square Stock, Boston, to play second leads, remaining there ten weeks and gaining much practical experience. She then became a member of "The College Widow" company, playing the

athletic girl, Bessie Tanner, and frequently appeared in the title rôle, after which she was seen with Charles Richman in "Gallops." Miss Troutman then supported Edwin Arden in vaudeville, and later played Estelle Kitteridge in "The Other Girl," with Thomas W. Ross, her sweet, magnetic personality finding an excellent chance here. The season of 1907-08, she appeared in the support of William H. Crane, being specially selected by George Ade to be the creator of the rôle of Frances Berkeley in his play, "Father and the Boys," in which she was highly successful. Miss Troutman is rarely endowed with temperamental qualities, she has the happy faculty of being convincing in either comedy or emotional rôles, having proven this in many instances, and the success that has come to her is surely well merited.



What visionary tints the year puts on,  
 When falling leaves falter through motionless air  
 Or numbly cling and shiver to be gone!  
 How shimmer the low flats and pastures bare,  
 As with her nectar Hebe Autumn fills  
 The bowl between me and those distant hills,  
 And smiles and shakes abroad her misty, tremulous hair.

—Lowell.

AS a member of one of America's representative stage families, one that has always enjoyed the highest repute, Louise Drew has been actively engaged in matters theatrical for the past seven years, and as an actress of high-comedy rôles she has met with no small degree of favor at the hands of our theatregoing public. The daughter of John and Josephine (Baker) Drew, niece of Sydney and the late Georgie Drew and the late Lewis Baker, and first cousin to Ethel, Lionel and John Barrymore, and Georgia Mendum, Miss Drew can certainly boast of some of the bluest blood in Stageland. She made her first appearance on the stage on December 13, 1899, playing the part of a maid in "The Tyranny of Tears," in the support of her father, at the Empire Theatre, appearing for a single matinée performance only. What might be called her real stage début occurred in the middle of the season of 1901-02, when she appeared with her father in "The Second in Command." The season of 1902-03, Miss Drew played Aurea Vyse in "Iris," with Virginia Harned, and the year following she was seen with Fay Davis in "Lady Rose's Daughter" and "Whitewashing Julia." She then appeared with Robert Edeson in "Strongheart" for a season and a half, and was with William Collier a season in "Caught in the Rain." The summers of 1903, 1904 and 1905 she played in Albany, N. Y., with the Kingdon-Courtenay Stock. The season of 1907-08, Miss Drew was seen in the support of Ethel Barrymore, doing what was conceded to be the best work of her career as Miss Minety in "Her Sister," an admirable bit of comedy acting.



THE name of St. John Hankin is rapidly taking a foremost place among England's leading dramatists, and there is small doubt that his wares will soon become equally as well known upon this side of the Atlantic. And at that his name has some slight significance to our theatregoers, for one of his plays has had a Broadway hearing, but its reception did not warrant a protracted run. Reference is made to "The Two Mr. Wetherbys," produced at the Madison Square Theatre in August, 1906, with a cast headed by William Hawtrey and May Tully, and, though it proved to be an entertaining and skillfully written little comedy, the public, for some reason or other, would have nothing to do with it, and it was soon withdrawn. Mr. Hankin was born in Southampton, England, and educated at Malvern and Merton College, Oxford. In his early career he was a journalist, writing for all the leading English publications. Mr. Hankin's first play was "The Two Mr. Wetherbys," which was produced on the other side in 1902. His next effort was "The Return of the Prodigal," 1905, which Granville Barker and J. E. Vedrenne produced at the Court Theatre, the principal players being A. E. Matthews, J. H. Barnes and Florence Haydon, and these same managers brought out his next play, "The Charity that Begins at Home," 1906, its principal interpreters being Ben Webster, Edmund Gwenn and Florence Haydon. Mr. Hankin's most recent effort was "The Cassilis Engagement," 1907, produced at the Imperial, the cast including Sam Sothern, Langhorne Burton and Florence Haydon, who certainly appears to have the Hankin habit. His plays have the happy knack of originality, plus crisp, bright dialogue, and his future as a dramatist appears to be well assured.

AN undeniably capable actress is Ann Warrington, one of sound experience and a firm grasp of the technique of her art. She has done many excellent things during her stage career, indeed far more than many people know, for much of her best work has been done with the better class of traveling companies. For instance, Miss Warrington has been notably successful in the production of "The Sporting Duchess," in which she played



the title rôle in one instance and the adventuress, Vivian Darville, upon another, showing her versatile powers. She was a particularly dashing Duchess of Strood in "The Gay Lord Quex," and created Mrs. Loring in "Money Talks," with the Century Theatre Players. Among the parts in which Broadway will best recall Miss Warrington, one may mention Ella Bentheim in "John Gabriel Borkman," with the Criterion Independent Theatre Company, at the Madison Square Theatre, a particularly able and sympathetic portrayal; Ellen Champe in "We 'Uns of Tennessee," at the American Theatre; Josephine Denby in "The Point of View," at Mrs. Osborn's Play-house; Mrs. Searles in "John Ermine of the Yellowstone," supporting James K. Hack-

ett; and as Rose Warner in "Richter's Wife," with Julie and Chrystal Herne, sweet, gentle womanliness being the central keynote of each of these portrayals. Of a widely different sort was her voluble Mrs. Colquhoun in "All-of-a-Sudden Peggy," with Henrietta Crosman, in which she completely dominated her single scene and carried off many of the honors of the performance, though in less gifted hands the part would probably have passed unnoticed, and which in the London production did pass unnoticed. It was Miss Warrington's work in this rôle that won for her the position of leading woman in Virginia Harned's company, and as the unprincipled Countess Miagkaia in "Anna Karenina," the season of 1907-08, she demonstrated her right to permanent Broadway acclaim, being highly praised by press and public, and will unquestionably be enrolled among New York's favorite actresses in seasons to come. Later in this season she played a leading part in the Western production of "The Witching Hour." Miss Warrington, of handsome and commanding appearance, with a most winning, gracious smile, has been a most faithful servitor to her profession and she has won her position by talent, backed up by industry and perseverance.

September 27

Harry Burkhardt

**H**ARRY BURKHARDT enjoys considerable favor as an actor of leading and juvenile rôles and his career has been replete with any number of praiseworthy achievements. He has particularly distinguished himself in the stock-company field, having been identified with several of our most prominent organizations, and he is numbered among the lucky actors who find a ready demand for their services each season. It is only necessary to quote a few of the many important engagements that Mr. Burkhardt has filled in order to prove his calibre as an actor. Among the stock companies with which he has been identified, one may mention: the Forepaugh Stock, Philadelphia; the Columbia Theatre Stock, Newark, N. J.; Criterion Stock, St. Paul, Minn.; Dearborn Stock, Chicago; both the Koerner's Garden Stock and West End Heights Stock, St. Louis; the De Witt Company, Baltimore; Forepaugh Stock, Cincinnati; Albee Stock, Pawtucket, R. I., and the Poli Company, Springfield, Mass. He has also appeared from time to time with such well-known stars and productions as Andrew Mack in "Myles Aroon," Selma Herman in "A Young Wife," Neil Burgess in "The County Fair," Rose Coghlan in "Peg Woffington," Percy Haswell in "A Royal Family," in Broadhurst's production of "The Holy City," in the original production of "The Virginian," at the Manhattan; with Guy Standing in "A Society Policeman," Beulah Poynter in "Lena Rivers," in "The Spoilers," at the New York, and with Herbert Kelcey and Effie Shannon as Dr. Trench in Bernard Shaw's "Widowers' Houses." The season of 1907-08, Mr. Burkhardt was seen in the support of Otis Skinner in "The Honor of the Family." He is an earnestly sincere young actor, always to be relied upon to do his very best in each rôle, and small wonder that he finds himself in demand.



September 28

Milton Nobles

**A**LTHOUGH Milton Nobles is by no means as conspicuous in stage circles these days as he was a few years ago, his name still has a potent sound to it, especially to those of our theatregoers who can recall the days of his greater glories. It was in Cincinnati, Ohio, that Mr. Nobles came into the world, his family name being Tamey. The early part of his stage career was devoted to a thorough schooling under the old-fashioned stock system, gaining a round of excellent experience in classic and legitimate rôles. It was about thirty years ago that Mr. Nobles began starring at the head of his own company, and for two-thirds of this time he enjoyed a great amount of success, a few of his best known offerings being: "The Phoenix," "From Sire to Son," "For Revenue Only," "A Man of the People" and "The Interview." In June, 1881, Mr. Nobles married Dollie Woolwine, a member of his supporting company, and thereafter they were billed as co-stars. They have a son, Milton Nobles, Jr., who has already embraced the profession of his parents. About a dozen years ago Mr. and Mrs. Nobles invaded the vaudeville field, and from the very outset their efforts met with appreciation, they being among the very first of the "legitimate" actors to take the vaudeville plunge, and it is a fine tribute to their talents that they have continued successfully in this line ever since.

AS refreshing as a spring day, with all the delightful charm of youth and ingenuous girlhood, Irene Moore has started upon a stage career that promises to see the fulfillment of her fondest hopes and ambitions. Though she has been in the public eye only a little over a year, yet she has demonstrated her right to acceptance with our long-established stage favorites, displaying a naïve charm in several ingénue parts that places her



far above the ordinary run of actresses of this type of rôle. Added to this she has brains, perceptive intelligence, ambition and a superabundance of youth, for it will be several years yet before she passes her 'teens. A member of a family distinguished in politics and affairs of state, Miss Moore came into the world in Kansas City, Mo., being a daughter of the late Crawford Moore, a prominent banker of that city. On her mother's side she is related to Colonel J. C. Bowker, of Atlanta, Ga., who distinguished himself in the War of the Rebellion, while her paternal grandfather, Captain Crawford Moore, represented Missouri in the Senate for two terms. Miss Moore is a graduate of Bethany College, Topeka, Kan., carrying off high honors when but

a youngster of fifteen. Two years previous to this she received her first taste of theatricals, playing Meenie in "Rip Van Winkle," with the Woodward Stock Company, in her native city. Upon the death of her father, which occurred about this time, Miss Moore, accompanied by her mother, went to Europe, traveling extensively for two years in their own private touring car. She also devoted not a little time to study and preparation for her stage career. Returning to America, in the spring of 1907, Miss Moore was immediately engaged to play leading ingénue parts with the William Morris Stock Company, at the Lincoln Square Theatre. She was a member of his company five weeks, doing exceptionally good work in such parts as Flora in "The Holy City," Eileen O'Brien in "When We Were Twenty-one," Dora Prescott in "Men and Women," and Kate in "The Lost Paradise." It was during this engagement that Miss Moore came under the notice of James K. Hackett and he engaged her to create, in this country, the rôle of Dora Longman in "John Glayde's Honour." And as one critic tersely put it, "She was the one bright spot in the piece," while Amy Leslie declared her to be "as delightful as a breath of fresh air." Miss Moore was then engaged for the star cast that presented "Twenty Days in the Shade," in Chicago, in April, 1908. Miss Moore, who has exquisite taste in the matter of dress, always being perfectly gowned, certainly has all things in her favor, being skilled as a musician and having command of four languages, and her future will unquestionably reveal only brilliant results.

WILTON LACKAYE has held an unquestioned and undisputed position as one of America's representative actors for the past twenty years, and his name has been associated with some of the greatest stage successes of the present age. His career has been of remarkable activity and few actors have created more parts than he. Born in Loudoun County, Virginia, and originally intended for the priesthood, Mr. Lackaye was educated at an Ottawa college and at Georgetown University. He began his stage career in 1883 as Lucentio in "Francesca Da Rimini," with Lawrence Barrett, followed by a season each with Carrie Swain and in "May Blossom." He spent the season of 1886-87 in Fanny Davenport's company, appearing in "Much Ado About Nothing," "Fedora" and "As You Like It." The season of 1887-88, Mr. Lackaye was in "Allan Dare," "She" and "Paul Kauvar"; season of 1888-89, in "The Silver King," with Rose Coghlan in "Jocelyn" and Minnie Maddern in "Featherbrain"; season of 1889-90, with Kate Claxton in "Bootles' Baby," in "Shenandoah," with the Terriss-Millward combination in "Roger La Honte," with Daly's company in "The Great Unknown," in "My Jack" and in "Money Mad"; season of 1890-91, with McKee Rankin in "The Canuck," in "The Clemenceau Case," "Dr. Bill," "Nero," with Kate Claxton in "The Two Orphans," and in "The Power of the Press." He began the season following in London with George Alexander in "The Idler," soon returning to this country to support Sadie Martinot in "Pompadour," was next in "Mr. Wilkinson's Widows" and then in "Imagination." Mr. Lackaye was next in "Aristocracy" for two years, supplemented by a term with Palmer's stock company. He began the season of 1894-95 in "New Blood," then appeared with Olga Nethersole in "The Transgressor," next with Annie Russell in "The New Woman," then in "The District Attorney" and in April, 1905, he created Svengali in "Trilby." He was identified with this part for over two years, followed by a starring season in "Dr. Belgraff." He was then leading man with Nance O'Neil, and appeared in the star-cast of "The Musketeers." The season of 1899-00, he was "Reb" Shemuel in "The Children of the Ghetto," followed by a busy season with Mrs. Le Moyne in "The Greatest Thing in the World," in "Quo Vadis," "The Price of Peace" and "Uncle Tom's Cabin." Mr. Lackaye started out the next year with James K. Hackett in "Don Cæsar's Return," was next in "Colorado" and with Amelia Bingham in "A Modern Magdalen," remaining with Miss Bingham all of the next year, in "The Frisky Mrs. Johnson" and other plays. In the fall of 1903, Mr. Lackaye permanently entered the stellar ranks, and was seen for three years in "The Pit," with a brief revival of "Trilby," followed by a season in "The Law and the Man," and, 1907-08, he toured in "The Bondman." A marvelously busy career this, one indicative of the exceptional histrionic powers of Mr. Lackaye.









MRS. G. H. GILBERT.

Born, October 21, 1821.

Died, December 2, 1904.



# October 1

# Guelma Baker

**G**UELMA BAKER has met with far more than ordinary success as a light-opera singer, being blessed with a sweet, girlish personality and a clear, true soprano voice, which have helped considerably to make her professional pathway smoother for her. She is an energetic, ambitious young woman, with an uncommon fund of good, sound talent, and she deserves every success in her chosen profession. Miss Baker is a California girl, hailing from Los Angeles. She began her theatrical career the season of 1899-00 as a member of Modjeska's company, being a special protégé of John C. Fisher, himself a Californian and manager for the Polish actress that season. Miss Baker made her Broadway début in the spring of 1900, appearing at the Fifth Avenue Theatre as Marie Therese in "Marie Antoinette," supporting Modjeska. The season of 1900-01, she appeared at the Casino as Velleda, the maid, in "Florodora," also acting as understudy to May Edouin in the part of Angela Gilfain and played the rôle upon several occasions. Indeed, Miss Baker made so excellent an impression as Angela that she was permanently entrusted with the part the following season in the "Florodora" company that toured the larger Eastern cities. She re-appeared on Broadway in the fall of 1903, playing at Wallack's as Lutie Plummer in "Peggy from Paris," after which she was seen in the burlesque, "All 'Round Chicago," in the city of that name. Miss Baker then made an extended tour of the West in one of the principal rôles in "The Umpire," and the season of 1907-08, she was first seen at the Circle Theatre as Helen Hunt in "Two Islands," and then sang important parts with the Aborn Opera Company.



# October 2

# Harrison Brockbank

**H**ARRISON BROCKBANK is a leading light in England's music hall world, and an odd thing it is that he has never been imported to this country, especially in this age of vaudeville competition when rival managers are falling over each other in their efforts to secure novelties on the other side. However, he is immensely popular in his native country, being held in high esteem as an operatic artist, and his services are pretty much in demand all the time, in either London or the provinces. Mr. Brockbank was born in Liverpool, and during the days of his youth was ambitious to become a painter. Upon his discovery that he had an excellent singing voice he turned his time and attention to its cultivation, studying under the well-known teacher, Franco Leoni. He made his début in 1887, with the Rousby Opera Company, singing in "The Bohemian Girl," and during his first years before the public he was identified with concerts and the grand-opera stage, assisting Patti, and was at Covent Garden one season. Mr. Brockbank was finally lured over to the light opera stage and participated in many London and provincial productions. He received special overtures to sing Kipling and Sullivan's "Absent Minded Beggar," in the music halls about a half-dozen years ago, and such was his success that he has continued in this line practically ever since. He frequently appears in the pantomimes around Christmas time, and in 1907 he was seen at Drury Lane as Friar Tuck in "The Babes in the Wood," adding further to his reputation.

LOUIS JAMES is a loyal devotee of the classic drama in every sense of the word, and his entire theatrical career has been devoted to plays of a serious and intellectual order. He has been before the public forty-five years in all, during which time he has upheld the finest of stage traditions, and has for many years been one of our leading stellar lights. Mr. James was born in Fremont, Ill., and began his stage career in 1863 as a member of Macauley's Stock Company in Louisville, Ky. He then joined Mrs. John Drew's Company at the Arch Street Theatre, Philadelphia, where he remained six years. Mr. James next joined the forces of Augustin Daly, opening with his company, September 5, 1871, and remained with Daly for four years, a few of his biggest successes being: Henry Delille in "Article 47," Master Page in "The Merry Wives of Windsor," Joseph Surface in "The School for Scandal," Major Whist in "Saratoga," Bill Sikes in "Oliver Twist" and Young Marlowe in "She Stoops to Conquer." For a long time after this he played leads at McVicker's Theatre, Chicago, and at Maguire's Theatre, San Francisco. In 1881, and for five years altogether, Mr. James was principal support to Lawrence Barrett, especially distinguishing himself in the rôle of Pepe in "Francesca da Rimini." He then co-starred with Marie Wainwright, from 1886 to 1889, presenting a large repertoire consisting of "Virginius," "Othello," "Ingomar," "As You Like It," "Much Ado About Nothing," "The Love Chase," etc. Mr. James branched out as an individual star in 1889, and he has been seen at the head of his own company ever since, having made many co-starring tours in conjunction with such players as Frederick Warde, Kathryn Kidder and Madame Modjeska. The season of 1904-05, he played Jacques in the star-cast of "The Two Orphans," afterward playing Hardcastle in the Bellew-Robson revival of "She Stoops to Conquer." The season of 1905-06, Mr. James was seen on tour in "Virginius," "The Merchant of Venice" and "Ingomar"; during 1906-07, his principal offering was "The Merry Wives of Windsor"; and, 1907-08, he played "The Comedy of Errors," "The Merchant of Venice" and "The Merry Wives of Windsor." A few other Shakespearean plays, in which he has appeared from time to time, are: "Julius Cæsar," "Hamlet," "Macbeth," "King John," "The Winter's Tale," "A Midsummer Night's Dream," "Henry VIII." and "The Tempest." Mr. James is a scholarly, dignified ornament to his profession, and he deserves every credit for the position he has so long upheld.



O'er hill and field October's glories fade;  
 O'er hill and field the blackbirds southward fly;  
 The brown leaves rustle down the forest glade  
 Where naked branches make a fitful shade,  
 And the lost blooms of Autumn withered lie.

—George Arnold's "October."

DESPITE his idiosyncrasies and eccentricities, many of which are merely the pose of the moment, Arnold Daly is one of the very best actors on the American stage to-day, and few players there are who have given such a consistently excellent list of portrayals to our stage. Though the plays in which he has figured have met with defeat in many instances, he, himself, has yet to give his first poor performance. Mr. Daly came into the world in Brooklyn, N. Y., his parents being Joseph J. and Mary Daly, and he was christened Peter Christopher Arnold. After rather a haphazard schooling, gained principally at the Academy of the Sacred Heart and St. Patrick's Academy, Brooklyn, he became office-boy in the employ of Charles Frohman, thus coming in contact with stage affairs. Mr. Daly started up the stage ladder in an acting capacity in 1893 with Fanny Rice in "The Jolly Squire," later on supporting Agnes Herndon in "La Belle Marie" and "Married, Not Mated." He then spent one season each on tour in "Aristocracy" and "The Girl I Left Behind Me." The season of 1896-97, Mr. Daly first played Chambers in "Pudd'nhead Wilson," supporting Theodore Hamilton; was then with William Barry in "John Bradley's Money"; and appeared in St. Paul, Minn., with the Giffen-Neill Stock. The next year he played Wilfred Varney in a road company of "Secret Service," afterward going to London with William Gillette in "Too Much Johnson." The two years following this he appeared in the respective productions of "Because She Loved Him So," and "Barbara Frietchie," supporting Julia Marlowe, and then came a season divided between "Self and Lady" and "Are You a Mason?" Mr. Daly began the season of 1901-02 in London with Nat Goodwin and Maxine Elliott in "When We Were Twenty-one," returning to this country to appear with Amelia Bingham in "Lady Margaret" and Elsie de Wolfe in "The Way of the World." He had a busy time of it the next season in "Hearts Aflame," "The Bird in the Cage," "Cynthia," supporting Miss de Wolfe, and "A Fool and His Money." In the fall of 1903, Mr. Daly appeared on tour with Irene Bentley in "The Girl from Dixie," and was later with Arthur Byron in "Major André." He made his début as a star on December 9, 1903, presenting "Candida" at special matinées, meeting with instant recognition, and since then he has produced the following plays: "The Man of Destiny," "How He Lied to Her Husband," "You Never Can Tell," "John Bull's Other Island," "Mrs. Warren's Profession" and "Arms and the Man"—all by Bernard Shaw. He has also produced a number of one-act plays, and for a brief time was seen in "The Boys of Co. B." He leased the Berkeley Lyceum Theatre in the fall of 1907, endeavoring to conduct it along the lines of the Théâtre Antoine, but met with defeat, and afterward toured in a piece called "The Regeneration."



THE name of Louise Dresser has come conspicuously before Broadway theatregoers within the past two seasons, and its possessor has proven herself to be a singing comedienne of the first calibre, one of unusual attainments and exceptional artistic promise. She has won a place for herself upon the strength of an impregnable combination—beauty, brains and talent, added to youth and exceptional taste in the matter of dress,—and



these have greatly aided in making easy her professional pathway. Although of comparatively recent Broadway prominence, Miss Dresser is in no sense of the word a stage novice—one has but to note her ease and poise, her complete self-possession, when in the glare of the footlights to know that fact. She is an Ohio girl, hailing from Columbus, her own name being Louise Kerlin, and her family were among the early settlers of the Middle West, having lived for years at Terre Haute, Indiana. Through her brother, the late Paul Dresser, the well-known composer, she came in touch with things theatrical and decided to follow a stage career. She made her début upon the vaudeville stage about six or seven years ago, under the guidance of J. K. Burke,

at which time her brother's song, "On the Banks of the Wabash," was enjoying phenomenal popularity and she was billed as "The Girl from the Wabash," by which title she was known to vaudeville patrons during her entire stay in that field of endeavor. Miss Dresser was uncommonly successful in vaudeville, her fresh, wholesome personality and repertoire of clever songs rather placing her in a class by herself. Upon only one previous occasion did she vary her term in vaudeville, and that was the season of 1902-03 when she created the rôle of Ernie in "California," a comedy-drama which toured through the Central States with considerable success. It was Lew M. Fields and the Shuberts who finally lured Miss Dresser from vaudeville, and she made her Broadway début in the fall of 1906, playing Gertrude Gibson in "About Town," supporting Mr. Fields. Her success was immediate; indeed, one need ask no further proof than that she was one of two of the stellar principals of that production to be retained a second season by Mr. Fields, and as Millie Mostyn in "The Girl Behind the Counter" she was largely responsible for much of the great success enjoyed by that piece. Miss Dresser has come to Broadway to stay, she has proven herself most worthy of Broadway approval and her future career will unquestionably disclose many brilliant achievements.

ALTHOUGH Ida Jeffreys Goodfriend dropped out of the theatrical running quite some years ago, she is by no means forgotten by the theatre-going public, many of whom recall her with genuine pleasure as an actress of grande dame rôles and an Ibsen pioneer. She won quite a large circle of admirers during her stage career by the finished poise and technical skill always to be found in her acting, and as she has made no declaration of her permanent retirement from the footlights, those interested in her career are a unit in hoping that she may resume her work again. Mrs. Goodfriend made her début as an actress, under her maiden name of Ida Jeffreys, at the Union Square Theatre on March 21, 1876, appearing with the stock company as Madame d'Artigues in "Ferriol," the title rôle being played by Charles R. Thorne, Jr. The following September she was seen with the Park Theatre Company as Cora in "Clouds," and in December of that same year she was at the Grand Opera House with J. B. Atwater and Lettie Allen in "The Crabbed Age." Mrs. Goodfriend then joined the forces of Mr. and Mrs. McKee Rankin, playing Sallie Sloan in "The Danites," after which she was with Maggie Mitchell in "Fanchon," "Mignon," "The Pearl of Savoy," etc. She played many numerous engagements after this, among others, with Mr. and Mrs. George S. Knight in "Baron Rudolph" and with Helen Hastings in "Pen and Ink." In 1888, Mrs. Goodfriend appeared in the melodrama, "Lights and Shadows," in which she played a triple rôle, Mother Meg, Madame Gerard and Jeannette, scoring a big success in this piece and was identified with it for several years. Mrs. Goodfriend, in company with Courtney Thorpe, was the first to produce Ibsen's "Ghosts" in this country, which she brought out at the Garden Theatre, January 25, 1894, her acting of the rôle of Mrs. Ayling winning most favorable comment. Just previous to this she married Si. Goodfriend, the well-known theatrical manager, and during the past ten years has only appeared at very rare intervals. For instance, the early winter of 1901 she made a Southern tour as Mrs. Mainwaring, Sr., in "My Daughter-in-Law"; in the spring of 1905 she was Lady Speakill in "The School for Husbands," with Alice Fischer; and the following spring played Mrs. Solness in a special matinée of "The Master Builder," at the Madison Square Theatre.



The sweet, calm sunshine of October now  
 Warms the low spot; upon its grassy mould  
 The purple oak-leaf falls;  
 The birchen bough  
 Drops its bright spoil like arrow-heads of gold.

—Bryant's "October, 1866."

VIOLA GILLETTE is one of the most talented and distinguished light-opera singers on the American stage to-day. With a mezzo-soprano voice of exceptional power and sweetness, of a most unusual range and beauty, she has the first requisite for an operatic career, added to the virtues of a magnetic, womanly personality and one of the most beautiful figures ever seen behind the footlights. Miss Gillette may feel proud of the



name she has made for herself, and it is an actual pleasure to chronicle the fact that this has been gained by her talents alone, plus her determination to succeed. A native of Salt Lake City, Utah, her family name being Pratt, she was a well-known church and concert singer in her home town before adopting the stage as a profession. She made her stage debut with a summer opera company in Washington, D. C., in 1898, immediately afterward securing an engagement under Frank McKee to tour Australia and New Zealand, where she remained a year. She sang in the Royal Opera there, under the management of Williamson and Musgrove, her repertoire including Alan-a-Dale in "Robin Hood" and ten grand operas, one of her best parts being Ortrud in "Lohengrin." Miss Gillette scored her first success in this country, the season of 1900-01, as prima donna with Alice Nielsen, playing Pompon in "The Fortune Teller" and Marie in "The Singing Girl," accompanying Miss Nielsen abroad for her engagement at the Shaftesbury Theatre, London. The three years following this Miss Gillette was a popular member of the Klaw and Erlanger forces, appearing two seasons as Prince

Charming in "The Sleeping Beauty and the Beast" and one as Colin in "Mother Goose," completely winning the Broadway public by her work in these rôles. She then made her debut as a star, and for three years, two under Frank L. Perley's direction and one as an independent manageress, she toured the principal cities of the Southern and Middle Western States in the comic opera success, "The Girl and the Bandit." Tiring of the rigors of travel, the season of 1907-08, Miss Gillette, accompanied by George J. MacFarlane, was seen in vaudeville in a musical sketch, meeting with every deserved success. She is a clever, ambitious woman, with talents far above the ordinary, and the many personal successes that she has known have merely been the homage and fitting tribute to one of the cleverest artists in the operatic firmament.



Yellow leaves, how fast they flutter—woodland hollows thickly  
strewing.

Where the wan October sunbeams scantily in the midday win,  
While the dim gray clouds are drifting, and in saddened hues imbuing  
All without and all within!

—Jean Ingelow.



A TRUE and faithful devotee to her profession, loyal and unswerving, with all the ardent enthusiasm of the born actress, Nance O'Neil has ever been steadfast to the highest ideals, bringing to her varied interpretations exceptional charm of personality, tremendous emotional power and force, the rare technical skill that hides its own technique and a flood of temperamental sympathy that proclaims her the consummate artiste she really is.

A native of California, born in Oakland, Miss O'Neil is a descendant of a sturdy New England family, several of the members of which distinguished themselves in the Revolution. On her paternal side she is descended from a famous Danish Lieutenant, while her mother was of Southern extraction. After graduating from Snell's Seminary in California, Miss O'Neil made her début at the Alcazar Theatre, San Francisco, playing a fourteen-line part of a nun in a piece called "Sarah," under the management of McKee Rankin. After a few weeks in 'Frisco, she toured California in "The Danites," and then joined the Burbank Stock, Los Angeles. She then spent a season in stock in Denver, followed by a tour of the South in a repertoire of farces, such as



"The Snowball" and "The Private Secretary." Coming East, Miss O'Neil scored her first success as Geraldine in "A Bachelor's Baby" at Washington, D. C., with Mr. Rankin and Mr. and Mrs. Sydney Drew. After appearing in a play from the German of Wilbrandt and "True to Life," she made her stellar début in 1898, and during the intervening time she has gained a repertoire of parts unequaled by any other star to-day during that same period, some of her rôles being Lady Macbeth, Juliet, Rosalind, Viola, Magda, Leah, Nancy Sikes, Camille, Lady Isabel, Trilby, Parthenia, Fedora, La Tosca, Lady Teazle, Meg Merillies, Elizabeth, Judith, Hedda Gabler, Lady Inger of Ostate, Tess of the D'Urbervilles, Marie in "The Fires of St. John," Rebecca West in "Rosmersholm," Monna Vanna, Zoraya in "The Sorceress" and Cleo. Of Miss O'Neil's Tosca, one critic pronounced it, "One of the three best Toscas ever seen on the stage." Her professional travels have included the entire United States, and visits to Honolulu, Australia, South Africa, Egypt and London, being received with open arms in these countries, and she will shortly resume starring, presenting a modern play, "Agnes," by George Cameron. Miss O'Neil, than whom there is no more beautiful or imposing actress on the stage to-day, one of her greatest charms being her attractive, resonant voice, has fought bravely, overcoming many obstacles, to win public approbation, and a splendid thing it is that she has gained her position solely by dint of study and hard work, without the aid of money or influence. May her star shine resplendent for many years to come! Miss O'Neil was amongst the very first to give an Ibsen performance.

AMONG the many players who devote their talents to road companies and traveling combinations, the name of Francis Yale looms up conspicuously as a young leading man who has always done good work in organizations of this sort. Mayhap some day he will get a Broadway chance, with a good part in a worthy production, and then his talents will be more generally acknowledged, although many have been the successes that he has gained outside the metropolis. He is a reliable, dependable actor, one whose experience, though rather rugged and not free of hardships, has been of the best, and he is now probably well prepared to meet his day of greater opportunity. Mr. Yale is a Californian, his home being in Los Angeles. After several years of novitiate stage experience, he first attracted attention in the stage world in the title rôle of "Faust," which he played several years in the support of Lewis Morrison. He was next seen with Elizabeth Kennedy as Charles Lamartine in "Captain Jinks of the Horse Marines," touring the South and West. In 1904, Mr. Yale created the rôle of the hero, John Drew, in the Kremer melodrama, "Fast Life in New York," and the next year was seen on the road in "Marching Through Georgia." He then played Tilford Wheeler in the Savage production of "The County Chairman," and, during 1907-08, he was seen in vaudeville as principal support to Frederic Bond and Fremont Benton in the sketch, "Handkerchief No. 13." A modest and goodly professional record this, and Mr. Yale may pride himself upon doing his level best with whatever material at hand.



HERBERT KELCEY has been an important factor in American stage affairs for the past twenty-six years, and he has maintained an excellent standard of acting that many a young player would do well to follow. His has been a busy career, replete with excellent achievements, and a splendid thing it is that he continues to hold his own with our theatrelovers. Born in London, England, Mr. Kelcey began his stage career at Brighton in 1877 in "Flirtation." He made his London début on October 4, 1880, at the Royalty Theatre in "Bow Bells," later appearing in "Peggy," was then at Drury Lane in "Youth" and appeared on tour in "The Lights o' London." He made his first appearance on the American stage the season of 1882-83, and during his first five years in this country he alternated his time between Wallack's company and the Madison Square Theatre Company, a few of his biggest successes being in "The Silver King," "Called Back," "The Private Secretary," "Diplomacy," "Sealed Instructions," "Saints and Sinners," "Harvest" and "Harbor Lights." Mr. Kelcey became leading man of the Lyceum Theatre Company on September 19, 1887, a position he held eight years, appearing in: "The Great Pink Pearl," "The Wife," "Sweet Lavender," "The Marquis," "The Charity Ball," "The Idler," "Nerves," "Old Heads and Young Hearts," "Lady Bountiful," "Squire Kate," "Merry Gotham," "The Grey Mare," "Americans Abroad," "The Guardsman," "The American Duchess," "Our Country Cousins," "The Amazons," "A Woman's Silence," "The Case of Rebellious Susan," "An Ideal Husband," "Fortune," "The Home Secretary," "The Benefit of the Doubt" and "The Prisoner of Zenda." The season of 1896-97, Mr. Kelcey was leading man with Mrs. Leslie Carter in "The Heart of Maryland," and the next season he entered upon a co-starring arrangement with Effie Shannon, which has lasted ever since. (For the list of their stellar vehicles, see Miss Shannon's biography under date of May 13.)

AN entertaining and diverting comedienne is Nellie Beaumont, one whose popularity is ever on the increase and each season finds her more of a public favorite than ever. By her work in "The Hoyden," in the support of Elsie Janis, the season of 1907-08, she easily proved one of the most magnetic comedy actresses on the New York stage, her dashing impersonation of the French actress, Rita Santacierci, winning adulation upon all sides, and her singing of the song, "Advertising," with her many individual, original touches, proved one of the biggest hits of the performance, quite taking rank with the famed imitations of Miss Janis herself. Miss Beaumont is an English girl, born at Ramsgate, and she is a sister of Rose Beaumont, of musical-comedy fame. As the Beaumont Sisters, these clever girls enjoyed exceptional favor in the vaudeville world, and as singers and dancers they had few equals in their line. They joined the forces of Weber and Fields in 1896, being members of the first company that surrounded these comedians at the Broadway Music Hall, and for three consecutive seasons they were numbered among the biggest favorites at that bijou amusement place. The Beaumont Sisters made their last joint appearance the season of 1899-00, appearing in "Mam'selle 'Awkins," and since then Miss Nellie has been progressing steadily in her professional career. She was leading lady with Kelly and Mason in "In Wall Street," being most captivating in the rôle of Georgette Jollier, and she played in Buffalo throughout the entire Pan-American Exposition in the leading feminine rôle in "A Trip to Buffalo." Miss Beaumont then appeared under the management of Al. Aarons, scoring notably in "My Antoinette" and "The Knickerbocker Girl," after which she played Tessie Tiptoe in "The Awakening of Mr. Pipp," supporting Charles Grapewin for two seasons. The season of 1905-06, she succeeded Cecilia Loftus as the star in Israel Zangwill's "The Serio-Comic Governess," followed by a season as a vaudeville headliner, and then came her successful appearance in "The Hoyden." Miss Beaumont, alert, dashing and thoroughly easy and graceful when before the footlights, has earnestly sought to give her public the best of her talents, and it is good to see that her efforts in this respect have met with praise and approbation.



Bending above the spicy woods which blaze  
 Arch skies so blue they flash, and hold the sun  
 Immeasurably far; the waters run  
 Too slow, so freighted are the river-ways  
 With gold of elms and birches from the maze  
 Of forests.

—Helen Hunt Jackson.

THE stellar stage history of to-morrow will unquestionably contain the name of Helen Hale, a prediction made some time ago and which is probably now upon the eve of fulfillment. Certainly few of the younger generation of operatic favorites are better equipped than she to battle for stellar glories, youth, wonderful magnetism, vivacity and a most winning personality, being only a few of the many qualifications in her favor. Miss



Hale is an Ohio girl, born in Elyria, and is a graduate of Wellesley. Largely in a spirit of fun, and immediately following upon her college days, she joined the chorus of Savage's "The Prince of Pilsen," in Boston in 1902. Her experience was such that she determined to adopt the stage professionally, and six months after her début she created the rôle of Lily Ann Lynch in "Peggy from Paris." It was in this part that she made her Broadway début, at Wallack's in the fall of 1903, and from that moment the name of Helen Hale was an assured happy factor in Broadway theatricals for all time to come. The two seasons following this she was a gay and sprightly Jenny Wren in the bird opera, "Woodland," and her blithe, fetching personality had

exceptional chance here. Miss Hale's next opportunity came with Harry Bulger in "The Man from Now" and in the dual rôles of Samsonia and Gasolina she carried off pretty much all the honors in this production. Upon the close of this piece she joined the forces of Raymond Hitchcock, and as Blanche Bailey in "A Yankee Tourist" she proved as alluring and fascinating a creature as one would care to see. There is something almost indescribably attractive about Miss Hale, her individuality being of the pronounced sort and she has brains as well as beauty, a factor largely apparent in everything she does behind the footlights. Moreover, she is a girl of great ambitions, and even now, with power and success in her grasp, she is eager and anxious to improve and advance in her work and is constantly studying and seeking new lines of development towards that end. And as a tribute to her histrionic powers, during her entire stage career, she has appeared under but one management, that of Henry W. Savage, which further proves that that astute manager knows more than the usual thing or two. Miss Hale belongs to the new era in Stageland, where brains and talent walk hand in hand, and we may expect many brilliant things of her.

ISABEL RICHARDS, one of the most promising of the younger set of actresses under the Frohman banner, has done any amount of creditable work during the comparatively short time she has been before the public, and while her opportunities have hardly been on a par with her talents she is still young enough, in both years and experience, to await her chance to prove her real dramatic worth. She is an exceptionally handsome woman in appearance, of a distinguished and imposing personality, the typical cultured, high-bred woman of the world, with all the poise, distinction and cultivation that one instinctively looks for in such a woman, and, naturally, she brings all these attributes to bear in her professional work. A Bostonian by birth, a member of an exclusive Back Bay family, Miss Richards enjoyed every social advantage as a young girl, but she was anxious to find a wider horizon for her talents than that of the drawing-room, and, naturally enough, with all her temperamental qualifications, she sought the stage door as an outlet. She made her début on March 6, 1902, at the Alvin Theatre, Pittsburg, in the support of James K. Hackett, playing Eugénie Renault in "The Crisis." She remained with Mr. Hackett for over a year, also appearing under his management in "The Bishop's Move," supporting W. H. Thompson. Miss Richards then created the rôle of Mary Stuart in "Dorothy Vernon of Haddon Hall," with Bertha Galland, a portrayal which brought her into instant favor with Broadway theatregoers, one replete with rare poetic beauty and in which her temperamentally sympathetic qualities had most excellent chance. She was then seen in the support of Eleanor Robson, playing Lady Glynn in "Merely Mary Ann" and created the high-comedy rôle of Ruth Carney in Fitch's "The Girl Who Has Everything," where her talents as a comedienne had probably their best chance. She then appeared with Fay Davis in "The House of Mirth," afterward being leading woman with Lillian Russell in "The Butterfly." The season of 1907-08, she was first with "Mary's Lamb," before it had a musical setting; was then in "Toddles," at the Garrick; and finally played Isabelle Lagardes in "The Thief," supporting Kyrle Bellew and Margaret Illington. Miss Richards is most ambitious for her future and is untiring in her efforts to broaden and develop even further in her artistic perspective and endeavors.



No clouds are in the morning sky,  
 The vapors hug the stream;  
 Who says that life and love can die  
 In all this northern gleam?

—Whittier's "Autumn Song."

# October 14

# Thomas W. Rawson

UPON the last American tour of Sir Charles Wyndham and Mary Moore, the season of 1904-05, one of the most able actors in their support was Thomas W. Rawson, who was prominently placed in all three of the pieces in their repertoire, his complete list of rôles being Mr. Brown in "David Garrick," Jernigan the detective in "Mrs. Gorringer's Necklace" and Mr. Jacomb in "The Case of Rebellious Susan." He proved to be an easy, capable, polished actor, and we would be glad to welcome him again into our midst any time. Mr. Rawson was born in Nottingham, Isle of John Bull, was educated at Trent College, and he originally intended to become a lace manufacturer, in which he would have followed in his paternal parent's footsteps. But a strong penchant for amateur theatricals led him to believe he could make his mark at the real thing, so he started out as an actor in 1888, playing a minor bit in "Mr. Barnes of New York," on tour. He soon found that he had made a wise choice in the selection of a profession and also found a considerable demand for his talents. Three of Mr. Rawson's biggest successes in England have been as Pete in "The Manxman," Svengali in "Trilby" and Sir Christopher Deering in "The Liars," which last is his favorite part. He has an enviable reputation in the British provinces, where he has played many leading rôles, and his following has attained quite enviable proportions in the provincial English towns.



# October 15

# Charles Mackay

CHARLES MACKAY has been most successful as an actor of leading juvenile rôles, his services being constantly in demand for parts of this sort, and his professional record is one of dignity and importance. Mr. Mackay was born in Philadelphia, being a son of F. F. Mackay, the famous actor and instructor. He began his stage career in 1886 with Louis James and Marie Wainwright, playing a variety of small juvenile rôles in their support. He then appeared in "The Kaffir Diamond," at the Broadway, and for some time after this was highly successful as Lieutenant Frank Bedloe in "Shenandoah." For several seasons thereafter Mr. Mackay supported Joseph Grismer and Phœbe Davies in "The New South." He was next leading man with Sol Smith Russell, then appeared with E. M. and Joseph Holland in "A Superfluous Husband" and was in the melodrama, "New York," at the American Theatre. On May 3, 1897, Mr. Mackay opened with the Castle Square Stock Company, Boston, and he remained with this company for five consecutive seasons, playing all manner of juvenile rôles. The season of 1902-03, he appeared under Charles Frohman's management in Fitch's "The Bird in the Cage," was a member of Elitch's Garden Stock, Denver, the next summer, then appeared under Klaw and Erlanger as Messala in "Ben-Hur," was next with the Baker Stock in Los Angeles and for a season was leading man with William Farnum's Stock in Cleveland and Buffalo. The season of 1905-06, Mr. Mackay was back with the Castle Square Stock, Boston. He began the next season as leading man in Liebler and Co.'s production of "Cape Cod Folks," and about the middle of the season he joined "The Man of the Hour," to play the part of Scott R. Gibbs, and he has continued in this rôle ever since.

IT seems a pity that Dora de Fillippe is seen so infrequently on the New York stage, for prima donnas of her calibre are none too plentiful nowadays. A Frenchwoman by birth, born in Paris, of French and Austrian parentage, Miss de Fillippe was educated at the Sacré Cœur Convent, afterward studying vocal culture. On embarking upon a stage career, she promptly won a leading place as a lyric soprano, singing in the opera houses of all the leading continental capitals, her repertoire embracing: "La Bohème," "Carmen," "Faust," "The Daughter of the Regiment," "La Dame Blanche," "Cavalleria Rusticana" and "I'Pagliacci," in the realm of grand opera; and "The Lady Slavey," "The French Maid," "La Poupée," "Lovely Galatea," "La Mascotte," "Olivette" and "Said Pasha," in a lighter vein. It was in the winter of 1902 that Miss de Fillippe made her début in this country, appearing at the Metropolitan Opera House with Pietro Mascagni, and she became so enamored with America that she has remained here ever since. In August, 1903, she was seen at the Broadway Theatre as prima donna in "A Princess of Kensington," after which she went to San Francisco and joined the Tivoli Opera Company, opening March 21, 1904, and closed on May 21 of the next year, during which time she appeared in "Mr. Pickwick," "The Beggar Student," "When Johnny Comes Marching Home," "A Runaway Girl," "The Toy Maker," "Sergeant Kitty," "Robin Hood," "The Toreador," "The Serenade," "Der Rastelbinder," "The Messenger Boy," "King Dodo," "Boccaccio," "The Burgomaster," "Florodora" and "The Mikado." After this she appeared in vaudeville with Willard Simms, sang in summer opera at the Euclid Garden Theatre, Cleveland, Ohio, and for the past two years has been one of the four prima donnas who alternated in the title rôle of "Madame Butterfly," under the direction of Henry W. Savage.



A RATHER surprising thing it is that Isabel Jay has never appeared on the American stage, she having long been one of London's crack prima donnas, and, too, nearly all the productions in which she has figured have sooner or later had a hearing upon our shores. But, come to think of it, maybe Miss Jay's popularity is so great in her native country that the Britishers just won't hear of her deserting 'em, even for a little while, though 'tis a safe gamble that she will yet cross the Atlantic in a professional capacity. Miss Jay is a Londoner by birth, and she studied for the stage at the Royal Academy of Music. She began her career in 1897 as a member of the D'Oyly Carte Opera Company, singing such parts as Elsie Maynard in "The Yeomen of the Guard" and Phyllis in "Iolanthe." She appeared with this company in standard operas at the Savoy Theatre for a number of years, later turning her attention to the lighter field of musical comedy. In 1903, Miss Jay created the part of Marjorie Joy in "The Country Girl," at Daly's, and appeared at the same theatre the year following as Lady Patricia Vane in "The Cingalee." She was seen at the Criterion Theatre in 1905 as Sybil Cunningham in "The White Chrysanthemum," and in April, 1906, she was at Wyndham's, playing Winnie Wilmoughly in "The Girl Behind the Counter," the following December being Olivia in "The Vicar of Wakefield" (musical version), supporting David Bispham, at the Prince of Wales'. Miss Jay has continued at this same theatre ever since, on January 31, 1907, creating the rôle of Sally Hook in "Miss Hook of Holland," and on April 21, 1908, she was Paulette in "My Mimosa Maid." As may easily be deduced from this list, Miss Jay is one of London's greatest favorites, and, secure in that knowledge, she probably doesn't care to venture an appearance upon American soil.

COMPARATIVELY a new figure on the New York stage, Hope Latham gives promise of becoming a pronounced Broadway favorite ere many seasons roll round, for in the rather effete atmosphere of the Empire Theatre she quite capably holds her own with most experienced players. Her two rôles on Broadway have not afforded her any great opportunities, but she has done very well with the chances at hand, and it is safe to wager that she will be quite ready to meet the day of bigger things. A Canadian girl by birth, Miss Latham received her education at the Convent of the Sacred Heart, Montreal. Upon her decision to follow a stage career, she became a member of a prominent Western stock company, later appearing with a similar organization in Springfield, Mass., and during this time she had every opportunity for the best sort of development, gaining any amount of sound, technical knowledge while in this rigorous, but most beneficial, school. Miss Latham then appeared on tour one season as the adventuress Claire Forster in Fitch's "The Woman in the Case." It was the season of 1906-07 that Broadway first became acquainted with her, she appearing that season at the Empire with John Drew as Mlle. Thome in "His House in Order," her knowledge of the French language standing her in good stead in this rôle, and she continued a second season in the Drew surroundings, during 1907-08, being the Baroness Granclos in "My Wife." Miss Latham appears to be well started upon a career that promises to develop along quite liberal lines.



Oh, Autumn, laden with fruit, and stained  
 With the blood of the grape, pass not, but sit  
 Beneath my shady roof; there thou mayst rest  
 And tune thy jolly voice to my fresh pipe,  
 And all the daughters of the year shall dance.  
 Sing now the lusty song of fruits and flowers.

—William Blake's "To Autumn."



ONE of the most delightful events of the theatrical season of 1907-08 was the return of Alice Lloyd to the American vaudeville stage. This fascinating English comedienne, with her dainty, graceful manner and bewitching personality, has secured a firm grip upon the affections of our theatregoing public and she bids fair to hold her place for many years to come. It was as a complete stranger that Miss Lloyd made her début before an American audience, appearing at the Colonial Theatre on February 25, 1907, and in less than a week's time her name and reputation had gone forth upon all sides as one of the cleverest young artistes to be imported to this side. She not only made an instantaneous success, but continued to grow more and more in popularity, and when she returned to her native land, after less than six months in this country, she left behind her an enthusiastic lot of admirers who were eagerly anticipating her return. A member of the well-known Lloyd family, who have figured so conspicuously in English theatricals, she was a great favorite in the music halls of her native country, and it was with difficulty that she was released from long-existing contracts to invade foreign territory. Aside from the name she has won as a music hall artiste, Miss Lloyd also enjoys great favor as a participant in the various pantomimes that abound in England around holiday time. She has won practically an unique position for herself in her own country and now she bids fair to win even greater favor on American soil. Miss Lloyd re-appeared in this country on March 2, 1908, again at the Colonial Theatre, and found that her brief absence had only served to strengthen the affections in which our theatregoers hold her. Of a vivacious and petite personality, with an abundance of magnetism and dainty grace, she sings her songs in an arch and coy manner, particularly pleasing in one so attractive as she, and her songs have the happy knack of instantly winning public favor. A pleasant thing it is to chronicle Miss Lloyd's sweeping personal success in this country, for she came here, a little over a year ago, absolutely an unknown quantity, and, solely upon the strength of her ability and winsome manner, she has achieved a place in public favor that is given only to a very few, in most cases, too, those who have spent years in entertaining the public. A clever girl is Alice Lloyd and a far-seeing public has merely taken cognizance of that fact with promptitude. In the fall of 1908, vaudeville will lose this dainty little lady for some time to come, for Messrs. Klaw and Erlanger and F. Ziegfeld are having a musical comedy written around her by Messrs. George M. Cohan and J. J. McNally, to be produced on Broadway. She has the good wishes of all her admirers for a gigantic success when she stars in "The Bonnie Belles of Scotland."



LOUIS N. PARKER is a famed and skilled dramatist, with a long list of successes to his credit, and a rare thing it is to have a theatrical season, particularly a London season, pass without at least one of his plays having a hearing. Mr. Parker was born in Calvados, France, being christened Louis Napoleon, and was educated at Freiburg and the Royal Academy of Music. In his early youth he was greatly interested in musical matters, being appointed Director of Music at the Sherborne School, Dorset, a position he held nineteen years. Mr. Parker abandoned this post in 1891 in order to devote himself exclusively to playwriting, and he has flourished as a dramatist ever since. The following are some of his plays best known to American theatregoers, several of which are foreign translations or have been written in collaboration with others: "Gudgeons," "The Bugle Call" and "The Twin Sister," produced by the Empire Theatre Company; "The Mayflower," for the Lyceum Theatre Company; "Rosemary," for John Drew; "'Change Alley," for E. H. Sothern; "The Termagant," for Olga Nethersole; "Love in Idleness" and "The House of Burnside," for Edward Terry; "The Cardinal," for E. S. Willard; "L'Aiglon," for Maude Adams; "The Sacrament of Judas," for Kyrle Bellew; "The Monkey's Paw," for Arnold Daly; "The Beauty and the Barge," for Nat C. Goodwin; and "The Duel," for Otis Skinner. Mr. Parker has stood sponsor for at least once again as many plays, many of which have had a London hearing, but those mentioned above are the ones with which we are most familiar. He is especially apt in making foreign translations, and his services are greatly in demand in this field, as a glance at the above list will tend to show.



A WONDERFULLY talented artiste is Cecilia Loftus, and she occupies an independent and distinctive position upon both the legitimate and vaudeville stages. No need here for a detailed account of her art and delightful personality, they are both too well known for that. The daughter of Marie Loftus, of London music hall fame, she was born in Glasgow, Scotland, was educated at the Convent of the Holy Child, at Blackpool, and even as a youngster was rarely gifted with mimetic powers. Immediately upon leaving school she determined to try her fortunes in the music halls, making her début at Oxford on July 15, 1893, as a mimic. She first appeared in America at Koster and Bial's on January 21, 1895. Returning to England, Miss Loftus made her début as a dramatic actress, supporting Martin Harvey in "The Children of the King," and, after a brief whirl in the music halls, she has been more or less identified with the legitimate stage ever since, her principal engagements being as follows: 1900-01, with the Lyceum Theatre Company in "The Man of Forty" and "Lady Huntworth's Experiment"; 1901-02, with E. H. Sothern in "Richard Lovelace" and "If I were King," and in London with Sir Henry Irving in "Faust" and "The Merchant of Venice"; 1902-03-04, with Sothern in "If I were King," "Hamlet" and "The Proud Prince"; 1904-05, starting tour in "The Serio-Comic Governess," and in vaudeville; 1905-06, in London in "Peter Pan"; 1906-07, with Joseph Weber's company in "Dream City"; and 1907-08, co-starring term with Lawrence D'Orsay in "The Lancers," and in vaudeville. A marvelously clever and versatile girl is Cecilia Loftus!

ERIC LEWIS has occupied a leading position on the London stage for a number of years, there being few better known than he as an actor of character rôles, and we can only hope that the day is not far distant when he will afford theatregoers in America a chance to judge of his capabilities. He has had a most excellent schooling, in both opera and drama, and for nearly thirty years has been one of London's biggest favorites. Born in Brighton, England, Mr. Lewis began his stage career at the London Haymarket in the opera, "Blue and Buff." During the years that followed, up until 1890, he divided his time equally between the operatic and dramatic stages, a few of his biggest successes in the former being with the Alice Barth Opera Company, the D'Oyly Carte and Willie Edouin companies, in "La Cigale," and "Dr. D," while as a dramatic player he supported Helen Barry, Beerbohm Tree, Mrs. John Wood and Mr and Mrs. Kendal. For the last eighteen years, however, Mr. Lewis has confined himself exclusively to the dramatic stage, with the single exception of "The French Maid," in 1897, and he has known any number of big successes in character rôles, a few of his most recent ones being in "Molentrave on Women," supporting George Alexander; "On the Love Path," with Ellis Jeffreys; "The Walls of Jericho," with Arthur Bouchier; in Bernard Shaw's "The Doctor's Dilemma" and "The Philanderer"; and St. John Hankin's "The Return of the Prodigal," at the Court; in "The Eighteenth Century" and "The School for Scandal," at the St. James'; in "All-of-a-Sudden Peggy," "The Barrier" and "Angela," supporting Marie Tempest; and on March 2, 1908, he was seen at the Duke of York's as the Earl of Loam in the revival of "The Admirable Crichton." With such a professional record to his credit, small wonder that Mr. Lewis is in such high esteem with London theatregoers.



ALTHOUGH an American by birth, E. C. Hedmond's name has little significance for theatregoers in his native land, as practically all of his stage career has been passed in Europe, where he occupies quite a leading place as an operatic artist. A strange thing it is, too, that he has not figured more in stage affairs here, unless it be that the opportunities are greater in foreign climes. Mr. Hedmond was born in Maine, and was educated at Montreal and Jena. He gave up a commercial career in order to go to Leipzig to study music and singing, and upon the completion of his studies he sang leading tenor rôles for several years at the Leipzig Opera House. Later he sang at the Royal Opera, Berlin, and in 1888 participated in the Bayreuth Festival. He then went to London, and became director of the English Opera at Covent Garden, later participating in several light opera productions: for instance, appearing in the leading rôle in "The Scarlet Feather," at the Shaftesbury, Thomas Q. Seabrooke being the principal comedian in this production, and later playing in the operatic version of "Rip Van Winkle," at Her Majesty's. It was after this that Mr. Hedmond made his début in his native land, appearing with Henry W. Savage's English Opera Company, at the American Theatre, opening April 10, 1899, singing Don José to the Carmen of Lizzie MacNichol. He returned to England shortly afterward, and has been singing principally with the Carl Rosa Opera Company, being one of the leading tenors with this famous organization. Maybe we shall have Mr. Hedmond back in our midst at some future time.

# October 25

# Margaret Wycherly

MARGARET WYCHERLY, one of our most temperamental and sympathetic young actresses, has suffered from a perverse fate in not being able to grasp permanent stellar success, a position to which her talents certainly entitle her. She is a rarely gifted young actress, and a pity it is that a proper recognition is being so long denied her, although, at that, she has met with more than average success. Miss Wycherly was born in London, of American parentage, and was educated there and in Boston. She began her stage career in 1898 with Madame Janauschek in "What Dreams May Come," later supporting Paul Gilmore in "The Dawn of Freedom." She then appeared in the support of Richard Mansfield, playing minor bits in his repertoire, followed by a season on tour in "Why Smith Left Home," and a brief term with the Proctor Stock. The season of 1901-02, Miss Wycherly was a member of the Alcazar Stock, San Francisco, and then retired from the stage for a year, owing to ill health. She took up her work again, the season of 1903-04, with the Ben Greet Players, alternating with Edith Wynne Mathison in "Everyman" and was Olivia in "Twelfth Night." Miss Wycherly starred the next year in the W. B. Yeats plays—"The Land of Heart's Desire," "The Hour Glass," "Kathleen-Ni-Houlihan" and "The Countess Cathleen,"—and the season following was first on tour in "The Nazarene" and then supported James J. Corbett in "Cashel Byron's Profession." For some time after this she appeared in vaudeville in a protean sketch, "In Self Defense," and in the spring of 1907 starred in "The Primrose Path," doing admirable work in this play. The season of 1907-08, Miss Wycherly first played the title rôle in "Candida," with Arnold Daly, and later appeared in stock in Boston and Providence, R. I.



# October 26

# Edward Harrigan

WHAT a marvelous vogue Edward Harrigan enjoyed when in his prime! As a star in Irish plays his popularity was second to none, and for twenty years he reigned at the head of his own particular style of entertainment. A native of New York City, he began his stage career in 1867 as a variety performer at the Olympic Theatre, San Francisco. He early formed a partnership with Tony Hart, and, after several years in the variety business, they entered upon a long term of management in New York, continuing from 1876 until 1894, during which time they guided the destinies of four theatres—the old Comique, the new Comique, the Park and Harrigan's Theatre. Among their greatest successes, of all of which Mr. Harrigan was the author as well as playing the principal part, were: "Old Lavender," "The Mulligan Guards' Ball," "Squatter Sovereignty," "Cordelia's Aspirations," "The Leather Patch," "Waddy Googan," "Reilly and the Four Hundred," "The Last of the Hogans" and "The Woollen Stocking." Since the passing of his golden stellar days in the middle nineties, Mr. Harrigan has been rather buffeted about by the theatrical winds, starring unsuccessfully in "Marty Malone," playing Uncle Tom in the Brady star revival of "Uncle Tom's Cabin," in 1901; was in Fitch's "The Bird in the Cage," in 1902; and also made another unsuccessful starring attempt in "Under Cover." He has appeared in vaudeville upon many occasions, and has toured the smaller towns in a revival of "Old Lavender." He has not appeared professionally for the last year or two. Mr. Harrigan certainly drank deep of the cup of success when in high favor, and it seems almost a pity that our theatregoing public has so completely outgrown his form of entertainment.

THE name of Viola Allen is one that needs no introduction to American theatregoers, for its possessor has long held a representative position among our foremost feminine stars, a position that she has won solely by her loyalty and unflagging devotion to her profession. A thoroughly womanly woman, graceful and magnetic, she has ever maintained a high dignity of purpose, with the best possible standard of ideals, and it is scarcely necessary here to dwell upon the great success that she has known. She has played everything, from modern comedy to Shakespeare, and has done most admirable work in them all. Indeed, it may be asked in all truth whether the public really appreciates the wide range to Miss Allen's talents, the comprehensive scope that her repertoire of rôles has embraced. For instance, among the old comedies she has played Lydia Languish in "The Rivals," Cicely Homespun in "The Heir-at-Law," Julia in "The Hunchback" and Lady Teazle in "The School for Scandal." Joseph Jefferson proclaiming her Teazle to be the best he had ever seen. In the field of melodrama she has been seen in "Hoodman Blind," "The Bells of Haslemere," "Shenandoah" and "The Two Orphans," while in the heavy romantic drama she has played Virginia in "Virginius," Parthenia in "Ingomar" and Mildred in "A Blot on the 'Scutcheon." It was during her long term as leading lady of the Empire Theatre Company that Miss Allen had such excellent opportunities to prove her mettle, her emotional talents having full sway in such pieces as "Sowing the Wind," "The Masqueraders," "The Benefit of the Doubt," "Under the Red Robe" and "The Conquerors," while she shone resplendently as a comedienne in "Gudgeons," "John-a-Dreams," "The Importance of Being Earnest" and "Bohemia." Her fine emotional work in "Aristocracy" will also be long remembered. Miss Allen's Shakespearean repertoire is one of exceptional proportions, she being an ardent devotee of the Bard of Avon; Desdemona, Cordelia, Juliet, Viola, Imogen, Rosalind, Portia, Hermione and Perdita being a few of the rôles in which she has been seen. She made her début as a star the season of 1898-99, and everyone is conversant with the great triumphs that have been hers in "The Christian," "In the Palace of the King," "The Eternal City," "Twelfth Night," "The Winter's Tale," "The Toast of the Town," "Cymbeline" and her most recent success, "Irene Wycherly," a rôle that affords her ample scope for her best talents. Miss Allen, always the sincere artiste, has climbed to professional heights given to few, and from her present proud position, won upon her merits alone, she may look back upon an honored career, one worthy of the best stage traditions of to-day.



ONE of the chosen elect of our romantic actors a few years ago, Robert L. Downing is no longer of the stellar heavens, having practically retired from the stage a couple of years ago. He was immensely popular in his day as an exponent of vigorous, robust, romantic rôles, and he built up quite a following for himself from the Atlantic to the Pacific, starring at the head of his own company for many years. Mr. Downing was born in Washington, D. C., received his schooling there and has practically made his home in that city all his life. He began his stage career there, too, in 1877, appearing with the stock at the National Theatre, making his début in "The Gascon," supporting Charles R. Pope. He was at the National four years in all, playing all the leads at the time of his departure. Mr. Downing then joined Mary Anderson for leading business, remaining her support three years, appearing with her in "Evadne," "Ingomar," "The Hunchback," "The Lady of Lyons," "Guy Mannering," "Pygmalion and Galatea," "Fazio," "The Daughter of Roland," "Love," "Romeo and Juliet," etc. He then appeared in the support of Joseph Jefferson, playing Captain Absolute in "The Rivals" and John Perrybingle in "The Cricket on the Hearth," an engagement which lasted two seasons. Mr. Downing made his début as a star, the season of 1886-87, in "The Gladiator," and it was by his work as Spartacus in this piece that he won his greatest fame. During his first ten stellar years he enjoyed considerable favor in such parts as Virginius, Othello, Ingomar, Brutus and Samson, though "The Gladiator" always enjoyed first place in his repertoire. It was about the middle nineties that saw Mr. Downing's starring glories begin to pale, and though he made several brave attempts to keep up with the times by producing more modern plays, such as "In Search of Happiness," "Putnam," "David Laroque," "The Commander" and "The Hon. John North," even seeking refuge in the one-night stands, he found himself unable to cope with present conditions. Aside from occasional stock-starring engagements and in vaudeville, Mr. Downing has been seen very little in public within the last few years, at times conducting a dramatic school in Washington, D. C., with rather variable success. He will be long remembered for his work as Spartacus, and the fire and passion that he threw into this rôle were of a calibre that few of our present-day actors could equal.



I saw old autumn in the misty morn  
 Stand shadowless like silence, listening  
 To silence, for no lonely bird would sing  
 Into his hollow ear from woods forlorn  
 Nor lowly hedge nor solitary thorn—  
 Shaking his languid locks all dewy bright  
 With tangled gossamer that fell by night,  
 Perling his coronet of golden corn.

—Hood's "Autumn."

WALTER C. KELLY, during the short space of four seasons, has come to be a prime favorite in the vaudeville world and there is no other performer, doing a "single" act, more popular than he. Best of all, he has won his position solely upon the strength of his ability and pleasing personality, for he began his music hall career practically without the aid of any previous reputation whatsoever. Mr. Kelly is a Vermont boy by birth, but when a youngster of five his family moved to Virginia, and thus it happens that his rich, delicious accent comes most naturally, a fact readily believed after once hearing him speak. He appeared in several farce comedies and musical plays for a season or two, notably Klaw and Erlanger's production of "Huckleberry Finn" and with Frank Daniels in "The Office Boy," first attracting particular notice the season of 1903-04 by his work in vaudeville as principal support to Marie Dressler in her skit, "Sweet Kitty Swellairs." One day during the season Miss Dressler fell ill and could not appear and, in order to save the situation, Mr. Kelly volunteered to do a single turn by telling a few Southern dialect stories. His success was immediate and electric, his style of entertainment being absolutely original and unique of its kind, and from that moment the name of Walter C. Kelly became a household word throughout the country, for he at once branched out as a lone performer and has been continually growing in public popularity ever since. The season of 1906-07, Mr. Kelly was the big stellar headline feature with the Orpheum Road Show, a distinction, however, that he enjoys upon each bill in which he appears. The summer of 1907, he made an invasion of London, and the result was an engagement of ten consecutive weeks at the London Palace, the English press and public hailing him as one of the cleverest and best importations ever sent from this side. His success spread upon all sides and he could have remained abroad indefinitely had not previous bookings called him home, his fame having spread even to the Royal Family, before whom he appeared at private entertainments upon several occasions. Away from the theatre, Mr. Kelly is heavily interested in the Kelly Construction Company, showing rare business acumen in an actor as successful as he. This clever young Virginian, with his magnetic, wholesome personality, has reached the top of the vaudeville ladder to stay and his will be a proportionately big reward with his future achievements.



# October 30

# H. A. Vachell

**H**ORACE ANNESLEY VACHELL is a new name among our present-day playwrights, but, judging from the reception given his maiden effort in London, he has landed in the dramatic arena to stay. It is probably only a question of time when his name will become as well known in our midst as it now is in the British capital. Though a novice at playwriting, he has long enjoyed quite a reputation as a novelist. Mr. Vachell is an Englishman by birth, being a son of Richard Tanfield and Georgiana (Annesley) Vachell, and was educated at Harrow and Sandhurst. He served for a while in the English army, later coming to America and living the life of a cowboy on a California ranch. After a few years at this, Mr. Vachell returned to England, and devoted himself to literature, beginning in 1894. He has stood sponsor for some dozen or more novels, one of the most recent and successful of which was "Her Son." Mr. Vachell conceived the idea of making this story into a play, which he proceeded to do, and as a piece of dramatic literature it has had rather an unique history. The play, "Her Son," was produced in London March 12, 1907, for a matinée at the Playhouse, with Winifred Emery, Edith Wynne Matthison, Cyril Maude and Alfred Bishop in the leads, but it met with a frosty reception, the critics, however, finding much of merit in it and suggesting several changes. Oddly enough, the author acted upon the suggestions of the reviewers, and the revised version was produced at the New Theatre, September 2d of that same year, where it had a run of several months, the cast including Miss Emery, Suzanne Sheldon, Kenneth Douglas and Cecil Burt. It has since toured the provinces successfully. So now Mr. Vachell is encouraged to turn his hand to further playwriting, and doubtless his wares will soon be displayed on the American stage.



# October 31

# Julie Herne

**A**LTHOUGH she has met with more than ordinary success as an actress, Julie Herne aspires for a leading place among our feminine dramatists, and, judging from the one play of hers that has received a public hearing, it is not a far cry to the day when she will meet with every recognition as a playwright. Born in Boston, Mass., the daughter of the famous James A. Herne and sister to the beautiful and talented Chrystal of the same ilk, she began her stage career in her father's company, the season of 1897-98, alternating between the two rôles of Helen Berry and Perley in "Shore Acres." For over five years Miss Herne was identified with her father's plays, creating the part of Emma West in "The Rev. Griffith Davenport," in January, 1899, and also that of Martha Reese in "Sag Harbor," in October of that same year. The season of 1902-03, Miss Herne first played Mary Ann in "Huckleberry Finn" and was then Alice Gray in "John Henry," supporting Dan Daly; and the season following she appeared on tour as Esther in "Ben-Hur." She began the season of 1904-05 in "Home Folks," after which she produced her own play, "Richter's Wife," for a series of special matinées at the Manhattan Theatre, playing the title rôle herself, and displaying exceptional promise as a dramatist, so much so that one can but marvel that nothing from her pen has had a stage hearing since. The next year Miss Herne was first with Raymond Hitchcock in "Easy Dawson," followed by a short stock season in Brooklyn and then she placed Lael in the original production of "The Prince of India." She continued in "The Prince of India" all the season of 1906-07, and during the past year presented a dramatic sketch in vaudeville. She is an earnest, ambitious young woman, with exceptional mental qualities, and her future will bear watching.





JOHN McCULLOUGH.

Born, November 15, 1832.

Died, November 8, 1885.



# November 1

# Mrs. Stuart Robson

MRS. STUART ROBSON has been devoting her talents to the vaudeville stage these last few years, appearing in dramatic sketches in which her talents as a comedienne have full sway. She is an accomplished actress of comedy rôles, with a finely developed humorous spirit, and it is rather strange that her name is found so infrequently upon Broadway play-bills. Mrs. Robson was born in Hamilton, Ontario, Canada, being a daughter of W. H. Dougherty, a New York journalist. When she adopted the stage as a profession she was billed as May Waldron, and in 1885 was a member of Augustin Daly's company. She made her first impression in the stage world on September 26, 1887, when she created the rôle of Lady Mary Trelawney in "The Henrietta," at the Union Square Theatre, in the support of Stuart Robson and William H. Crane. She remained with this twain until their separation, two years later, and then continued as Mr. Robson's leading woman. She became his wife in 1891, and was known thereafter by her husband's name. She won several notable successes in his support, the Widow Opdyke in "The Henrietta," Mrs. Kent in "Is Marriage a Failure," Kate Hardcastle in "She Stoops to Conqueror" and Madame Polacca di Lowinski in "Mrs. Ponderbury's Past." Mrs. Robson continued to appear in her husband's support, with varied intervals, until 1899, when she retired from the stage. They last appeared together during the season of 1898-99, she playing Mrs. Porter in "The Meddler." After the death of her husband, in the spring of 1903, Mrs. Robson took up her stage work again, and, as above, has been appearing principally in the vaudeville theatres.



# November 2

# Alexandra Phillips

DURING the three years that Alexandra Phillips has been identified with Eastern theatricals she has made marked progression in her work, at the outset proving herself to be a capable, earnest young player, deserving of every advancement. She is an actress of considerable charm of manner, natural and unaffected, with a personality that is at once pleasing and convincing, and as she is thoroughly sincere in her efforts to achieve a leading place in her profession, there is little doubt that such a place will be hers with the advent of more years and practical experience. Miss Phillips is a Southern girl by birth, and, before braving theatricals in the effete East, she served a long and faithful apprenticeship with prominent stock organizations in New Orleans, Milwaukee and Chicago, and even ventured a hearing on English soil, appearing on the other side under such managers as Ben Greet and W. Claire MacGrady. It was the season of 1905-06 that saw Miss Phillips' début in New York, appearing at the Lew Fields (now Hackett) Theatre with Louis Mann and Clara Lipman, playing Mrs. Lester in "Julie Bonbon." She began the season following in the support of Joseph and William Winter Jefferson, creating the leading rôle of Eleanor Curtis in "Playing the Game," afterward playing the rôle of Marjorie Goodly in "What Happened to Jones." in the smaller Eastern cities. The season of 1907-08, Miss Phillips was seen as Dora Callow in "The Bondman," supporting Wilton Lackaye. She is the type of actress who always makes the most of her opportunities, be they great or small, and it is to this faculty that much of her success is due.

CONSIDERING the prominent position that Lewis Waller has long held as a London actor, it is rather a strange fact that he has never ventured an appearance upon the American stage. Several times has he threatened to invade our shores, but for some reason or other the threat has never become an actual fact. Born in Bilbao, Spain, and educated in England and Germany, Mr. Waller made his stage début in 1883 with John L. Toole in "Uncle Dick's Darling." During his first six years as an actor he appeared with Modjeska in "As You Like It," Henry Neville in "The Ticket-of-Leave Man," Kate Vaughan in "Masks and Faces" and Mrs. Potter in repertoire. He then appeared in London in the support of such big favorites as John Hare, Mr. and Mrs. Kendal, Julia Neilson, Wilson Barrett, Mrs. Langtry and Beerbohm Tree. Mr. Waller became a London star in 1894, and was seen in "A Woman of No Importance," "An Ideal Husband," "The Home Secretary," "The Manxman," "A Woman's Reason," "The Three Musketeers" and "A Marriage of Convenience." He then appeared with Beerbohm Tree in "Julius Cæsar" and "King John." Since 1899 Mr. Waller has starred in England in the following plays: "Henry V.," "Monsieur Beaucaire," which he has played over five hundred times; "A Queen's Romance," "Miss Elizabeth's Prisoner," "Hawthorne, U. S. A.," "His Majesty's Servant," "Romeo and Juliet," "The Perfect Lover," "The Harlequin King," "Brigadier Gerard," "Othello," "Robin Hood," "Clancarty" and "A White Man." As can be seen from this list, Mr. Waller is in the very front ranks of England's actor-managers, and his appearance in our midst would be an event of considerable importance.



A SPLENDID thing it is that Edward Abeles, after long years of traveling the thorny path, has at last come into permanent stellar fame. He is an excellent actor, one of the very best we have, in fact, and he deserves every possible success. Mr. Abeles was born in St. Louis, Mo., and originally intended to become a lawyer. An attack of stage fever, however, turned his thoughts in another direction, and he made his début as an actor in 1891 with the A. M. Palmer Stock Company, remaining three years with this organization, during which time he was seen in "Alabama," "Jim the Penman," "A Broken Seal," "Col. Carter of Cartersville" and "Lady Windermere's Fan." In 1894, and for two years, Mr. Abeles played Charley in "Charley's Aunt," after which he appeared in the original production of "My Friend from India." The three years following this he devoted himself to musical comedy, and was seen at the Casino in "The Telephone Girl" and "In Gay Paree," and with Anna Held in "Papa's Wife." Since then Mr. Abeles' engagements have been as follows: season 1900-01, in "Mam'selle 'Awkins," "The Sprightly Romance of Marsac" and with Blanche Bates in "Under Two Flags"; 1901-02, with "Under Two Flags," in London in "Hidenseek," with Amelia Bingham in "Lady Margaret," William Collier in "The Diplomat" and in the Bellew-Mannering revival of "The Lady of Lyons"; 1902-03, with Alice Fischer in "Mrs. Jack," and in "Are You a Mason?"; 1903-04, in "My Wife's Husbands," with Vesta Tilley in "Algy," with Fay Davis in "Whitewashing Julia," in "Glad of It" and with William Collier in "The Dictator"; 1904-05, with Della Fox in "The West Point Cadet," Fay Davis in "The Rich Mrs. Repton," Francis Wilson in "Cousin Billy" and in London with Collier in "The Dictator." The season of 1905-06, Mr. Abeles played Henry Straker in "Man and Superman," supporting Robert Loraine, and for the past two years he has starred most successfully in "Brewster's Millions."

AS an interpreter of Irish character parts, Daniel Sully occupies an unique and conspicuously successful position in American theatricals. He stands absolutely alone among our stellar lights in his particular line, and while his greatest following lies in rural communities, it is of a reliable, stable sort that stands by him season after season. Mr. Sully was born in Newport, R. I., his parents being Patrick C. and Catherine (McCarthy) Sullivan, and he was educated at the public schools in his native town. He began his public career in 1875 as a member of Lentz's circus, a short time afterward becoming a performer in the variety theatres, in which field he flourished for seven years. In 1884, Mr. Sully produced a piece entitled "The Corner Grocery," of which he was the author, the piece proving a perfect gold mine. He continued to act in it for years, revising it from time to time, and it gave him a splendid start as a star in Irish character rôles. Since the days of "The Corner Grocery," Mr. Sully has produced many pieces, meeting with public favor in practically all of them, the complete list of his plays being: "O'Brien the Contractor," "The Millionaire," "Daddy Nolan," "A Capital Prize," "Con Conroy, the Tailor," "Uncle Bob," "The Parish Priest," "The Old Mill Stream," "The Matchmaker," "The Chief Justice," "Our Pastor" and "The Golden Rule." Mr. Sully has a genial, hearty and wholesome style of acting that is particularly ingratiating, and it is rather a noteworthy fact that no successful competitor has ever invaded his realm.



FEW players ever tasted of the cup of success to a greater extent than Lotta. As an actress of soubrette parts she was a wonder in her time, and both artistically and pecuniarily she cut a wide swath in stage circles. Born in New York City, her real name being Charlotte Mignon Crabtree, her parents took her to California when a mere infant, and it was there she began her stage career, making her début in 1858, being a child of eleven at the time, as Petaluma in "The Loan of a Lover." Meeting with great success in California, she came East in 1865, and on June 1st opened at Niblo's Saloon in a singing and dancing specialty, the result being dire failure. However, she braved a second attempt two years later, appearing at Wallack's Theatre July 29, 1867, in "The Pet of the Petticoats" and "Family Jars," followed by "Little Nell and the Marchioness," hers being a tremendous triumph in this instance. From this time forth Lotta's success spread like wildfire, and until her retirement, in 1890, she was an enormous public favorite, winning fame in such soubrette plays as "The Firefly," "Bob," "The Little Detective," "Zip," "La Cigale," "Musette" and "Mlle. Nitouche." She made her début on the London stage on December 22, 1883, at the Opera Comique and remained there several years in "Musette," "Little Nell and the Marchioness" and "Mlle. Nitouche," repeating her home triumphs. Having been a provident as well as prosperous player, Lotta was well able to retire to private life with the assurance of financial comfort all her days, and though occasionally the story finds its way into print that she will resume her stage career, it is highly improbable that she will ever appear behind the footlights again.

ALTHOUGH Maude Millett has not been especially conspicuous in London theatricals in recent years, she still holds a leading place in the affections of British theatregoers, many of whom delight to recall her work twenty years ago in the rôle of Minnie Gilfillian in "Sweet Lavender," supporting Edward Terry. She made a tremendous impression in this rôle, and Londoners have never forgotten her. Rather an odd feature about her career is that, while her appearances have been few and far between, she has always managed to score an unqualified success in each of her various rôles. Miss Millett began her stage career in 1884, one of her earliest successes being as Eva Webster in "The Private Secretary," which she soon followed up with an appearance in Charles Wyndham's company in "The Two Roses." After this, in 1888, came her "Sweet Lavender" triumph, and then she became leading woman with E. S. Willard, playing Mary Blenkarn in "The Middleman." Her next success was in the support of George Alexander in "The Idler." A few years after this Miss Millett married and retired from the stage, resuming her career in 1899, again appearing with Mr. Terry in "Sweet Lavender." She then re-joined the Wyndham forces, and enjoyed great favor in the rôle of the young secretary, Hyacinth Woodward, in "The Tyranny of Tears," which same part, by the way, was the means of making Ida Conquest leading woman with John Drew in this country. Miss Millett again sought private life after this, taking up her work once more in the fall of 1907, being received with open arms by her loyal public as Lucy Middleton in "The Education of Elizabeth," at the Apollo Theatre. Considering the wide intervals between her appearances, Miss Millett can scarcely complain of the fickleness of the London theatregoing public.



A DESERVEDLY popular comedian is Jess Dandy, and his many years of entertaining the public have certainly been fruitful of most excellent results. He has always employed a most individual style of fun-making, richly humorous and highly diverting, and small wonder that he has long been numbered among our most prominent and best liked operatic favorites. Mr. Dandy was born in Rochester, N. Y., but since early childhood has made his home at Tremont, Borough of the Bronx, New York. In early life he was engaged in mercantile pursuits and in politics, at the same time being actively engaged in amateur theatricals. Finally he decided to adopt the stage as a profession, making his début as a vaudeville entertainer on July 10, 1898. Mr. Dandy's offering consisted of a monologue and song parodies, using a pronounced, though inoffensive, Jewish make-up, and he made a big success at the very start. He readily obtained good bookings, his act being one that enjoyed favor upon all sides, and for five years he flourished as a vaudeville headliner. Upon only one brief occasion did he make a secession from vaudeville during all this time, and that was late in the winter of 1899 when he appeared at Koster and Bial's in a musical burlesque entitled, "Around New York in Eighty Minutes." It was the season of 1903-04, however, that saw his permanent secession from his first love, being engaged by Henry W. Savage to plays Hans Wagner in "The Prince of Pilsen," in which part he was seen for four consecutive seasons, finally being "featured" in this piece. A rather serious throat trouble prevented Mr. Dandy from appearing on the stage during the season of 1907-08, but he has now happily recovered, and by the time these lines are read he will have again resumed his profession of fun-making.

WITH a personality of ineffable charm, youthful and engaging, of rare mental poise and power at the same time, Florence Reed has devoted practically all of her short career to study and hard work, and a splendid thing it is that she is now enjoying the fruit of her earlier labors. She was born in Philadelphia, being a daughter of the late well-known comedian, Roland Reed. Immediately upon the conclusion of her school days, she made her stage début on January 28, 1901, at Proctor's Fifth Avenue Theatre, doing a monologue written specially for her by George M. Cohan. She met with considerable success in the vaudeville field, but gave it up after a few months to become a member of the Proctor Stock Company, her first part being Miss Fauntleroy in "Dr. Bill." The season of 1901-02, she was leading woman with May Irwin in "The Widow Jones" and "Madge Smith, Attorney." Miss Reed then re-joined the Proctor Stock, and for two years was one of the most popular members of this organization, playing a wide variety of leading rôles. She then spent one season each with the Imperial Theatre Stock, Providence, R. I., and the Malcolm Williams Stock, Worcester, Mass., dividing the season of 1906-07 between the Hunt Stock, Chicago, and a return to Worcester with Mr. Williams' company. During this time she gained a wonderful repertoire of leading rôles, all the more remarkable owing to her extreme youth, a few of her most successful parts being: Zaza, Glory Quayle, Mrs. Dane, Lady Algy, Dorothy Vernon, Carmen, Janice Meredith and Madame Sans Gêne; while in the old comedies she has played Lady Teazle, Kate Hardcastle and Lydia Languish. While in Worcester, Miss Reed created the leading rôles in eight new plays being tried out for the Shuberts, among these being: Eve in the Hartley Manners play, "The Wooing of Eve"; Marion Devereaux in "The House of a Thousand Candles," the Girl in "The Girl in Waiting," Hilda in "An American Geisha" and Anne in "Anne and the Archduke." The season of 1907-08, Miss Reed became a tremendous popular favorite by her finished work as leading woman with E. H. Sothern, and great, indeed, were her triumphs as Ophelia in "Hamlet," Katherine de Vaucelles in "If I Were King" and Lucinda de la Llana in "Don Quixote." She is a rarely temperamental player, especially finished and responsive in emotional rôles of subtle delicacy, and there are few actresses of the present time whose futures promise more.



On my cornice linger the ripe black grapes ungathered;  
 Children fill the groves with the echo of their glee,  
 Gathering tawny chestnuts and shouting when beside them  
 Drops the heavy fruit off the tall black walnut tree.

—Bryant's "November."

IRMA LA PIERRE, a young player of most delightful methods, engaging and sweetly wholesome as to personality and with a wealth of temperamental power, has won an eminently conspicuous place for herself in the stage world, ranking with the best of our leading women, and hers should be a future that shall bring forth glories even greater than those already achieved. Each successive season finds her further along the high-road



to fame and success, and her professional reward is sure to be a generous one. A native of Chicago, Ill., the daughter of French parentage, Miss La Pierre made her stage début, having studied under Professor Ziegfeld, in 1897 as a member of Augustin Daly's company, being barely in her 'teens at the time. She remained with the Daly company two years, including an engagement in London, playing Pert in "London Assurance," Maria in "The School for Scandal," Nami in "The Geisha," Tiema in "Lili-Tse" and Marie in "The Circus Girl." Miss La Pierre was then specially engaged by William A. Brady to play Anna Moore in "Way Down East," and was highly successful in this rôle for two years, playing it with rare feeling and tender appreciation. Following this engagement she scored a conspicuous success in New York as leading lady with J. H. Stoddard, her Flora Campbell in "The Bonnie Briar Bush" being a highly effective portrayal, full of moving emotional power. She next took a brief dip into melodrama as the young wife in "Wedded and Parted," and was then seen at the Garrick Theatre with Maclyn Arbuckle as Angela Skipper in "Skipper and Co., Wall

Street." Miss La Pierre then returned to Mr. Stoddard's support for another season, was also back in "Way Down East" for a time and created the heroine in "The Plainsman," supporting Orrin Johnson. The season of 1907-08, she played the title rôle of Jane Witherspoon in "The College Widow," making a particularly alluring and attractive picture in this rôle, and her most recent work was at the Garden Theatre as leading support to Will M. Cresey and Blanche Dayne, playing Kate Gordon in "The Village Lawyer," another addition to her list of personal successes. It is greatly to Miss La Pierre's credit that she has mounted to her position upon the histrionic ladder solely through her own efforts, by her sincere devotion to her work, her earnestness and faithful application, and she is wholly deserving of all the adulation heaped upon her by an enthusiastic press and admiring public.



When shrieked

The bleak November winds, and smote the woods,  
 And the brown fields were herbless, and the shades  
 That met above the merry rivulet  
 Were spoiled, I sought, I loved them still; they seemed  
 Like old companions in adversity.

—Bryant's "A Winter Piece."



MAUDE ADAMS is, beyond question, the most popular feminine star now before the public, and she appears to be in a fair way to carry this title for some time to come. She has a whimsical, fragile personality, wholly feminine, and is an especial favorite with those of her own sex. Miss Adams was born in Salt Lake City, her mother being Annie A. Adams, a direct descendant of the famous Adams family of Quincy, Mass., and her father was a Mr. Kiskaden, of Utah. As a child she played several parts in her native city and San Francisco, but was soon placed in the Presbyterian School for Girls, in Salt Lake City, where she remained until she was sixteen. She came East in the fall of 1888, and was engaged by Duncan B. Harrison to play Moyna Sullivan in "The Paymaster." A few months later she joined E. H. Sothern and appeared as Louisa in "The Highest Bidder" and Jessie Deane in "Lord Chumley," and on March 5, 1889, she appeared at the Bijou Theatre as Dot Bradbury in "A Midnight Bell," an engagement which continued all of the following season. Miss Adams then appeared under Charles Frohman's direction, a combination which has never ceased, and for the first two years she was seen as Evangeline Bender in "All the Comforts of Home," Dora Prescott in "Men and Women" and Nell in "The Lost Paradise." She then became leading lady with John Drew, and her rôles were: 1892, Suzanne in "The Masked Ball"; 1893, Miriam Stuart-Dodge in "The Butterflies"; 1894, Jessie Keber in the "The Bauble Shop"; 1895, Marion in "The Imprudent Young Couple," Dora Hedway in "Christopher, Jr." and Adeline Dennant in "The Squire of Dames"; 1896, Dorothy Cruickshank in "Rosemary." Miss Adams then began her starring career, opening as Lady Babbie in "The Little Minister," at the Lafayette Square Opera House, Washington, D. C., September 13, 1897, this play lasting her three seasons. In the spring of 1900 she played Juliet, and the season of 1900-01 she was the Duke of Reichstadt in "L'Aiglon." Then came a season as Phœbe Throssell in "Quality Street," after which she was off the stage for a year. Upon her return she played Pepita in "The Pretty Sister of José," followed by a season's revival of "The Little Minister" and as Amanda Afflick in "'Op o' Me Thumb," a one-act play. For the past two years she has played the title rôle in "Peter Pan." In January, 1908, she played René in "The Jesters"; and also made a brief tour as Viola in "Twelfth Night." An actress of simplicity and most appealing power, Miss Adams is a worthy representative of the actor's art that is greatly aided by a wonderful personal charm.



November woods are bare and still;  
 November days are clear and bright;  
 Each noon burns up the morning's chill,  
 The morning's snow is gone by night;  
 Each day my steps grow slow, grow light,  
 As through the woods I reverent creep  
 Watching all things "lie down to sleep."

—Helen Hunt Jackson.

THE name of George Primrose has been associated with all that is best in minstrelsy for so many years that any reference to his success nowadays seems almost a superfluity. But this wonderfully talented man has devoted practically his entire life to this form of entertainment, and it is a fact of more than ordinary interest that he has kept abreast of the times to a degree only worthy of so ambitious and tireless a player as he.



Mr. Primrose knew success at the very beginning of his career as a minstrel entertainer, being identified with only the best and most exclusive companies during his early days. He soon formed a combination with George Thatcher and William H. West, and the organization, known as Thatcher, Primrose and West's Minstrels, were practically pioneers of their time, introducing many new and original effects into their offering, and enjoyed great favor for many years, their annual engagements at Niblo's Garden being one of the big theatrical events of the year. Mr. Primrose and Mr. West then formed a dual combination, and for nine consecutive years Primrose and West's Minstrels floated upon the top wave of public approval, playing all over the country to ever increasing éclat and financial returns. The season of 1898-99, Mr. Primrose formed an alliance with Lew Dockstader, and for five years they were our representative minstrel kings. He then appeared in vaudeville one season, that of 1903-04, being assisted by the Foley Brothers, and was received with open arms as a headliner attraction, his name proving a strong magnet in the continuous houses. Since that time Mr. Prim-

rose has toured regularly each season at the head of his own independent organization, all of his former glories being repeated an hundred fold. He is a loyal devotee to the minstrel's art, being as studious and ambitious as a veritable beginner, and even his enormous pecuniary reward, being rated as one of the half-dozen richest men on the stage, cannot tempt him to feel more than the self-appreciation of work well done. Mr. Primrose is the owner of an exceptionally attractive home at Mt. Vernon, N. Y., built along Colonial lines, which he has named "Primrose Hall." He has also had the distinction of having a street and park named after him, a rare thing to happen during one's lifetime, and Mt. Vernon is justly proud of its Primrose Street and Primrose Park. Exceptional public favors these, but certainly worthy of a man of the caliber of George Primrose.



Wrapped in his sad-colored cloak, the Day, like a Puritan, standeth  
Stern in the joyless fields, rebuking the lingering color—  
Dying hectic of leaves and the chilly blue of the asters—  
Hearing, perchance, the croak of a crow on the desolate tree-top.

—Bayard Taylor.

JOHN DREW enjoyed the distinction of being the first star to fly the Charles Frohman banner, and during the fifteen years of his stellar career he has held his own against all comers, being accorded a premier place at the start, and it looks as though no one is likely to usurp his place for many years to come. In recent seasons he has rather drifted into pretty much the same style of plays, the modern London drawing-room type, but as they are admirably suited to him and his loyal crowd of followers put up no protest, he will probably flourish in this field indefinitely. Mr. Drew was born in Philadelphia, in which city his parents, Mr. and Mrs. John Drew, were most favorably known as managers of the Arch Street Theatre, where a stock company was in existence many years. Upon the death of her husband, in 1862, Mrs. Drew assumed control of the theatre, and it was in his mother's company that the younger John Drew made his stage début, after a schooling gained at the Philadelphia Protestant Episcopal Academy, on March 23, 1873, as Plumper in "Cool as a Cucumber." He continued in his mother's company until 1875, and on February 17, of that year, he became a member of Augustin Daly's company, with which organization he continued until the spring of 1892, save for the single season of 1878-79, when he played Henry Beauclerc in "Diplomacy," in which Frederick Warde and Maurice Barrymore were starring. During his long reign as leading man at Daly's, he gained an invaluable repertoire, a few of the plays in which he figured being: "Needles and Pins," "Seven-Twenty-eight," "Love on Crutches," "The Magistrate," "Nancy and Co.," "Love in Harness," "The Railroad of Love," "The Great Unknown," "The Last Word" and "The Lottery of Love," among the modern pieces; while among the old comedies he was to be found in "She Would and She Would Not," "The Country Girl," "The Recruiting Officer," "The Inconstant" and "The School for Scandal"; and in the following Shakespearean plays, "The Merry Wives of Windsor," "The Taming of the Shrew," "A Midsummer Night's Dream," "As You Like It" and "Love's Labor's Lost." Mr. Drew made his début as a star in 1892, since when he has presented the following plays: 1892-93, "The Masked Ball"; 1893-94, "The Butterflies"; 1894-95, "The Bauble Shop"; 1895-96, "That Imprudent Young Couple," "Christopher, Jr.," and "The Squire of Dames"; 1896-97, "Rosemary"; 1897-98, "A Marriage of Convenience" and "One Summer's Day"; 1898-99, "The Liars"; 1899-00, "The Tyranny of Tears"; 1900-01, "Richard Carvel"; 1901-02, "The Second in Command"; 1902-03, "The Mummy and the Humming Bird"; 1903-04, "Captain Dieppe"; 1904-05, "The Duke of Killicrankie"; 1905-06, "De Lancey"; 1906-07, "His House in Order"; and 1907-08, "My Wife." During his stellar career, Mr. Drew has had the following actresses for his leading support: Maude Adams, five seasons; Isabel Irving, three; Ida Conquest, two; Margaret Dale, four; and Margaret Illington and Billie Burke, one each.



IT is a good thing to see Oliver Doud Byron back in active stage harness again, and, despite the fact that he is now numbered among our oldest actors, especially in point of experience, he appears to have taken a new lease upon professional activities. It was in Baltimore, Md., that Mr. Byron first saw the light of day, and he began his stage career in that same city, as a boy of sixteen, playing Franco in "Guy Mannering," in the support of Charlotte Cushman. He soon became identified with the resident stock organizations of that time, playing long terms in Richmond (Va.), Louisville, Mobile, Pittsburg, Cincinnati and New Orleans, also appearing on tour with Lucille Western and John E. Owens. During his New Orleans engagement Mr. Byron married Kate Crehan, the exact date being November 23, 1870. Shortly afterward Mr. and Mrs. Byron went out at the head of their own company, and for over twenty years appeared throughout the country in a series of melodramas, the most successful of which were: "Across the Continent," "The Inside Track," "The Plunger" and "The Ups and Downs of Life." About the middle nineties they appeared in vaudeville for a brief time, and then sought the seclusion of private life. The season of 1904-05, Mr. Byron found the call too irresistible, and emerged from privacy to support his sister-in-law, Ada Rehan, in "The Taming of the Shrew" and "The School for Scandal." The season following he played Colonel George Annesley in "The Man on the Box," and for the past two years he has been playing John Burkett Ryder in "The Lion and the Mouse" on tour. Mr. Byron is an excellent example of the fascination that the stage holds for its devotees, even though ease and comfort could be their portion away from the footlights, but instead of which they prefer even one-night stand traveling.



HERE'S the hope sincere that Bertha Galland will yet find a worthy rôle in an equally worthy play that will bring to her the success that her talents truly deserve. That king pin of all the will-o'-the-wisps, a good play, has been denied her practically all of her stage career, and a pity it is, too, for few of our actresses can boast of greater talents than hers. Some day—but there, let us wait and see! Miss Galland was born near Wilkes-Barre, Pa., was educated privately in New York and had scarcely completed her school days when she embarked upon a stage career. All of her days behind the footlights have been passed either in the capacity of star or leading woman, starting out in 1898 at the head of her own company, playing Lady Macbeth, with Joseph Haworth as her leading man. The next year, with the topsy-turvy way that frequently happens in Stage-land, Mr. Haworth was starring in Shakespearean repertoire with Miss Galland as his leading woman. It was the night of March 6, 1900, at the Criterion Theatre, that Miss Galland made her New York début, playing the Princess Ottilie in "The Pride of Jennico," supporting James K. Hackett. She re-entered the stellar arena, the season of 1901-02, under Daniel Frohman's direction, playing "The Forest Lovers" and "The Love Match," and was seen the year following in "Notre Dame," in none of which did she meet with success. She had far better luck during a two-years' term in "Dorothy Vernon of Haddon Hall," and the season of 1905-06 she appeared under David Belasco in "Sweet Kitty Bellairs." For the past two years, however, Miss Galland has not appeared on the stage, owing to her industrious hunt for an acceptable starring vehicle, and her absence has been a real, poignant loss to our stage, which can only be remedied by her prompt return.

THE greater part of Percy Winter's stage career has been spent in the capacity of stage director, and he has made quite an enviable record through his ability along this line. The son of the well-known critic, William Winter, he was born in Toronto, Canada, and began his stage career in 1877, being a youngster of sixteen at the time, playing the Boy in "Henry V.," supporting George Rignold. The next year he was assistant stage manager at the Fifth Avenue Theatre, and the season following appeared in a like capacity on the road with the Madison Square Theatre Company. Mr. Winter next spent two seasons in the support of Genevieve Ward, and then came three years in Lawrence Barrett's company. He then appeared one season with Helen Dauvray, returned to Miss Ward's company for a season, playing in "Forget-Me-Not" and "The Queen's Favorite," and was on tour a year as Professor Browning in "Our Society." In 1888, Mr. Winter was engaged as stage manager by A. M. Palmer, appearing with "Jim the Penman," "Saints and Sinners" and "Aunt Jack." He was also seen in the support of E. S. Willard, upon the occasion of that actor's debut upon the American stage, at Palmer's Theatre, November 10, 1890, playing Daneper in "The Middleman." Mr. Winter was then director-in-chief of the Theatre of Arts and Letters, which went to pieces in May, 1893, after a six months' existence, and practically ever since then he has been engaged in the present-day stock company field, being stage manager for organizations in Washington, Boston, Baltimore, Denver, Kansas City, Providence, Buffalo and Cleveland.



A GREAT favorite among England's foremost leading men and not wholly unknown to theatregoers in this country, Herbert Waring has upheld an unusually high standard during his long career as an actor, and an easy thing it is to understand the success that has been his. Mr. Waring is a Londoner by birth, his real name being Ruddy, and he started out in life as a schoolmaster. A short time at this and he was attracted by the glare of the footlights, making his debut as an actor in 1877 at the Adelphi in Boucicault's "Formosa." He first attracted attention in the support of Adelaide Neilson, later touring the provinces as Captain Hawtree in "Caste." He then appeared at the St. James Theatre for five years with Mr. and Mrs. Kendal. Mr. Waring made his American debut on November 13, 1888, at Palmer's Theatre, appearing with Mary Anderson, playing Polixenes in "The Winter's Tale," Claude Melnotte in "The Lady of Lyons" and Pygmalion to her Galatea. Upon his return to London his services were in demand at all the leading playhouses, and many were the successes to his credit. He re-appeared in this country the season of 1901-02, being leading man with Mrs. Patrick Campbell, the first season she toured here. Mr. Waring has since figured in the following London successes: with Forbes Robertson in "Othello," Cyril Maude in "Joseph Entangled," Lena Ashwell in "Leah Kleschna," George Alexander in "His House in Order" and succeeded Leonard Boyne in "The Stronger Sex." The season of 1907-08, Mr. Waring was seen in the support of John Hare, playing Captain Hawtree in "Caste" and Sir Chichester Frayne in "The Gay Lord Quex." His position is one of dignity and influence in British theatricals.

Alice Leigh has contributed a notable number of character portrayals to the New York stage, excelling in gentle, tender, motherly type of rôles, and as a delineator of negro "mammy" parts she enjoys a most enviable reputation, within the last dozen years having contributed three such rôles to the New York stage, to the great joy and delectation of our theatregoers. Over twenty years ago, Miss Leigh attracted not a little attention in the support of Kate Claxton, being a member of her company for several seasons, appearing with her in "The Two Orphans," "The World Against Her" and "Bootles' Baby." She next won note in the original production of "Blue Jeans," playing Cindy Tutewiler, at the Fourteenth Street Theatre, and for quite a time following this was seen in Richard Mansfield's support, playing in "Beau Brummell," "A Parisian Romance," "Dr. Jekyll and Mr. Hyde," etc. Miss Leigh then created the part of the negro servant, Martha, in "Secret Service," with William Gillette, in which part she flourished triumphant for three consecutive years. Then came two years in a similar rôle, Mammy Lu, in "Barbara Frietchie," supporting both Julia Marlowe and Effie Ellsler in this piece. After this came Aunt Doshey in "Under Southern Skies," with Grace George, finishing her period as an actress of negro parts. Since the spring of 1902, Miss Leigh has filled the following engagements: on tour in the West in "The Starbucks," with Alice Fischer in "Mrs. Jack," with Jessie Millward in "A Clean Slate," in "The Little Gray Lady," with James J. Corbett in "Cashel Byron's Profession," in "The Redskin" and with Percy Haswell in "A Midsummer's Eve." Beginning with the fall of 1906, Miss Leigh created the rôle of Mrs. O'Brien in "The Chorus Lady," with Rose Stahl, and she has continued successfully in this rôle ever since.



Edna Fassett, of a most attractive, dainty type of blonde beauty, has certainly gone ahead rapidly during her short stage career of less than four years, and in the world of light opera, to which she devotes her talents, she has become a conspicuous figure, one rich in promise of the greater development to come. A native of St. Louis, Miss Fassett began her climb up the stage ladder in the spring of 1905, playing the rôle of Donna Dolores in "The Filibuster," in Boston. In the fall of that year she created the rôle of Fanchette in "Mlle. Modiste," in the support of Fritzi Scheff, also acting in the capacity of understudy to the star, playing the title rôle on many occasions during the season, always with decided credit to herself. The summer of 1906, Miss Fassett was leading lady of the Stewart Opera Company in Rochester, N. Y., singing the leading rôles in the following operas: "Dorothy," "The Chimes of Normandy," "Babette," "Fatinitza," "Giroflé-Girofla," "The Bohemian Girl," "The Two Roses," "The Mikado" and "Faust." She re-joined Miss Scheff's forces the next winter, later replacing Sallie Fisher as prima donna with Frank Daniels in "The Tattooed Man." The season of 1907-08, she appeared with Montgomery and Stone, playing Gretchen in "The Red Mill." Miss Fassett has unquestionably been most fortunate in the calibre of her engagements and the splendid opportunities that have been hers. But she is gifted with a most delightful personality, a sweetly charming soprano voice and that rarest gift of the gods, magnetism, so her rapid progression is not so difficult to understand.

# November 20

# Zeffie Tillbury

NOW that she has married an American actor and has been identified with theatricals in this country for the past four years, we begin to feel as though Zeffie Tillbury belongs to us. But goodness knows she's far from being a stranger in our midst, as it's over twenty years now since she first appeared here. Miss Tillbury was born in London, a daughter of the famous Lydia Thompson, and she began her stage career in 1882 at the Royalty Theatre, London, in the burlesque of "Pluto." She knew many successes in the British capital during her early days, playing a number of high-comedy rôles, and in 1885 she became a member of Mary Anderson's company, and remained a member of that actress' support until her retirement in 1889, including two tours of this country. Miss Tillbury was also over here in the early '90's, touring as Mrs. Eastlake Chapel in "The Crust of Society." For a long time after this she was identified with the London stage, and, among other engagements, she was at the Lyceum in "For Auld Lang Syne," played Isabel in "Henry V" with Lewis Waller and was with Beerbohm Tree, playing Lady Carrollby in "The Last of the Dandies" and Anne Page in "The Merry Wives of Windsor." Miss Tillbury then returned to this country, and on September 8, 1902, opened as leading woman of the Bowdoin Square Stock, Boston. Before the close of this same season she joined Nat C. Goodwin's company, taking Maxine Elliott's place in "The Altar of Friendship." The two seasons following this she was a member of Viola Allen's company, playing Maria in "Twelfth Night" and Paulina in "The Winter's Tale." The season of 1905-06, she was with the Empire Stock, Boston, and then re-joined Miss Allen's company. In reference to the opening sentence in this sketch, Miss Tillbury is married to L. E. Woodthorpe, the well-known California actor. She is a charming, womanly actress, and her Maria in "Twelfth Night" is one of the happiest portrayals of this rôle seen in the present generation.



# November 21

# Alma Murray

ALMA MURRAY has had a long and successful career on the English stage, winning favor a few years ago as a leading woman, and she has now passed on to the field of character work. Hers was an exceptionally active career in her youth, playing leads in many important London productions, and she has always found a ready demand for her services. Miss Murray is a Londoner by birth, her father, Leigh Murray, having been an actor, and she had some little experience as a child actress. She won her first note as an adult player in 1879 in the support of Sir Henry Irving, with whom she was seen in "Richelieu," "The Merchant of Venice," "The Bells" and "The Lyons Mail." She was then seen at the Vaudeville Theatre in a number of old comedies—such as "The Road to Ruin," "The Rivals," "London Assurance" and "Money,"—after which she was Kate Hardcastle in "She Stoops to Conquer," at the Olympic, and played Juliet in "Romeo and Juliet," at Edinburgh. For a long time after this Miss Murray played leads in all the principal London theatres, two of her biggest successes being as Raina in "Arms and the Man" and Mrs. Sylvester in "The New Woman." She then made quite a name for herself on the lecture platform, appearing in this field for several years in both London and the provinces. In 1902, Miss Murray joined John Hare's company, playing Clarissa in "The Sequel," and the following year was in the melodrama, "The Woman from Gaol." A brief return to the lecture field followed this, and in 1905 she was seen at His Majesty's Theatre with Beerbohm Tree as Mrs. Maylie in "Oliver Twist." Her most recent work was as Anna Magnusson in "The Prodigal Son," touring the provinces. Miss Murray may certainly pride herself upon the high standard and dignity that she has maintained throughout her entire stage career.

November 22

Melbourne MacDowell

MELBOURNE MACDOWELL has held a prominent place among the stellar lights on the American stage for a number of years, and, upon the strength of a splendid physique and magnetic personality, plus an uncommonly fine acting talent, he has held his own with our theatre-goers to a wonderful degree. Born in Little Washington, N. J., being a younger brother of the late well-known actor, Eugene A. MacDowell, he began his stage career in Montreal, Canada, in a stock company managed by his brother, later appearing with similar organizations in Boston, at the Museum, and in Minneapolis. For several seasons following this, Mr. MacDowell was identified with traveling companies in "The Black Diamond Engineer," in "Hazel Kirke," with Joseph Murphy in "Kerry Gow" and Minnie Maddern in "Caprice." He then joined the forces of Fanny Davenport, whom he married in 1889, and up until the time of her death, in 1898, he was her principal support, appearing with her in "La Tosca," "Fedora," "Cleopatra," "Gismonda" and "Joan." Upon the death of Miss Davenport, he formed an alliance with Blanche Walsh, and for two years the MacDowell-Walsh combination toured most successfully in the Sardou dramas. During the next five years, Mr. MacDowell played stock-starring engagements in these same plays, appearing for weeks at a time in such cities as Chicago, Brooklyn, St. Louis, New Orleans, Memphis, Kansas City, San Francisco, Los Angeles, Oakland, Portland, Minneapolis, Milwaukee, Cincinnati, etc. He appeared in the East, the season of 1905-06, in a piece called "That's John's Way," the next season playing Javert in "The Law and the Man," with Wilton Lackaye, and, 1907-08, he was seen in vaudeville in a dramatic playlet entitled, "The Oath."



November 24

Izetta Jewel

MANY are the complimentary and enthusiastic things that one hears of the work of Izetta Jewel on the Pacific coast, and she is likely to be crowned with high professional honors when she re-appears in Eastern theatricals. She is one of the most promising young players on the American stage at the present moment, and her future is pretty sure to reveal an exceptionally high standard of excellence. Miss Jewel was born at Hackettstown, N. Y., her family name being Kenney, but she has lived most of her life in Boston, Mass. She was scarcely more than a school-girl when she began her stage career, in the summer of 1900, with a Southern stock company, her first rôle being Lavender in "Sweet Lavender." The season of 1900-01, she played Poppœa in "Quo Vadis," in the small towns, followed by a summer engagement with the Katherine Rober Stock, Providence, R. I. The next season Miss Jewel was a member of the Rowe-King repertoire company, touring New England, after which she played juvenile rôles for over a year with the Castle Square Stock, Boston. She began the season of 1903-04 by being featured in "Near the Throne," on tour, was next leading lady with Richard Buhler in "Paul Revere," then played leads with the Pawtucket Stock, in the Rhode Island town of that name, afterward supported Charles Bradshaw in vaudeville in "Fix in a Fix" and finally headed the Jewel-Archer Stock at Salem, Mass. The season of 1904-05, she was with the Bennett-Moulton repertoire company, and with the Mortimer Snow Stock, Schenectady, N. Y., followed by a season with Proctor's Harlem Stock. Miss Jewel went to California in the fall of 1906, and was the first leading woman in the first theatre in the new San Francisco, playing with the Colonial Theatre Stock, and, 1907-08, she divided her time between the Bishop Stock, Oakland, Cal., and the Baker Stock, Portland, Ore., two of her biggest successes being Salome and Zaza.



# November 25

# G. W. Anson

**G.** W. ANSON is one of England's leading character actors, and not only is his reputation of the best in his native land, but he is also well known to theatregoers in America. Born in Montrose, Scotland, Mr. Anson began his stage career in 1865 in stock at the Theatre Royal, Edinburgh. He played in the provinces for several years, and even made his American début before appearing in London, opening here at Niblo's Garden on March 4, 1872, with Mrs. John Wood in "La Belle Sauvage." He made his first appearance in the British capital on October 4th, of the year following, playing with Henry Neville at the Olympic in "Sour Grapes," "Much Ado About Nothing," "Clancarty," "The Ticket-of-Leave Man," etc. For many years following this Mr. Anson's services were in much demand in London's leading theatres, creating many new rôles. He paid a professional visit to Australia in 1885, remaining there seven years. He then returned to London, and was again greatly in demand, supporting Beerbohm Tree, John Hare, etc. Mr. Anson re-appeared on the American stage, the season of 1897-98, appearing first in Hammerstein's production of "La Poupée," with Anna Held, was next in the one-act farce, "A Close Shave," at the Manhattan, and for a long time supported Julia Marlowe, with whom he played General Lamarrois in "The Countess Valeska" and Touchstone in "As You Like It." Mr. Anson's most recent work in London has been in the support of Beerbohm Tree, appearing with that actor in "The Mystery of Edwin Drood," "The Beloved Vagabond," "The Merchant of Venice," "The Merry Wives of Windsor" and "Hamlet," being greatly praised by the English press for his Old Gobbo in "The Merchant of Venice." A sturdy, reliable character actor is Mr. Anson, and his success is well merited.



# November 26

# Janet Priest

**A** DIMINUTIVE bit of femininity, quite attractive and bewitching, too, Janet Priest has received considerable encouragement at the hands of our theatregoers as a player of rather bizarre parts. She displays keen insight and intelligence in the handling of her rôles, investing each with an uncommon sense of characterization, and though her opportunities have been comparatively few, yet she gives promise of developing into an unusually clever little comedienne. Miss Priest was born in East Lowell, Me., but while she was still a child her family moved to Minneapolis, Minn., and it was there she was educated at the East High School. Later she graduated from the University of Minnesota, carrying off the degree of B. L. Miss Priest then became dramatic and literary editor of the Minneapolis Tribune, through which position she came into close touch with matters theatrical, and determined to become an actress herself. She made her début on June 15, 1902, at the Metropolitan Theatre, Minneapolis, with the Frawley Stock Company, playing 'Liz'beth in "In Mizzoura" for a week. She returned to her newspaper work for quite a time after this, and was not seen behind the footlights again until the season of 1903-04, when she appeared on the road in the melodrama entitled "The Little Outcast." The season following this Miss Priest was quite successful as Muggsy in "The Maid and the Mummy," which part she played two years, and the season of 1906-07, she appeared first as Nancy Peters in "A One Horse Town" and later as May Flood in "His Honor the Mayor." On June 12, 1907, Miss Priest married Thomas Robb, Jr., a wealthy young Philadelphian, and announced her retirement from the stage. Her matrimonial venture has proven an unsuccessful one, however, and she will soon be seen behind the footlights again.

## November 27

## Franklin Jones

**A**MONG the myriad of juvenile actors now disporting themselves on the American stage, Franklin Jones stands out in bold, vivid relief as a young player of uncommon promise, possessing youthful enthusiasm, magnetism, intelligence and artistic perception, so that his should be a most generous professional reward. Born in Auburn, N. Y., Mr. Jones made his stage début on January 21, 1901, with the Neill Stock Company, in Buffalo, in "Held by the Enemy." After a stock term with the Kingdon-Courtenay Company in Albany, the summer of 1902, he appeared on tour with Helen Grantley as Glen Masters in "Her Lord and Master," later playing the Imp in "When We were Twenty-one," with William Morris, in both of which rôles he was highly successful. A return to Albany in stock followed this, and the season of 1903-04 he created the rôle of Jack Primrose in "Polly Primrose," in the support of Adelaide Thurston. He was back in Albany again, with the Kingdon-Courtenay forces, in the summer of 1904, after which he was seen in vaudeville for a brief time with Rose Coghlan, playing Captain Prescott in the sketch, "Lady Clivebrook's Mission." He then re-joined Miss Thurston to play his original rôle in "Polly Primrose." For quite a time after this Mr. Jones was lost to the stage world, being engaged in the office of the Southern Pacific Railroad in Portland, Ore. But the lure of the footlights proved more than he could resist, and he was back in harness again the season of 1907-08, playing John Cartwright in "Brown of Harvard," with Henry Woodruff. Mr. Jones deserves every recognition in his profession as a thoroughly sincere, earnest young actor, and his professional outlook is one of most liberal proportions.



## November 28

## Kellett Chambers

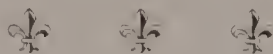
**K**ELLETT CHAMBERS, in a rather modest and unostentatious way, is making quite a name for himself among American playwrights, especially when one considers that he has been in the dramatic arena only a little over three years in all. Mr. Chambers was born in Sydney, Australia, being a son of John Ritchie and Frances (Kellett) Chambers, and brother to C. Haddon Chambers, the distinguished dramatist. After being educated at Newington College, Stanmore, Australia, Mr. Chambers embarked upon a journalistic career, and he was engaged as a newspaper writer for many years, fulfilling duties in his native country, London, New York and San Francisco. Mr. Chambers' first play was "Abigail," produced in the spring of 1905 by Grace George, and a few weeks later W. A. Brady brought out his second piece, "A Case of Frenzied Finance." His next play was a dramatization of "David Copperfield," produced in England by Charles Cartwright, and Lillian Russell had a most successful tour, during 1906-07, in his "The Butterfly." A goodly record this for a new dramatist, and Mr. Chambers' future dramatic output will be awaited with interest.

AS a delineator of comedy rôles, Trixie Friganza occupies a most conspicuous place on the American stage, and her bubbling, effervescent spirits have placed her in a category pretty much by herself. Without stooping to coarseness or vulgarity, or even suggestiveness, this admirable comedienne can gain the good will of her audience merely on the strength of her high spirits and wonderful type of rich, Spanish beauty. It's a pure joy just to look at Miss Friganza, and this, added to her abilities as a fun-maker, causes her to be an indispensable factor in the theatre world. Born in Cincinnati, Ohio, of Irish-Spanish parentage, Miss Friganza spent her early stage days alternating between the chorus and small parts, though she did play the Widow Guyer in a traveling company of "A Trip to Chinatown." She was also well placed in the support of Henry E. Dixey in a repertoire of standard operas, with Della Fox in "The Little Trooper" and "Fleur-de-Lis," and Anna Held in "La Poupée." However, it was not until the season of 1900-01 that Miss Friganza began to advance steadily in her professional work, appearing at the Casino in "The Belle of Bohemia." She accompanied this piece to London, and remained in the British capital to play at the Century Theatre with Henry E. Dixey in "The Whirl of the Town." Returning to America late in 1901, Miss Friganza was featured in the title rôle in "The Girl from Paris," and a short time after she became leading lady in "The Chaperons." She then played the name part in "Sally in Our Alley" with great success, afterward being Mrs. Madison Crocker in "The Prince of Pilsen," including a long tour in this country and a term at the Shaftesbury Theatre, London. Miss Friganza was next seen in "The Sho-Gun" at Wallack's, and for a long time was a stellar light in Joe Weber's company in "Higgledy Piggledy" and "Twiddle Twaddle." She then appeared in Chicago in "The Three Graces," and for a short time was leading lady in "His Honor the Mayor." In the spring of 1907, she originated in this country the rôle of Caroline Vokins in "The Orchid," in which she scored a tremendous personal triumph, and more recently she has been a star headliner in vaudeville. Miss Friganza has a method distinctly her own, frankly wholesome and ingenuous, with a superabundance of magnetic good nature, and her steady growth in professional caste is a splendid tribute to her brains, talent and ambition.



All brilliant flowers are pale and dead  
 And sadly droop to earth,  
 While pansies, chill in velvet robes,  
 Count life but little worth;  
 But in these dark November Days  
 That wander wild and wet,  
 Our thoughts are winged to summer hours  
 On breath of mignonette.

JOHN GLENDENNING has long occupied a conspicuous position among the very best of the leading actors on the American stage, and his name and position are of a calibre that any actor might well envy. There is a distinction and power about everything this actor does behind the footlights, and he carries strength and conviction in every rôle he undertakes. Mr. Glendenning came into the world at Whitehaven, Cumberland, England, a member of a well-known Scotch family. After considerable experience as an amateur, he made his professional début in 1880 in the support of Alexander Wright, at the Theatre Royal, Greenock, Scotland. His first years behind the footlights were devoted to Walter Bentley's Shakespearean company, playing Mercutio and Iago, and with such melodramas as: "Taken from Life," "The Silver King," "Harbor Lights," "In the Ranks," "The Silver Shield" and "Hands Across the Sea." Mr. Glendenning joined Mr. and Mrs. Kendal in May, 1889, coming to America with them in the fall of that same year, appearing at the Fifth Avenue Theatre in "The Ironmaster," "Impulse," "A White Lie" and "The Queen's Shilling." From that time on he has been conspicuously associated with American theatricals, appearing in "Good Old Times," at the Fourteenth Street Theatre, in "Thou Shalt Not," at the Union Square, in "An English Rose," in the original production of "Friends" and with the Ramsay Morris Comedy Company in "Joseph." He spent one season as leading man with Clara Morris, supporting her in "Camille," "Claire," "The New Magdalen" and "Renée." In the spring of 1895, Mr. Glendenning made a big success by his creation of the Laird in "Trilby." He then returned to England, where he starred for three years in a Shakespearean repertoire—Macbeth, Othello, Shylock, etc. The season of 1899-00 found Mr. Glendenning back in America, supporting Olga Nethersole in "Sapho" and "The Profligate," and the season following he divided between Mrs. Le Moyne in "The Greatest Thing in the World" and Henrietta Crosman in "Mistress Nell." After a brief appearance in "The Last Appeal," he spent three years in Annie Russell's company, playing in "The Girl and the Judge," "Mice and Men" and "The Younger Mrs. Parling." He divided the season of 1904-05 between "Joseph Entangled," supporting Henry Miller, and "Mrs. Leffingwell's Boots," the year following being leading man with Nance O'Neil, accompanying her to Australia. Mr. Glendenning was next seen as Sir John Plugenet in "The Hypocrites," and the season of 1907-08 he was first with Viola Allen in "Irene Wycherly," and then in Chicago with Will T. Hodge in "The Man from Home."



Now Neptune's sullen month appears,  
 The angry night-cloud swells with tears,  
 And savage storms infuriate driven,  
 Fly howling on the face of heaven!  
 Now, now, my friends, the gathering gloom  
 With roseate rays of wine illumine;  
 And while our wreaths of parsley spread  
 Their fadeless foliage round our head,  
 We'll hymn the almighty power of wine,  
 And shed libations on his shrine!

—Moore.



DION BOUCICAULT.

Born, December 26, 1822.

Died, September 18, 1890.



HENRY B. HARRIS is constantly growing in import as a theatrical manager and, while it may be business sagacity or just plain, everyday luck, he has been exceptionally fortunate in his various stage ventures, selecting plays that enjoy far more than the average length of "play-life." Born in St. Louis, Mo., Mr. Harris spent his youth in Boston, Mass., and was educated there at the public schools. After graduating from the Boston High School, he became interested in theatrical affairs through his father, William Harris, of the firm of Rich and Harris, and for a number of years he was actively concerned in business enterprises connected with that firm. However, he became anxious to embark upon a wider and more ambitious field, and, while acting as manager for Amelia Bingham in 1902, he concluded arrangements to star Robert Edeson in "Soldiers of Fortune." He has guided the destinies of this actor ever since, including two seasons in "Soldiers of Fortune," one in "Ranson's Folly," three in "Strongheart" and one in "Classmates." In 1903, Mr. Harris became lessee of the Hudson Theatre, one of New York's most attractive playhouses, which he has managed most successfully. He produced "The Lion and the Mouse" in 1904 as a chance speculation, and the play has proven one of the biggest hits of the century, running at the Lyceum Theatre in New York for seventy-two consecutive weeks. Mr. Harris' offerings for the season of 1907-08 will include three companies in "The Lion and the Mouse," Rose Stahl in "The Chorus Lady," "The Traveling Salesman" and new plays for Robert Edeson, Edmund Breese, Thomas W. Ross, Edgar Selwyn, Dorothy Donnelly and Henrietta Crosman. Rather a busy and enterprising outlook this.



FANNY ADDISON PITT is one of our most talented and popular character actresses, her services being in Broadway demand every season, and there are few more capable than she in her particular line. She has a distinctly vivid, forceful personality, one not easily forgotten, added to an uncommonly fine technical skill, and 'tis an easy thing to understand why her name appears with such frequency upon New York play-bills. She is an Englishwoman by birth, the widow of Henry M. Pitt, the well-known actor, and she has been identified with theatricals in this country for over twenty-five years, having gained her early stage experience in her native country. Mrs. Pitt was a member of Wallack's company for a number of years and has also played in numerous traveling and stock companies over the country. She was a member of E. H. Sothorn's company for two seasons, playing Lady Shuttleworth in "Sheridan" and Pamela in "The Way to Win a Woman." She was then seen in Sol Smith Russell's support for five consecutive years, appearing with this star in "The Rivals," in which she played Mrs. Malaprop; "An Every-day Man," "A Poor Relation," "A Bachelor's Romance," "Uncle Dick" and "The Hon. John Grigsby." After this came three seasons with Ethel Barrymore, appearing in "Captain Jinks of the Horse Marines," "Carrots" and "A Country Mouse." The season of 1903-04, Mrs. Pitt was seen with Virginia Harned in "The Light that Lies in Woman's Eyes" and "Camille," and at the Savoy in "Glad of It," the next season returning to Miss Barrymore's company in "Cousin Kate" for a brief time, and then supported Maxine Elliott in "Her Own Way." She was next with Viola Allen in "The Toast of the Town," then in "Cape Cod Folks," afterward with W. H. Crane and Ellis Jeffreys in "She Stoops to Conquer" and, 1907-08, returned again to the Barrymore fold to play Mrs. Bickley in "Her Sister."

## December 3

## Jules Claretie

THE name of Jules Claretie is very well known to visiting Americans in Paris, while to the native Parisian he is one of the most highly revered and greatly beloved of all the figures in modern French Stagedland. His has been a wonderfully successful career, crowded with fame and honors, and in the world of art and letters he is a pre-eminent figure. M. Claretie was born at Limoges, being christened Jules Arsène Arnaud, and was educated in Paris. As a youth he served as a war-correspondent in Italy, and later in a similar capacity at Metz. He was appointed director of the world-famous Théâtre Français in 1885, and has successfully held this post ever since, covering himself with glory times without number, and he has given to France some of her best actors. M. Claretie was decorated as Officer of the Legion of Honor, in 1887, and as Commander of the Legion of Honor, in 1894. He has written any number of plays, novels and historical books that have brought him added fame and reputation, and his position is one of enviable prominence throughout France's world of letters.



## December 4

## Lillian Russell

WORDS are superfluous in extolling Lillian Russell's beauty, every superlative adjective, and its synonyms, having been exhausted in this respect many years ago, and, truth to tell, all of them are as apropos to-day as when she first began her career. Miss Russell came into the world in Clinton, Iowa, her father being proprietor of a newspaper, a man of great culture and brilliancy, while her mother was most active as a woman's rights advocate. When a child of four her family moved to Chicago, and it was here that she was educated, at the Convent of the Sacred Heart. Even in those early days her singing voice was one of uncommon quality, and, after some preliminary studies in Chicago, she came to New York to study for grand opera. But these plans went far astray, when Tony Pastor, hearing her sing one day, offered her an engagement as ballad singer at his theatre. She accepted this and, almost with her début, became a reigning favorite. She left the Pastor forces to become prima donna with the McCaull Opera Company, singing in "The Snake Charmer," "Olivette," "Patience" and "The Sorcerer." After a brief appearance at the Casino, Miss Russell sang in London for two years in "Virginia," "Polly" and "Pocahontas," and upon her return to this country she appeared with the Duff Opera company for two seasons. Beginning in 1886, and for thirteen years thereafter, she knew light opera triumphs the like of which no other prima donna, before or since, has ever known, appearing, during those years, in "Pepita," "The Maid and the Moonshiner," "Dorothy," "The Queen's Mate," "Nadja," "The Brigands," "The Grand Duchess," which is her favorite opera; "Poor Jonathan," "Apollo," "La Cigale," "The Mountebanks," "Giroflé-Girofla," "Princess Nicotine," "The Queen of Brilliants," "The Little Duke," "La Périchole," "La Tzigane," "The Goddess of Truth," "An American Beauty," "The Wedding Day," "La Belle Hélène" and "Erminie." Miss Russell joined the forces of Weber and Fields on September 21, 1899, remaining the big star feature of their company for five years, then came a season as a star in the opera of "Lady Teazle," followed by a term in vaudeville. The season of 1906-07, she made a radical departure by appearing in straight comedy, "Barbara's Millions," followed by another along the same lines, "The Butterfly" and, 1907-08, she toured in a comedy entitled, "Wildfire."



BEATRICE MCKENZIE has occupied a conspicuously successful position in the stage world for a number of years, and as a light opera singer few are better known than she. Of a pleasing and magnetic personality, with a soprano voice of exceptional power and sweetness, she is well fitted for only the best attainments in the operatic world, and it is a splendid thing to note that her talents have met with just, appreciative recognition. Miss McKenzie was born in Cleveland, Ohio, but passed her childhood in Chicago, being a graduate of the Chicago High School. While still a schoolgirl she began the cultivation of her voice, which even in those days showed the promise of its later development, and studied for seven years under Emil Leibling. She was two years sight reader and accompanist at the Chicago Conservatory of Music. It was after this that Miss McKenzie decided to use her vocal talents to more advantage and made her stage debut as a member of the Calhoun Opera Company. An engagement with John Griffith in "Faust" followed this, and then for two years she sang the leading soubrette rôles in repertoire opera at the Schiller Theatre, Chicago. It was during this engagement that Miss McKenzie met Otis B. Thayer, and she starred under his management for quite a time. She then played one of the leading parts in "Hotel Topsy Turvy," in which she acted as understudy to Marie Dressler, after which she appeared under Broadhurst and Currie, playing Stella Comstock in "Rudolph and Adolph." Miss McKenzie was next seen as Flora Jane Fibby in "The Tenderfoot," supporting Richard Carle, and later created the rôle of General Jinjur in "The Woggle Bug," and succeeded May de Sousa as the Jack of Hearts in "The Land of Nod." More recently she has devoted her talents to the vaudeville stage, in company with Walter Shannon, presenting operatic sketches, their latest offering being, "Stop the Ship," a most entertaining novelty. Miss McKenzie, as can easily be seen, has been most fortunate in her stage career, having filled first-class engagements exclusively, and all credit to her that she has upheld so high a standard in her work.



December drops no weak, relenting tear  
 By our fond summer sympathies ensnared,  
 Nor from the perfect circle of the year  
 Can even Winter's crystal gems be spared.

—C. P. Cranch's "December."

## December 6

## Clara Lipman

A CONSPICUOUSLY successful figure in the theatre world, both as actress and dramatist, Clara Lipman, probably for reasons best known to herself, is no longer as actively engaged behind the footlights as she was a few years ago, and it is a pity, too, for she is too clever an actress to allow herself the privilege of remaining in comparative seclusion for such a long time. A native of Chicago, Ill., Miss Lipman began her stage career in the Kiralfys' production of "The Rat Catcher." Then came a term in the support of Madame Modjeska, followed by a season with Fred Mitterwurzer, the German actor. It was after this that Miss Lipman scored her first big success, playing Molly Sommers, the giggling girl, in "Incog," with Charles Dickson. She was next seen as Madge in "Little Tippet," at Herrmann's Theatre. It was about this time that Miss Lipman married Louis Mann, the well-known actor, and thereafter was associated with him in many plays, two of their earliest successes being in "The Laughing Girl" and "The Strange Adventures of Miss Brown." The season of 1896-97, Miss Lipman played the title rôle in "The Girl from Paris," followed by two seasons in "The Telephone Girl," in which she did notably good work. Then came a season divided between "The Girl in the Barracks" and "Master and Pupil," and the two years thereafter she appeared respectively in "All On Account of Eliza" and "The Red Kloof." Miss Lipman then disappeared from public view, emerging from her retirement the season of 1905-06 to create the title part in a play from her own pen entitled, "Julie Bon-Bon," quite a cleverly written piece of dramatic fare, but after a year in this piece she again left the stage. She will in all probability re-appear in active harness again in another play written by herself.



## December 7

## Gertrude Binley

GERTRUDE BINLEY is a young Boston actress who did notably good work on Broadway one season in the support of Nance O'Neil, and it seems rather an odd thing that she has not appeared more frequently in New York theatricals. She is a decidedly clever actress of ingénue rôles, with an uncommonly good command of her emotional powers, and there is every reason to believe that she has a successful future before her. Miss Binley's home is at Brookline, Mass., where a few years ago she was an active participant in amateur theatricals with the Criterion Club. She made her début as a full-fledged professional in the support of James A. Herne in "Sag Harbor," and first appeared on the New York stage with Clara Bloodgood in the original production of "The Girl with the Green Eyes." After two seasons with Mrs. Bloodgood, Miss Binley became leading woman with Nance O'Neil, appearing in her support at Daly's, and her training at the hands of McKee Rankin was of the best, if one may take her acting in Miss O'Neil's company as a criterion, her entire repertoire of rôles with that actress being: Marie in "Magda," Mrs. Elvested in "Hedda Gabler," Gertrude in "The Fires of St. John," Marah in "Judith of Bethulia," Lady Sarah Howard in "Elizabeth," Lena in "The Jewess" and the Gentlewoman in "Macbeth." For the past two years Miss Binley has been playing in Boston with various stock organizations, appearing for the most part with the Bowdin Square Stock. She is an ambitious young actress, and deserves to succeed.

## December 9

## Edgar Smith

**D**URING his early years in the bread-and-butter struggle, Edgar Smith was unable to decide whether he should devote himself exclusively to acting or libretto-writing, and, after engaging in both pursuits for many years, the latter finally won. Mr. Smith came into the world in Brooklyn, N. Y., and was educated at the public schools there and at the Pennsylvania Military Academy at Chester, Pa. He began his stage career in 1877, appearing at Booth's Theatre in "Julius Cæsar." The season of 1879-80, Mr. Smith was a member of Daly's company, appearing with the organization the first season of their occupancy of the Broadway theatre that still bears Daly's name. He then lived in St. Louis for several years, and, along with Augustus Thomas, wrote "Editha's Burglar" and "Combustion," acting in these plays during 1884-85. He then supported Patti Rosa in "Love and Duty," of which he was the author, and in 1886 became associated with the New York Casino, where he remained seven years in a dual capacity of actor and adapter of various foreign operas, doing dual duty in "Nadja," "Madelon," "Poor Jonathan," "The Grand Duchess," etc. Mr. Smith then appeared with James T. Powers in "Walker, London" and Thomas Q. Seabrooke in "Tobasco," the latter in 1894, and since then the public has known him not in mummer's garb. He then went to work in all seriousness as a librettist, and turned out: "The Spider and the Fly," "The Grand Vizier," "The Merry World," "Miss Philadelphia," etc., and adapted for the American stage, "The Girl from Paris," "The French Maid," "Monte Carlo" and "Hotel Topsy Turvy." In 1896, and continuously since then, Mr. Smith has supplied all the burlesques and travesties used at Weber and Fields' Music Hall, continuing with Mr. Weber after the separation of the comedians. The season of 1907-08, Mr. Smith wrote the travesty, "Hip! Hip! Hooray!" and the burlesques upon "The Thief" and "The Merry Widow" for Mr. Weber's use. A wonderful thing it is how he can continue to supply fresh material, practically along the same lines, season after season.



## December 10

## Kate Jordan

**A** COMPARATIVELY recent addition to our already fast-growing list of feminine playwrights, Kate Jordan Vermilye, better known to the public by her maiden name of Kate Jordan, which she uses exclusively in writing, is rapidly coming to the front as one of our most promising dramatists, one whose future work should play rather a conspicuous part in our stage history. A native of Dublin, Ireland, Mrs. Vermilye came to this country when a child, and has lived practically all her life in New York City. From her earliest girlhood she has been a loyal devotee to literature, finding an outlet for her talents as a short-story writer, and she was only a youngster of twelve when her first story appeared in print. Unlike the proverbial infant prodigy, however, she soon began to make a name for herself in the magazine world, and is now looked upon as one of the cleverest story writers of the day, a few of her best known efforts being the novel "Time, the Comedian," published by Appleton's; "Lady Bird" and "The Clothes of Reginald," in the *Cosmopolitan*; "The Little Gate," in the *American*; and "Himself and Herself," in the *Times*; while a much earlier story, "A Rose of the Mire," carried off a prize in *Lippincott's* and was brought out in book form. Mrs. Vermilye's contributions to stage literature include: "A Luncheon at Nick's," a one-act play, produced in vaudeville by Cecilia Loftus; and "The House of Pierre," written in collaboration with Julie Opp-Faversham, also in one act, produced November 8, 1907, at the Theatre Royal, Dublin, by Martin Harvey. She has several plays in abeyance, notably one in which Charles B. Dillingham is to star Chrystal Herne and another to be brought out by a well-known male star. Mrs. Vermilye, who is in type a pretty, chic, New York woman, with a personality of potent magnetism, appears to be well upon the highway to playwright fame, and hers should be a reward well worth the reaping.

IT is now over a dozen years since Decima Moore's name has appeared upon an American play-bill, and yet she is still remembered upon this side of the Atlantic as one of the cleverest and prettiest of the many George Edwardes musical comedy girls to be imported into our midst from time to time. It was in "A Gaiety Girl," at Daly's, in the fall of 1894, that Miss Moore quite captured Broadway, and in the rôle of Rose Brierly she made such a lasting impression that hers will always be a welcome return to our shores. Miss Moore was born in Brighton, England, and previous to her American début she was an active participant in many London musical productions, making her début in 1889, in "The Gondoliers," at the Savoy, subsequently appearing in "Miss Decima," at the Prince of Wales', "Dorothy," at the Duke of York's, and "Jane Annie," at the Savoy. After her appearance in this country, Miss Moore made a long tour of Australia and South Africa in "A Gaiety Girl." She then re-appeared in London in such big successes as "The Scarlet Feather," at the Shaftesbury; "Florodora," at the Lyric; and "My Lady Molly," at Terry's; also singing in the leading music halls upon many occasions. Following the example set by Marie Tempest, within the last two years Miss Moore has abandoned the musical stage for that of the drama, and, rather coincidentally, she has been touring the British provinces in plays in which Miss Tempest had previously found favor in London, appearing in 1906 in the title part in "All-of-a-Sudden Peggy," and in 1907 as Becky Warder in Fitch's "The Truth." So probably, if Miss Moore should venture a second visit upon American soil, it will be in the capacity of a dramatic actress rather than a musical-comedy player.



CHARLES A. BIGELOW is an operatic favorite of years standing, and with a method of fun-making peculiarly his own he tickles our risibilities more and more with each new appearance. Mr. Bigelow made his first appearance in the world in Cleveland, Ohio, being a son of Henry A. and Matilda Bigelow. He spent the greater part of his youth in Boston, and began his stage career when a boy of fourteen in "The Crystal Slipper." After the usual ups and downs of the stage beginner, he first attracted notice as comedian of the Carleton Opera Company. One of his earliest successes in New York was with Lillian Russell as Novo Mund in "The Princess Nicotine," at the Casino. The season of 1894-95, Mr. Bigelow was in "Little Christopher," and the year following this he was first in "Excelsior, Jr.," and then in "Miss Philadelphia," in the city of that name. He divided the following season between "Evangeline" and "The Girl from Paris," and then came his highly humorous Charles Brown in "The French Maid," which part he played two seasons. Mr. Bigelow then appeared as principal comedian with Anna Held for three years, two in "Papa's Wife" and one in "The Little Duchess," after which he was with Weber and Fields in "Twirly Whirly." The season of 1903-04, he was in "An English Daisy" and "The Man from China," followed by two years with Joseph Weber in "Higgledy Piggledy," "Twiddle Twaddle," and, 1906-07, he was again with Anna Held, playing in "A Parisian Model." He and Miss Held form an excellent foil for each other and play together capitally. The season of 1907-08, Mr. Bigelow was seen in "A Waltz Dream," but he is returning to Miss Held's support in the fall of 1908.

## December 13

## Eleanor Robson

ELEANOR ROBSON has certainly enjoyed far more than the average share of public approval during her ten years on the stage, and her career has been one of uninterrupted success, containing few hardships and few disappointments. Yet she did not spring into fame in a night, nor has she been thrust forward before her time. The daughter of theatrical parents, Charles Robson and Madge Carr Cooke, she was born in Wigan, Lancashire, England, and was brought to America when a child of five, gaining her education at a convent on Staten Island. Miss Robson made her stage début with the Frawley Stock Company, San Francisco, September 13, 1897, playing Margery Knox in "Men and Women." After a season with this company, she spent a year with stock organizations in Milwaukee, St. Louis and Denver, and in August, 1899, she joined "Arizona," playing Bonita. A year later she made her Broadway début in this same rôle. She was then engaged by Liebler and Co., a firm that has managed her business affairs ever since, and early in 1901 she created Flossie Williams in "Unleavened Bread," later playing Constance in Browning's "In a Balcony," with Mrs. Le Moyne and Otis Skinner. The season of 1901-02, Miss Robson was leading lady with Kyrle Bellew in "A Gentleman of France," followed by a season in "Audrey," and a brief appearance as Juliet. She became a star in 1903, since when she has been seen in "Merely Mary Ann," "She Stoops to Conquer," "In a Balcony," "The Girl Who Has Everything," "Susan in Search of a Husband," "Nurse Marjorie," "A Tenement Tragedy," one-act play, and "Salomy Jane"—in all of which she was most successful, especially in the first and last mentioned. Even successful as she is, Miss Robson will undoubtedly develop greater powers with the increase of years and experience.



## December 14

## Adelaide Prince

AN actress of considerable distinction and reserve power, Adelaide Prince has played many rôles on the New York stage, in most of which her personal pulchritude has been of the greatest value, for she generally finds herself cast for rôles of the scheming, woman-of-the-world variety. Miss Prince is an Englishwoman, born in London, her family name being Rubinstein, but she was brought to this country in infancy, her family settling in Millican, Texas. After she grew up she lived for quite a time in Galveston and was an active leader in amateur theatricals. This, of course, was merely the stepping-stone to the professional stage and she came to New York in 1888 to seek a career by way of the stage door. Her first engagement was in "A Possible Case," under J. M. Hill's management, in which she was brought to the attention of Augustin Daly, with the result that she appeared at Daly's Theatre four years, beginning with the season of 1889-90. During her stay at Daly's she played, among other parts: Lady Sneerwell in "The School for Scandal," Maria in "Love's Labor's Lost," Lady Twombly in "The Cabinet Minister," Madame Laurette in "Love in Tandem," Celia in "As You Like It" and Olivia in "Twelfth Night." After this excellent experience Miss Prince appeared one season in the title rôle of "The Prodigal Daughter," and then became leading lady with Creston Clarke, they having met when both were at Daly's, and on April 17, 1895, she became his wife. Miss Prince in 1901 appeared with Viola Allen. She was then with Ethel Barrymore in "A Country Mouse," followed by a season divided between "Ulysses" and "Glittering Gloria." After a road tour in "The Other Girl," Miss Prince joined the forces of William Gillette, and the season of 1906-07 she was at the Garrick Theatre with this actor in "Clarice," and, 1907-08, she was seen at the Lyric in "The Secret Orchard."

## December 15

## May Buckley

**M**AY BUCKLEY has long been numbered among our most prominent and popular leading women, and she has any number of excellent achievements scored to her credit as an actress. A native of San Francisco, Cal., Miss Buckley was reared and educated in New York City. She received her stage training under Dion Boucicault, her early years behind the footlights being devoted to E. S. Willard's company, A. M. Palmer's Stock and a two years' tour in "The Burglar." Miss Buckley then went to San Francisco, and joined the Alcazar Stock, where she remained several years and created the rôle of the slave girl, Loey Tsing, in the Chinese play, "The First Born." It was in this same part that Miss Buckley made her re-entry into New York theatricals, appearing at the Manhattan Theatre, in the fall of 1897. Later in that season she was seen with John Drew in "One Summer's Day." The season of 1898-99, she was first with Annie Russell in "Catherine," and then in the French farce, "On and Off." Miss Buckley then went to London, and created the title rôle in the musical comedy of "San Toy," at Daly's in the fall of 1899, but she was back in this country after a few months, playing in "Hearts are Trumps," at the Garden. She began the next season in "Caleb West," later appearing in "The Price of Peace," and then came a season on the Pacific coast with the Frawley Stock. Miss Buckley played leads with James O'Neill, the season of 1902-03, in "The Honour of the Humble" and "The Manxman," the year following playing in "A Japanese Nightingale" and with Wright Lorimer in "The Shepherd King," continuing all of the next season with Mr. Lorimer. Miss Buckley spent the season of 1905-06 with Raymond Hitchcock in "The Galloper," and the next year appeared with William Collier in "On the Quiet," again with Mr. Lorimer, and with Walker Whiteside in "The Magic Melody." She played Rosalie in "The Right of Way," during the season of 1907-08. She has played in stock in Denver, Colo., for the past five summers.



## December 16

## Ernest Shipman

**N**OW numbered among our most energetic and prolific producing managers, Ernest Shipman has come to the fore with exceptional rapidity during the dozen years he has been engaged in the theatrical business. He is a Canadian by birth, born in Ottawa, his parents being Montague and Elecia (Halfpenny) Shipman, and was educated at Upper Canada College. Mr. Shipman started out as a theatrical manager in 1896 with a Shakespearean repertoire company, touring Canada. During the years that followed he branched out quite extensively with various stage ventures, rather making a specialty of sending out plays to the smaller towns which had previously enjoyed a vogue in the big cities. Among some of his offerings have been: "The Prisoner of Zenda," "Pudd'nhead Wilson," Mr. and Mrs. E. R. Spencer in "A Cavalier of France," Walker Whiteside in "Heart and Sword," Harry Leighton in "Othello," Florence Gale in "As You Like It" and Alberta Gallatin in "Cousin Kate." The season of 1907-08, Mr. Shipman was especially energetic in his managerial efforts, having the following attractions under his direction: Mary Shaw in a Bernard Shaw repertoire, Herbert Kelcey and Effie Shannon in "Bridge" and "The Walls of Jericho," Grace Merritt in "When Knighthood was in Flower," Bianca West in "Dorothy Vernon of Haddon Hall," H. B. Stanford and Laura Burt in "The Walls of Jericho," Lucia Moore in "Alice Sit-by-the-Fire," Anna Day in "When Knighthood was in Flower," Gertrude Shipman in "Dorothy Vernon of Haddon Hall" and Roselle Knott in "Alice Sit-by-the-Fire." Mr. Shipman is thoroughly conversant with the managerial end of the theatrical business, and many have been the successful ventures that he has directed.

ROBERT E. GRAHAM has always found a ready demand for his services as an operatic comedian, and for the past thirty years he has figured conspicuously in the light opera world, having been identified with several of the biggest successes our stage has ever known. A Baltimore boy by birth, Mr. Graham began his stage career as call-boy at the Holliday Street Theatre in his native city, being a youngster of thirteen at the time. He was occasionally given small parts to play, and thus got his start up the theatrical ladder. At the age of fifteen, Mr. Graham was a member of a Cincinnati stock company, and two years later he was playing important parts in Maggie Mitchell's support. The season of 1878-79, he appeared with the Alice Oates Opera Company in such operas as "The Chimes of Normandy," "The Little Duke" and "Giroflé-Girofla," and was quite successful after this with Samuel Colville's burlesque company in "The Magic Slipper." In 1881, and for two years, he was principal comedian with Minnie Palmer in "My Sweetheart," followed by a brief term with Rice's Surprise Party in "Pop." Mr. Graham and Adah Richmond then fared forth in "Carrots" for a short time, after which he was with Mestayer and Barton's company in "Wanted, a Partner." For a long time after this he was associated with the rôle of General Knickerbocker in "The Little Tycoon," and was then a member of David Henderson's forces, appearing in "The Crystal Slipper." His next success was in "The Sea King," followed by a starring term in "Larry, the Lord," afterward being featured in "The Strange Adventures of Miss Brown," and was also with Della Fox in "The Little Host." In the fall of 1900, Mr. Graham created the rôle of Cyrus Gilfain in "Florodora," at the Casino, and he was identified with this part four consecutive seasons. Then came over two years as August Melon in "Piff, Paff, Pouf," a short time as Bill Stratford in "My Lady's Maid," at the Casino, and, 1907-08, his big success as the frisky Émbassador Popoff in "The Merry Widow," at the New Amsterdam Theatre. Mr. Graham has certainly been most fortunate in his stage career in being associated with such a large number of popular successes, and, too, it is quite a tribute to his abilities as a comedian.



In December ring  
 Every day the chimes;  
 Loud the gleemen sing  
 In the streets their merry rhymes.  
 Let us by the fire  
 Ever higher  
 Sing them till the night expire  
 —Longfellow.

THERE is marked individuality, tempered with unusual magnetism, about everything that Margaret Gordon does behind the footlights, and some day she will probably be rewarded with a part really worth while, the results of which may be easily foretold by the excellent work she has done in the past. Miss Gordon, who is a Brooklyn girl, is a graduate of the American Academy of Dramatic Arts, and she made her stage début in



1895 with William Gillette in "Too Much Johnson," acting as understudy to the leading woman, Maud Haslam, and often playing her part. The season of 1895-96, she was Hyacinthe in "The Gay Parisians," at the Madison Square Theatre, and the year following she was seen at the same playhouse as Miranda in "The Man from Mexico." The following season, 1897-98, Miss Gordon created the rôle of Félice, the French maid, in "The Little Minister," in the support of Maude Adams, a rôle she played most successfully for two and a half seasons, finishing out this last half season with the Empire Theatre Company in "Brother Officers," "A Man and His Wife" and "The Bugle Call." She then appeared with Miss Adams in "L'Aiglon," being a most interesting Fanny Ellsler, after which came a season as leading woman with Virginia Harned, playing Nanette St. Pierre in "Alice of Old Vincennes," also acting as Miss Harned's understudy and several times playing the star rôle. Miss Gordon began the next season as Maud Chesterton in "The New Clown," and upon the withdrawal of this piece she joined William Gillette's company, playing Therese in "Sherlock

Holmes." The following year she was back with Miss Harned, being Lucy Porter in "The Light that Lies in Woman's Eyes," Aurea Vyse in "Iris" and Nanine in "Camille." Early in the season of 1904-05, Miss Gordon played a brief engagement of a few weeks with William Collier as Señora Juanita in "The Dictator." She then returned to Miss Adams' company for a second time and continued in the support of that actress for three years playing Félice in "The Little Minister," Celeste in "'Op o' Me Thumb," Tiger-Lily in "Peter Pan," Patty in "Quality Street" and the Countess Camerata in "L'Aiglon." Her most recent Broadway achievement was as Miss Isaacson in "When Knights were Bold," with Francis Wilson, at the Garrick, in which her charm of person was seen to particularly happy advantage. No matter what the opportunity, Miss Gordon has ever given a good account of herself and in all her work she shows the conscientious artist that she is.



With hands upraised as with one voice,  
They join their notes in grand accord;  
Hail to December! say they all,  
It gave to earth our Christ, the Lord!

J. K. Hoyt's "The Meeting of the Months."



A YEAR ago practically an unknown quantity in stage circles and now one of the most popular ingénue actresses that ever stepped upon a Broadway stage, Ruth Maycliffe's sudden rise in public favor has been one of the theatrical sensations of the season of 1907-c8. Without any previous heralding or bombastic advance notices, this wonderfully talented little actress made her Broadway début in the middle of the season at Daly's in Clyde Fitch's latest play, "Girls," and in a single night her reputation was made for all time with New York theatregoers. She disclosed a refreshingly youthful personality, really ingenuous and naïve, with a sense of the dramatic unities almost incredible in so young a player, and her success was all the more emphatic because deserved. Miss Maycliffe is a Texas girl by birth, having been born on a ranch, and up until less than two years ago she knew only a rugged ranch life. When a youngster of nine she could tie a steer with the facile ease of a cowboy. After a convent schooling, being a graduate of the Old Mission of Mexico, Miss Maycliffe turned her thoughts towards a stage career and made her début, the season of 1906-07, with the Woodward Stock Company in Omaha and Kansas City. She was a member of this company for fifty consecutive weeks, gaining an excellent training and experience in a round of juvenile and ingénue parts, such as Puss Russell in "The Crisis," Mabel Seabrooke in "Captain Swift," Kittie Ives in "The Wife" and Midge in "The Cowboy and the Lady." Miss Maycliffe came East, an absolute stranger, in the fall of 1907, and was engaged to support Georgie Laurence in vaudeville in the sketch, "Miss McCobb, Manicuriste," written by Clyde Fitch. Thus it was that she first came under the notice of the distinguished playwright, and so impressed was he by her uncommon magnetism that he promptly wrote the rôle of Violet Lansdowne in "Girls" specially to suit her, taking an exact measure of her compelling personality. Quite naturally, Miss Maycliffe is profoundly grateful to Mr. Fitch and feels that whatever success she has known she owes to his kindly interest and helpful spirit. The public looks forward with eager expectancy to Miss Maycliffe's re-appearance in a new rôle, for she has proven one of the real "discoveries" of the past season, and her future movements will be of more than ordinary interest, for she is now numbered among the most talented of our younger set of ingénue actresses.



In a drear-nighted December,  
 Too happy, happy brook,  
 Thy bubblings ne'er remember  
 Apollo's summer look.

—Keats.

**D**URING the years of Joseph Holland's professional activity he made a conspicuously successful name for himself as an actor of light-comedy rôles, and previous to his retirement, about five years ago, he figured in any number of prominent successes. Easy, graceful and thoroughly at home behind the footlights, he was always a most accomplished light comedian, and his absence from the busy professional ranks has left a void that will not soon be filled. Mr. Holland, born to the stage purple, is a son of the late George Holland, and brother to George and E. M. Holland. He was born in New York City, and was christened Joseph Jefferson. Mr. Holland made his stage début, after some little experience as a child actor, on March 25, 1878, with George Rignold in "Henry V." He then appeared in Philadelphia with his brother George in "The Merchant of Venice," playing Antonio, and his New York début occurred a short time after, February 24, 1879, in "Spellbound," with Wallack's company. The season of 1879-80, he supported John T. Raymond in several plays, followed by a season with George Holland in "Our Gentlemen Friends," and then came two seasons in the support of Mr. and Mrs. McKee Rankin in repertoire. After a year on tour in "A Mountain Peril," Mr. Holland appeared with Clara Morris for a season, followed by a season's return with Mr. and Mrs. Rankin. He joined Augustin Daly's forces in 1886, and played a number of important parts in Daly's company for three consecutive years. The season of 1889-90, Mr. Holland divided between "The Great Metropolis" and "Shenandoah," and the next year he appeared first with Maurice Barrymore in "Reckless Temple" and on tour in "Men and Women." In 1891, and for three years altogether, he was leading man with Charles Frohman's Comedians, appearing in "Settled Out of Court," "The Sportsman," "The Arabian Nights," "The Other Man," "Mrs. Grundy, Jr.," and "Mr. Wilkinson's Widows." He spent the season of 1894-95 with Rose Coghlan in "The Check Book" and with his brother George's stock company in Philadelphia. The year following this, Mr. Holland, along with his brother, E. M. Holland, ventured upon a co-starring tour, and for a season and a half they were seen in "A Man with a Past," "A Social Highwayman," "Two Men of Business," "A Superfluous Husband" and "Dr. Claudius. For an equal length of time after this he was featured in "The Mysterious Mr. Bugle," and the season of 1898-99 he was first with Annie Russell in "Catherine," then in "At the White Horse Tavern" and later in "The Cuckoo." He appeared on tour the next year with Ethel Barrymore in "His Excellency the Governor," and the following season appeared in public for only a brief time in the production of "Betsy Ross," in Philadelphia. He began the season of 1901-02 with William Faversham in "A Royal Rival," later creating the part of Albert Lindsay in "A Modern Magdalen," with Amelia Bingham. This proved to be Mr. Holland's last part on the stage, as ill health compelled his retirement late in 1902, and it is highly improbable he will ever appear behind the footlights again.



These winter nights, against my window pane  
 Nature with busy pencil draws designs  
 Of ferns and blossoms and fine spray of pines,  
 Oak-leaf and acorn and fantastic vines,  
 Which she will make when summer comes again—  
 Quaint arabesques in argent, flat and cold,  
 Like curious Chinese etchings.

—T. B. Aldrich.

# December 21

# Jameson Lee Finney

JAMESON LEE FINNEY, one of the most capable actors on the American stage, excelling in light-comedy rôles and those with a vein of tender sentiment running through them, came into the world in St. Louis, Mo., was educated privately and studied art as a youth, owing to parental objection to his becoming an actor. Finally, however, he had his way, and made his stage début at Syracuse, N. Y., December 25, 1881, with Lawrence Barrett in "The Marble Heart," remaining in the support of this actor for six years. He then played a short term with Daly's company, supported Elsie de Wolfe in "Thermidor," was with the Ramsey Morris Comedy Company and appeared in Rosina Vokes' support. Beginning with the season of 1894-95, and for four years, Mr. Finney was a member of the Empire Theatre Company, playing in "The Masqueraders," "John-a-Dreams," "Bohemia," "Under the Red Robe," "The Conquerors," etc. He then spent a season each with Viola Allen in "The Christian" and Nat C. Goodwin in "The Cowboy and the Lady" and "When We were Twenty-one." Mr. Finney joined the Lyceum Theatre Company the season of 1900-01, being a member of this organization two years, playing in "The Man of Forty," "Lady Huntworth's Experiment," "The Manœuvres of Jane," "Wheels within Wheels," "Frocks and Frills" and "Notre Dame." In the spring of 1902, he played Modus in "The Hunchback," supporting Viola Allen. Since that time Mr. Finney has played in the following pieces, "The New Clown," "The Two Schools," "A Fool and His Money," with the star-cast in "The Two Orphans," Alice Fischer in "The School for Husbands," Margaret Anglin in "Zira," in "The Stolen Story" and, 1907-08, he starred, under the direction of Walter N. Lawrence, in "The Man on the Case" and "The Man on the Box." An easy, finished, magnetic actor, Mr. Finney deserves every recognition as one of our best players, and a pity it is that permanent stellar honors have not been his as yet.

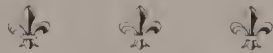


# December 22

# Katherine Florence

KATHERINE FLORENCE had some little experience as a child actress in the support of her mother, Katherine Rogers, but she made her real début in September, 1887, with Mrs. Langtry at the Fifth Avenue Theatre, since which time, with the single exception of one season, she has played at least one part every year on the New York stage, which is certainly something of a record. After her début with Mrs. Langtry she appeared the next season at the Fifth Avenue in "Philip Herne," rejoining Mrs. Langtry during that winter. The season of 1889-90, Miss Florence appeared at Proctor's Twenty-third Street Theatre with Stuart Robson in "The Henrietta," and the next two seasons she was with William H. Crane at the old Star Theatre. She began the season of 1892-93 in "The Lost Paradise," and was then at the Empire in "The Girl I Left Behind Me." The next season Miss Florence replaced Effie Shannon in the Lyceum Theatre Company, and for five consecutive seasons she was seen in all the big successes at that popular playhouse. The season of 1898-99, she was in "On and Off," at the Madison Square, and with E. H. Sothorn in "The King's Musketeers," at the Knickerbocker. The year after she was at the Garrick with William Gillette in "Sherlock Holmes," and at the same playhouse the next season with William H. Crane in "David Harum," later appearing at the Lyceum in "The Lash of a Whip." She began the season of 1901-02 with "Sky Farm," but left the cast before the New York engagement, this being the one season she did not appear on the metropolitan stage, and all of the next year she was not seen in public at all. Upon the resumption of her professional duties she was seen, 1903-04, at the Belasco with Henrietta Crosman in "Sweet Kitty Bellairs"; 1904-05, at the Hudson with William Faversham in "Letty"; 1905-06, with Nat Goodwin in "The Beauty and the Barge," at the Lyceum; at the Manhattan in "Before and After," and the season of 1906-07 she again sought the seclusion of private life, appearing for a brief time, in the fall of 1907, with Richard Golden in "The Other House," at the Majestic Theatre.

**D**OROTHY DORR, dashing and alert, with really delightful powers as a comedienne, is numbered among the most popular of our present-day leading women, and her unusually active career has been filled with a most noteworthy list of professional achievements. A Bostonian by birth, Miss Dorr studied for the stage under Franklin Sargent, making her début at the Grand Opera House, Chicago, in June, 1886, as Rachel McCreery in "Held by the Enemy." She next made quite a success in the leading parts in "A Possible Case" and "Robert Elsmere." Miss Dorr then figured in the original New York production of "Shenandoah," the season of 1889-90. Beginning with the spring of 1890, and for five years thereafter, she was identified exclusively with the London stage, appearing on the other side in "Diamond Deane," "Money," "Happy Returns," "Dick Wilder," "The Honourable Herbert," "Saints and Sinners," "Strathlogan," "The Lights of Home," "The Lost Paradise" and "Delia Harding." After a long absence from the stage, Miss Dorr took up her work again, the season of 1900-01, as leading lady of the Alcazar Stock Company, San Francisco. She re-appeared on the New York stage on January 7, 1902, appearing at Daly's with the Lyceum Theatre Company in "Frocks and Frills." The season of 1902-03, she was first the heroine in "Hearts Aflame," next played the Duchess of Quentin in "The Bishop's Move," supporting William H. Thompson, and was then prima donna for a brief time in "The Runaways"—goodness only knows what tempted her to venture into this new field. She then appeared in Boston with William Faversham in his short-lived production of "Mr. Sheridan," and for a long time after this was identified with the rôle of Claire Forster in "The Woman in the Case," in the support of Blanche Walsh. She spent the season of 1906-07 with Mrs. Fiske in "The New York Idea," re-appearing with Miss Walsh in "The Straight Road," and in "The Ambitious Mrs. Alcott," and, 1907-08, she was first in "The Step-Sister" and then in Philadelphia in "Falling Leaves." An actress of considerable personal charm, Miss Dorr has always upheld the best stage traditions in her acting, and her success has been thoroughly deserved in every instance.



**F**EW actors in active harness nowadays can boast of as busy a career as James L. Carhart, a member of the old guard in every sense of the word. Born in West Bloomfield, Mich., and educated at Pontiac and Detroit, Mr. Carhart, after doing valiant service in the Civil War, made his stage début September 6, 1865, with the stock at the Athenæum Theatre, Detroit. During his first years behind the footlights, he appeared with stock organizations in Pittsburg, Cincinnati, Louisville, New Orleans, Washington and Chicago. Mr. Carhart then became identified with some of our foremost stars, appearing with Clara Morris in repertoire, with Genevieve Ward in "Jane Shore," Jennie Lee in "Bleak House" and played Grazebrook in "An Unequal Match," in the support of Mrs. Langtry upon the occasion of her American début, at Wallack's, November 6, 1882. To come down to more recent times, Mr. Carhart has appeared with Creston Clarke in Shakespearean repertoire, with Cora Tanner in "Alone in London," Fay Davis in "Lady Rose's Daughter," Ben Hendricks in "Erik of Sweden," Viola Allen in "The Winter's Tale" and with Richard Mansfield in "Henry V.," "Beaucaire" and "Peer Gynt." In the fall of 1907, he played Mr. Lawton in "The Coming of Mrs. Patrick," at the Madison Square. Mr. Carhart has played over eight hundred parts in all, seventy-four of which have been Shakespearean characters, a truly admirable record, one worthy of so excellent an actor.

JOSEPHINE COHAN stands pre-eminent among our modern-day comediennes, her grace and witchery, added to her pleasing comedy talents, making her a foremost figure upon the theatrical horizon. She has been before the public practically all her life, and with each succeeding season comes not only added favor from theatregoers, but a marked advance and greater development in her chosen profession. Miss Cohan was born in Providence, R. I., the daughter of Jerry J. and Helen F. Cohan and a sister to George M. of the same ilk. She began her stage career as a child actress in the frontier drama, "Daniel Boone," and later in vaudeville along with her parents and brother. She continued in this line for a number of years, the family finally working their way into the headliner class, from which they evolved into the Four Cohans, of stellar fame. During the three years that this organization was in existence, Miss Cohan proved her every right to praise and approval for her handling of the rôles of Mrs. Dickey Dickson in "The Governor's Son" and Madeline Tiger in "Running for Office," her chic personality and wonderful ability as a dancer finding excellent opportunities here. Apropos of Miss Cohan's Terpsichorean efforts, it was a happy thought that inspired a well-known critic to say of her, "She has brains in her feet as well as her head." After the dissolution of the Four Cohans as an organization, she spent one season as leading lady with "The Rogers Brothers in Paris," where she again captivated all hearts by her fetching portrayal of the rôle of Marjorie Kelleher. The season of 1905-06, Miss Cohan became a vaudeville headliner, presenting a series of original sketches, and she continued in that line of endeavor for a long time, her following and popularity growing with each succeeding season. The stage has few such captivating actresses as Miss Cohan; her winning and engaging personality, added to her bewitching smile and glorious hair, would make her an equally conspicuous figure in any other profession. In private life she is the wife of Fred Niblo, the well-known humorist, a union that has proved one of the happiest in Stageland, and they are the parents of an attractive son, named after his father, born January 23, 1903. Miss Cohan is constantly receiving offers from musical-comedy managers to be featured in their productions, but she has been immune to all offers until the spring of 1908 when her brother, the irrepressible George M., lured her from vaudeville to become his leading support in his production of "The Yankee Prince," she proving a keen delight as Evelyn Fielding in this piece. A wonderfully clever girl is Josephine Cohan, and the day is not far distant when she will take her rightful and well-earned place among our leading stellar lights.



# December 26

# Marian Chapman

MARIAN CHAPMAN has proven her worth upon many occasions as an actress of ingénue rôles, and by a long series of consistently good performances she has made quite a name for herself in stage circles. A native of Baltimore, Md., Miss Chapman began her climb up the theatrical ladder the season of 1897-98, playing Mary Aylmer in "The Sporting Duchess," later in that same season appearing in the support of J. H. Stoddart in the original production of "The Bonnie Briar Bush." The next year she joined the Castle Square Stock Company, Boston, playing juvenile rôles, and was a member of this company four consecutive seasons, aside from a short time, in the summer of 1901, when she appeared in Chicago in "The Village Postmaster." The season of 1902-03, Miss Chapman was leading lady in "Quincy Adams Sawyer," and the year following she appeared first with Aubrey Boucicault in "Captain Charley" and then played Page Dearborn in "The Pit," supporting Wilton Lackaye. She then spent one season in "Siberia," at the Academy of Music, and the next year appeared in "As Ye Sow," at the Garden, and "The Redskin," at the Liberty. Miss Chapman's most recent work on the New York stage was at the Berkeley Lyceum, in the fall of 1907, when she played the heroine in the one-act play, "Washington's First Defeat," supporting Arnold Daly. A graceful, pleasing little actress, Miss Chapman may always be relied upon to give a good account of herself in any rôle for which she is cast.



# December 27

# Katherine Grey

FEW of our present-day feminine stars, at least those of the younger set, have had a busier or more noteworthy career than Katherine Grey.

Born in San Francisco, her family name being Best, Miss Grey made her stage début on October 2, 1889, with the Daly company, her first part being Lou Bigelow in "The Golden Widow." She left Daly's in the spring of 1890, joining "Shenandoah," followed by a season each in "All the Comforts of Home," "Jane," "The New South" and "Shore Acres." The season of 1894-95, she played important rôles in Richard Mansfield's company, dividing the year following between "The Great Diamond Robbery" and "His Absent Boy." The next winter Miss Grey passed vacationing in Florida, and from then on her busy career has been as follows: 1897-98, "A Southern Romance" and "The First Born"; 1898-99, with Charles Coghlan in "The Royal Box," James K. Hackett in "Rupert of Hentzau," in "The Last Chapter," and with Mr. Mansfield in "Cyrano de Bergerac"; 1899-00, with Mr. Mansfield in repertoire, and Mrs. Le Moyne in "The Greatest Thing in the World"; 1900-01, as Glory Quayle in "The Christian," with the Cummings Stock, Los Angeles, and Frawley Stock, 'Frisco; 1901-02, with Arthur Byron in "Petticoats and Bayonets," and in "The Last Appeal"; 1902-03, in "The Ninety and Nine" and "Facing the Music"; 1903-04, "The Best of Friends," "The Other Girl" and Broadway Stock, Denver; 1904-05, with William H. Crane in "Business is Business," in "The Firm of Cunningham" and the Proctor Stock; 1905-06, with Nat Goodwin in "Wolfville," with Arnold Daly in the Shaw repertoire, in "The Redskin," with Mary Shaw in "The Love that Blinds," with the Boston Empire Stock and, finally, with the Bishop Stock, Oakland, Cal.; 1906-07, Hunt Stock, Chicago, and stellar début in "The Reckoning"; 1907-08, starring in "The Reckoning" and "The Worth of a Woman" in New York and on the Pacific coast in a repertoire of plays. During her stage career Katherine Grey's services have been rather in demand, haven't they?

UNQUESTIONABLY, Harry B. Smith is the most prolific of all American librettists, and scarcely a season passes that does not see at least a half-dozen efforts from his pen, the greater number of which prove highly successful. He was born in Buffalo, N. Y., the son of Josiah B. and Elizabeth (Bache) Smith. He spent his youth in Chicago, and was engaged in newspaper work in that city for several years: His first output for the stage was the libretto for a piece called "Rosito," produced by Fay Templeton. Among Mr. Smith's best known works, one may mention: "Don Quixote," "The Knickerbockers," "Robin Hood," "The Serenade," "The Viceroy" and "Maid Marian"—all produced by the Bostonians; "The Wizard of the Nile," "The Idol's Eye," "The Office Boy" and "The Tattooed Man," for Frank Daniels; "The Fortune Teller" and "The Singing Girl," for Alice Nielsen; "Half a King," "The Little Corporal" and "The Strollers," for Francis Wilson; "The Prima Donna," "A Madcap Princess" and "Miss Dolly Dollars," for Lulu Glaser; "Foxy Quiller" and "The Billionaire," for Jerome Sykes; "Papa's Wife," "The Little Duchess" and "The Parisian Model," for Anna Held; "Rob Roy," for the Whitney Opera Company; "Babette," for Fritzi Scheff; "The Tzigane," for Lillian Russell; "The Rich Mr. Hoggenheimer" and "Nearly a Hero," for Sam Bernard; "The Fencing Master," for Marie Tempest; "The Highwayman," "The Three Dragoons," "The Liberty Belles," "The Wild Rose," "The Rounders," "The Casino Girl," "The Free Lance,"—and almost as many more besides! Yes, there is no doubt about it, Harry Bache Smith is our premier librettist.



Oh, Winter! ruler of the inverted year,  
 I crown thee king of intimate delights,  
 Fireside enjoyments, home-born happiness,  
 And all the comforts that the lowly roof  
 Of undisturbed Retirement and the hours  
 Of long, uninterrupted evening know.

—Cowper.

## December 29

## Charlotte Walker

NOW conceded to be one of the foremost leading women on the American stage, Charlotte Walker is probably removed from stellar fame only by a year or two, and, as she is unquestionably a most charming actress, attractive and sincere, it will be but her just reward. A native of Galveston, Texas, Miss Walker began her stage career in 1895 as a member of Richard Mansfield's company. She then went abroad, and made her *début* in London, at the Comedy Theatre, July 2, 1896, as Hattie Van Tassell Smythe in "The Mummy," supporting Charles Hawtrey. Miss Walker then became the wife of Dr. John B. Hayden, a Galveston physician, and the stage knew her not for a long time, resuming her career the season of 1900-01 with Marie Dressler in "Miss Printt," later in that same season supporting James A. Herne in "Sag Harbor." She began the season of 1901-02 with James K. Hackett in "Don Cæsar's Return," then appeared with Kyrle Bellew in "A Gentleman of France," later re-joining Mr. Hackett in "The Crisis." She remained as Mr. Hackett's opposite player until the spring of 1905, supporting him in "John Ermine of the Yellowstone," "The Crown Prince," "The Fortunes of the King" and "The House of Silence," also appearing under his direction for a short time with Arthur Byron in "Jack's Little Surprise." The season of 1905-06, Miss Walker was seen in the following plays: "The Prodigal Son," "The Embassy Ball," supporting Lawrence D'Orsay, "The Prince Chap," "As Ye Sow," "The Triangle," "The Optimist" and "The Embarrassment of Riches." She then spent a season in "On Parole," and, 1907-08, was featured, along with Frank Keenan, in the Belasco production, "The Warrens of Virginia." For the past four summers, Miss Walker has appeared at the head of a stock company in Washington, D. C. She is an energetic, ambitious actress, and her success is indicative of the fine acting material of which she is made.



## December 30

## Rosina Watkins

ALTHOUGH Rosina Watkins crossed the great divide several years ago, her name will long have many tender recollections for our older theatre-goers, many of whom recall her as a popular star and leading woman under the old stock régime. She was a gifted actress and a most lovable character in private life, being noted for her amiability and cheerfulness. An Englishwoman by birth, she was first known to theatregoers under her maiden name of Rosina Shaw, then as Mrs. Charles D. S. Howard and finally as Mrs. Harry Watkins. Practically all of her stage career was passed in this country, playing in all the prominent stock companies of that time, and for many years she and Mr. Watkins starred in a repertoire of popular plays. She practically retired from the stage in the middle eighties, though she frequently appeared after that in the support of her daughter, Amy Lee, the well-known comedienne. On May 18, 1899, Mrs. Watkins entered the Edwin Forrest Home in Philadelphia, and remained there until the final lowering of her life's curtain on August 22, 1904. She was greatly beloved, both as an actress and in private life, and her passing has left a void which is still deplored by her large circle of friends and admirers.



THE consummate skill and splendidly finished art of Edward J. Connelly has long been the subject of much favorable note at the hands of our press and public. With admirable technique and the power to bring a vital note of individuality to each of his various rôles, this really excellent actor has proven his right to the place given him as one of our leading actors of the day and, with a becoming sense of modesty, he accepts his honors in the graceful spirit of ever seeking not only to maintain his high standard, but to raise it to a higher one—and more than that no actor can do. A native of New York City, Mr. Connelly had the good fortune early in his career, after a brief experience in several Western stock companies, to fall under the discerning notice of that past master of stagecraft, James A. Herne, and for a period of five years he appeared in the support of that actor, gaining a tremendous amount of invaluable training, which has since stood him in good stead. So apt a pupil did Mr. Connelly prove in the Herne school that he was cabled for from London to succeed Dan Daly in the leading rôle of Ichabod Bronson in "The Belle of New York," at the Shaftesbury Theatre. For over three



years he was identified with this piece, touring both England and the United States with great success. The season of 1902-03, Mr. Connelly divided between Klaw and Erlanger's production of "Huckleberry Finn" and the original production of "Peggy from Paris," in Chicago. The next season he was specially engaged by Charles B. Dillingham as one of the leading players to support Fritzi Scheff in "Babette." Mr. Connelly then scored a tremendous personal triumph by his portrayal of the Mysterious Stranger in "Bird Center," at the Majestic Theatre, this being one of the most notable bits of individual acting ever seen on the New York stage. He was next seen at the opening of the Colonial Theatre in the condensed musical pieces, "The Duel in the Snow," "The Athletic Girl" and "Leah Kessler." The season following, Mr. Connelly was one of the stellar lights in Joe Weber's company, being a most conspicuous and successful participant in the burlesques of "Higgledy Piggledy," "The College Widower," "Twiddle Twaddle" and "The Squaw Man's Girl of the Golden West." After a season and a half with the Weber company, Mr. Connelly became a star headliner in vaudeville in George Ade's sketch, "Marse Covington," and his admirable artistry in this rôle, full of poignantly effective touches, has brought down upon him such an avalanche of public praise and approbation that, whisper it softly, it is more than likely the sketch will be elaborated into a four-act play, with Mr. Connelly in a full-fledged stellar capacity—a position that was his long ago by right of merit and talent.



The following is a list of names of the artists whose biographies appeared in the first series of *The Actors' Birthday Book*.

- |                        |                       |                      |
|------------------------|-----------------------|----------------------|
| Albani, Emma           | Cartwright, Charles   | Eustace, Jennie A.   |
| Albaugh, Mary Mitchell | Chamberlin, Ione      | Eytinge, Rose        |
| Allen, C. Leslie       | Chase, Pauline        |                      |
| Allen, Ricca           | Chevalier, Albert     | Farkoa, Maurice      |
| Angeles, Aimee         | Clark, J. I. C.       | Farren, George F.    |
| Anderson, Mary         | Clarke, Creston       | Faversham, William   |
| Armstrong, Sydney      | Clarke, Harry Corson  | Ferguson, W. J.      |
| Ashwell, Lena          | Cliffe, H. Cooper     | Fields, Lew M.       |
| Arthur, Julia          | Clowes, Mary Louise   | Fiske, Mrs.          |
|                        | Coghlan, Rose         | Fitch, Clyde         |
| Bangs, John Kendrick   | Cohan, George M.      | Francis, Emma        |
| Barnabee, Henry Clay   | Collette, Charles     | Freear, Louie        |
| Barraclough, Sydney    | Conried, Heinrich     | Frohman, Charles     |
| Barrows, James O.      | Cooper, Frank         | Fulda, Ludwig        |
| Barton, Grace          | Coquelin, Constant    | Fulton, Chas.        |
| Barry, Jimmy           | Corbett, James J.     | Fyffe, Charles J.    |
| Barry, Mrs. Jimmy      | Corthell, Herbert     |                      |
| Beerbohm, Max          | Courtenay, William    | Ganthony, Richard    |
| Beere, Mrs. Bernard    | Craig, Edith          | Gardner, Amelia      |
| Belasco, David         | Crane, Gardner        | Germon, Ettie        |
| Belden, Edwin          | Crane, Mrs. Gardner   | Gifford, Ada         |
| Bell, Gaston           | Cressy, Will M.       | Gilbert, W. S.       |
| Bellew, Kyrle          | Crichton, Madge       | Gillette, William    |
| Bennett, Gertrude      |                       | Gilman, Ada          |
| Benson, Ruth           | Dale, Gretchen        | Gilson, Lottie       |
| Beringer, Esme         | D'Arville, Camille    | Girardot, Etienne    |
| Bergen, Nella          | Davenport, Allen      | Golden, Richard      |
| Bishop, Kenyon         | Davis, Fay            | Gould, Howard        |
| Bispham, David         | Davis, Wm. J.         |                      |
| Black, Kenneth         | Dayne, Blanche        | Hackett, James K.    |
| Blinn, Holbrook        | Dazy, C. T.           | Hading, Jane         |
| Bloodgood, Clara       | Deane, Barbara        | Haines, Robert T.    |
| Bond, Frederic         | De Angelis, Jefferson | Hall, Pauline        |
| Boniface, George C.    | Delmore, Ralph        | Hamilton, Theodore   |
| Bonita                 | De Részke, Edouard    | Hanford, Chas. B.    |
| Booth, Agnes           | De Részke, Jean       | Harvey, Martin       |
| Boucicault, Aubrey     | De Wolfe, Elsie       | Haswell, Percy       |
| Bratton, John W.       | Ditrichstein, Leo     | Hauck, Minnie        |
| Breese, Edmund         | Dixon, Thomas, Jr.    | Hawtreay, Charles    |
| Brinker, Una Abell     | Dodson, J. E.         | Hite, Mabel          |
| Browne, Henrietta      | Dressler, Marie       | Hilliard, Harry S.   |
| Buckley, Annie         | Drewitt, Stanley      | Hitchcock, Raymond   |
| Burgess, Neil          | Dupree, Minnie        | Hopper, Edna Wallace |
| Burnette, Francis H.   | Duse, Eleanor         | Howard, Mabel        |
| Burress, William       |                       | Hutchins, Miriam     |
| Butler, Nellie         | Eames, Emma           |                      |
| Byron, Arthur          | Earl, Virginia        | Illington, Margaret  |
| Byrne, Francis         | Eberle, E. A.         | Irish, Annie         |
|                        | Echegaray, José       | Irving, H. B.        |
| Cameron, Violet        | Edwardes, Paula       | Irving, Isabel       |
| Campbell, Mrs. Patrick | Edwards, Julian       | Irwin, May           |
| Carey, Eleanor         | Elliott, Maxine       |                      |
| Carle, Richard         | Emney, Fred           | Janis, Elsie         |
| Carter, Mrs. Leslie    | Erlanger, A. L.       | Janis, Percy         |
| Carlyle, Francis       | Erskine, Wallace      | Jefferson, Thomas    |

Jeffreys, Ellis  
Jeffries, Maud  
Jerome, Clara Belle  
Jones, Henry Arthur  
Jones, Mrs. W. G.

Kahn, Florence  
Keim, Adelaide  
Kellar  
Kelley, Desmond  
Kelly, John T.  
Kemble, Lillian  
Kemper, Collin  
Kendal, W. H.  
Kendal, Mrs. W. H.  
Kimball, Grace  
Kingsbury, Lillian  
Klaw, Marc  
Klein, Charles  
Knowles, R. G.  
Knowlton, Maude

La Harte, Rose  
Langtry, Mrs.  
Laughlin, Anna  
La Verne, Lucille  
Levey, Ethel  
Levy, Bert  
Lester, Florence  
Lewis, Ada  
Lewis, Jeffreys  
Lloyd, Violet  
Lorimer, Wright  
Love, Mabel  
Lowrie, Jeannette  
Luby, Edna

Magin, Bonnie  
Mansfield, Richard  
Marceline  
Marlowe, Julia  
Marinoff, Fanny  
Massen, Louis F.  
Mason, John  
May, Edna  
Mayhew, Stella  
McAllister, Paul  
McCaull, Angela  
McCarthy, Lillah  
McIntosh, Burr  
Melba, Nellie  
Meltzer, Chas. Henry  
Millard, Evelyn  
Millward, Dawson  
Milliken, Sandol

Milton, Maud  
Moretti, Eleanor  
Murphy, John Daly

Naudain, May  
Norris, William  
Novelli, Ermete

Olcott, Chauncey  
Oldcastle, Elouina  
O'Neill, James  
Owen, Cecil

Palfrey, May  
Palmer, Minnie  
Paulding, Frederick  
Pastor, Tony  
Paxton, Sydney  
Peple, Edward

Rand, Rosa  
Randolph, Louise  
Raymond, Maude  
Raynore, Katherine  
Rehan, Ada  
Reiffarth, Jennie  
Revell, Dorothy  
Revelle, Hamilton  
Rice, Fanny  
Ring, Blanche  
Ritchie, Adele  
Roberts, Florence  
Roberts, Franklyn  
Robertson, Forbes  
Rockwell, Florence  
Royle, Edwin M.  
Ruskin, Sybil  
Russell, Annie  
Russell, Dorothy  
Ryley, Madeline Lucette

Santje, Suzanne  
Sardou, Victorien  
Scheff, Fritz  
Scott, Agnes  
Shattuck, Truly  
Shaw, George Bernard  
Sheldon, Suzanne  
Sherwood, Josephine  
Shipman, Louis Evan  
Simms, Willard  
Sloane, A. Baldwin  
Snyder, Ella  
Sothern, E. H.  
Sousa, John Philip

Spong, Hilda  
Spooner, Edna May  
Stahl, Rose  
Starr, Frances  
Steger, Julius  
Stewart, Grant  
Stephens, R. N.  
Stone, Amelia  
Surratt, Valeska  
Sutherland, Anne  
Sudermann, Hermann  
Sugden, Charles  
Sutro, Alfred

Taliaferro, Mabel  
Tempest, Marie  
Terry, Ellen  
Thomas, Augustus  
Thompson, Denman  
Thursby, Emma  
Tilley, Vesta  
Toler, Sidney  
Tracy, Helen  
Tree, Beerbohm  
Tucker, Jac  
Tyler, George C.  
Tyler, Odette

Vanbrugh, Violet

Wagenhals, Lincoln A.  
Walcott, Charles M.  
Wallace, Edna  
Ward, Genevieve  
Warde, Frederick  
Warfield, David  
Warner, Charles  
Warner, H. B.  
Warrilow, Maude  
Watson, Henrietta  
Weathersby, Jennie  
Weber, Joseph M.  
Welford, Dallas  
White, Maud  
Whitney, Edith  
Whittlesey, White  
Willard, E. S.  
Williams, Bransby  
Williams, E. Harcourt  
Williams, Espy  
Williams, Eva  
Williams, Zenaide  
Wilson, Francis  
Wilson, George W.  
Wise, Thomas A.  
Woodruff, Henry



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