

FLASHES FROM THE FOOTLIGHTS.

PHYLLIS RANKIN.

PHYLLIS RANKIN looks prettily Parisian in "The Belle of New York," and yet she has never set foot in France. She is really a belle of New York, where her father, McKee Rankin, was well known as an actor, and brought Bret Harte's play, "The Danites," to this country. She went on the stage at the age of ten, fifteen years ago, and has had a varied experience as an actress, playing, among countless other rôles, the Artful Dodger. At the age of nineteen she became Mrs. Somebody or Other; but after two years' retirement she returned to the footlights, saw Anna Held performing, and went and did likewise. Hence that delicate French accent and that French way of doing her hair.

EDNA MAY.

The rhyme is atrocious; but the reason is matter of fact. There is no doubt that the Belle of New York in the person of Miss Edna May has been the "subject of all the town talk." The Shaftesbury

Theatre has not been associated with particularly long runs. Williamson and Musgrove, the Australian managers, did not find that "The Scarlet Feather" changed the luck; nor did "The Belle of New York," when the curtain rose on it, seem very different from many other "musical comedies." Then enter Edna May with her tambourine, and her hymn-like song, "It's really very difficult to make young men religious." But she made it easy for young men to fill the stalls—"They never follow my advice, but they always follow



Photo by Downey, Ebury Street.

PHYLLIS RANKIN.

me"—and so the Shaftesbury's "House Full" boards have become commonplace. Edna May is a native of Syracuse, New York. She was educated at the National Conservatoire of Music, began in a church choir—hence that delightful demureness of hers beneath her poke bonnet—and took to the stage *via* amateurism. She created her present part in New York on Sept. 28, 1897, and has played it ever since without scarce a holiday. Her photographs sold better in London last year than that of any other actress. Her little sister, who is a miniature edition of her pretty self, lives with her.



Photo by Downey.

MISS EDNA MAY IN PRIVATE COSTUME.

THEATRICAL FAMILIES.

If the genealogist were to turn his attention to the London stage he could compile a very curious book on theatrical families. The most notable, of course, are the Terrys. Then there are the Thornes—Tom, Fred, George, Sarah, Emily, all brothers and sisters, and Milly Thorne and Mr. Frank Gillmore of the younger generation. Mr. Courtice Pounds's sisters, Lily and Louie, are well known on

the operatic stage. Letty Lind's sisters—Millie Hylton, Adelaide Astor, Lydia Flopp, and Florrie Dingle—are familiar, and many other families could be named.



Photo by Downey.

MISS MAY AS THE SALVATION LASS.



Photo by Downey.

AS THE LEADER OF THE PURITY BRIGADE.



Photo by Downey.

MISS EDNA MAY AS THE MUSIC HALL GODDESS IN "THE BELLE OF NEW YORK,"
AT THE SHAFTESBURY THEATRE.

THE GERMAN LUNATIC IN "THE BELLE."

Karl von Pumpernick, the delightful lunatic in "The Belle of New York," might be a German. As a matter of fact,



MR. J. E. SULLIVAN AS THE GERMAN LUNATIC
IN "THE BELLE OF NEW YORK."

he is an American, Mr. James E. Sullivan. Mr. Sullivan's study of a German is extraordinarily clever, and his picture of a mild lunatic thrown in makes his performance, which is never too insistent, a matter of sheer genius in its way. He once threw up his place at the Shaftesbury because he objected to one of the ladies interfering in his "business," but the management, like wise people, declined to let him go.

HARRY DAVENPORT.

Harry Davenport is a clever actor, but you are not surprised at that when you learn that his mother was the late Fanny Davenport (who was English by birth). Though he is quite young he has had a great experience. When "The Belle of New York" came to us first he played the insignificant rôle of Harry, the young hero of the piece; but he moved up higher when Dan Daly left, and became the redoubtable Mr. Bronson, whom Herr Pumpernick always wants to kill. In private life Mr. Davenport disguises himself by a pair of gold-rimmed spectacles.

MISS GERTRUDE KINGSTON.

Gertrude Kingston is a clever woman. She is not only an actress of great ability, but she is also a playwright (she helped Miss Clo Graves to make "A Match-maker," at the Shaftesbury), she is an effective speaker, and presided recently at the annual dinner of the Playgoers' Club. She began her theatrical career in merry Margate twelve years ago, and came to town in 1888, to play a part in "Partners." Her work in "The Manceuvres of Jane" is as clever as anything she has done.

MR. CYRIL MAUDE, LORD BAPCHILD.

It is curious that Mr. Maude should be called anything-child (as he is in "The Manceuvres of Jane," at the Haymarket), for he has usually played old men. Mr. Maude is one of the new race of actors



Photo by Downey.

MR. HARRY DAVENPORT AS MR. BRONSON.



Photo by Caswall Smith, Oxford Street.

MISS GERTRUDE KINGSTON.

who come from the Upper Ten, for he can claim descent from Saxon ancestors, and on the father's side he goes back to Rufus. He was educated at the Charterhouse, and later in France. After roving in Australia he went to Canada, and turned actor in Denver.

In 1884 he came back to England (which has kept him since), making his first London appearance at the Grand in September 1887. He married Miss Winifred Emery in the following year, and has a daughter of eight. Mr. Maude is known to his intimate friends as Squirrel. A clever paragraphist recently referred to a piece in the Haymarket as "The Manœuvres of Maud." But that was evidently meant for the Maud that lives over the way.

MRS. TREE,
MILADI.

Mrs. Tree believes in a dual control of a theatre, for ever since her husband took the Haymarket Theatre in 1887 she has had a part in nearly every play. As Maud Holt she was a bright particular star at Queen's College, Harley Street—for the magazine of which institution she has written in subsequent years. She might have been a lady Latinist at Girton or Newnham to-day, had she not married Mr. Tree (in 1884) and become a

player. She has two daughters, and many of her Society friends were present at the christening of the younger, a short time ago. Mrs. Tree at first played Anne of Austria in "The Musketeers"; but she is now appearing as Miladi. Perhaps she may yet be My Lady—by Royal Letters Patent.



MISS STELLA GASTELLE.

Photo by Downey.

A NEW PRIMA
DONNA.

The appearance of a new prima donna is always a matter of interest. So the revival of "La Poupée" at the Prince of Wales' Theatre gained an additional attraction by our introduction to a new doll in the person of Miss Stella Gastelle, who used to be but the attendant of her predecessor in the part, Miss Jessie Huddleston. She got her chance in "The Royal Star," and took it. Hence her elevation to the dignified heights of a prima donna.

EVA MOORE.

One is apt to get mixed with the Moores, for there are many of them. There is Mary

Moore at the Criterion, who in private life is Mrs. James Alberty, the widow of the author of "Two Roses." She is no relation to the other Moores, who include Miss Eva Moore, Miss Decima Moore, Miss Jessie Moore, and Miss Bertha Moore, all of them married. The latter four

are the daughters of a Brighton chemist, and their brother is the manager of Humbers Extension. Eva, who is married to that clever actor and author, Mr. H. V. Esmond, has made more advance than any of her sisters. It is twelve years ago

drift, like her sister Decima, into opera; but she resolved to take her art seriously. Hence, when she appeared in her husband's play, "One Summer's Day," she astonished everybody by the charming sincerity of her acting. She is



Photo by Alfred Ellis, Upper Baker Street.

MISS EVA MOORE AS GABRIELLE IN "THE THREE MUSKETEERS," AT THE GARRICK THEATRE.

since she made her first appearance in London, when she took part in "Proposals," at the Vaudeville. She spent a useful apprenticeship with Mr. Toole, and since then has had a busy life. For a time she seemed likely to

excelled as Gabrielle in Mr. Hamilton's version of "The Three Musketeers." Miss Decima is married to an ex-officer of the gallant Gordons. Miss Jessie is the wife of Cairns James, the actor, and Madame Bertha teaches singing.

FLASHES FROM THE FOOTLIGHTS.

THE MOST INTERESTING STAGE FAMILY.

BY far the most interesting family the English stage now possesses is the House of Terry. During the greater part of this century they have been amusing us—and that is surely a real contribution

made her London début as Sir John Falstaff's page, Robin, so long ago as 1851), was for long unknown to the younger generation, for in 1867 she married Mr. Arthur Lewis, the head of the firm of Lewis and Allenby, who may often

be seen at first nights, and until last year, when she returned to the stage under Mr. John Hare's management, she had not been seen as an actress. She then, however, had the pleasure of acting with her daughter Mabel, who is wonderfully like her in every way. Ellen Terry has been acting since 1856, when, as a child of eight, she appeared as the child Mamillius in "A Winter's Tale." She was born in Coventry, where two houses, from rival signboards, claim the honour of her entry. Both her children, Miss Ailsa Craig and Mr. Gordon Craig, are players, and the latter is a draughtsman and wood-cutter, as may be seen from his quaint little brown-paper-covered magazine the *Page*. Marion, the third daughter, is one of



Photo by Window and Grove, Baker Street.

MISS TERRY LEWIS AS BELLA IN "SCHOOL."

to life. Mr. and Mrs. Benjamin Terry were actors of the good old type. They had four daughters and two sons, all of them players. Kate, the eldest daughter (who

the most charming actresses we have; and yet, alas! she is rarely seen. The fourth daughter, Florence, who retired from the stage on her marriage, died

the other year. Of the sons, Fred, the husband of Miss Julia Neilson, is the better known. His brother Charles has a very clever daughter, Minnie, who has done some memorable work, though she is still a mere girl.

A RARE COMEDIENNE.

Annie Hughes, one of our very few comédiennes, has, happily for Londoners, been playing again in town (in "The Brixton Burglary.") Miss Hughes is the legitimate successor of Mrs. John Wood. She made her first appearance at the age of fifteen at a Gaiety matinée under the name of Annie Maclean, because she had studied with John Maclean. She owed her first long engagement to Mr. Charles Hawtrej, who gave her a part in "The Private Secretary." Then she got a first-rate training from Mr. Charles Wyndham, with whom she remained two years. She was the little Lord Fauntleroy in the injunctioned version of that play. She has acted under the Kendals, Mr. Willard, Mr. Comyns Carr, and has run a theatre for herself—her "Sweet Nancy" is unforgettable. She has published some stories, has written a three-act comedy (that has never been produced), and is the author of some funny verses called "Pussy's Better Nature," which Mrs. Kendal used to recite. She has been twice married. She is now Mrs. Edmund Maurice; her husband was the brawny Taffy in "Trilby."

A WHOLE FAMILY ON THE SAME STAGE. A curious stage family is that of Mr. Charles Arnold, who has been playing at the



Photo by London Stereoscopic Co.

MISS ANNIE HUGHES.

Strand with his wife and his little daughter. The father and mother appeared in "What Happened to Jones," while the little maid, who is called Edna—a lucky name, surely, in view of the success of "The Belle of New York"—played the house in with "The Empty Stocking." Mr. Arnold is a Swiss by birth, though he came to this country when he was three. But it was his memory of the mountains that made his yodeling songs in "Hans the Boatman" come so easy to him. His little daughter used to appear in "Hans"



MISS EDNA ARNOLD IN "THE EMPTY STOCKING," AT THE STRAND.
Photo by Rotary Photo Co.

She has a pretty sister in the chorus.

A COMIC OPERA
 COMEDIENNE.

People shook their heads over "Milord Sir Smith," produced by Mr. Arthur Roberts, but everybody was agreed that Ada Reeve was splendid. Her talent is certainly varied, for while playing at the Comedy she was also appearing at

when she could scarcely toddle. She had no regular part, but had an impromptu chatter with her father—the subject varying, of course, every night. She has been all over the world—India, Australasia, and America.

"PRETTY MAMIE
 CLANCY."

Of all the ladies in "The Belle of New York," pretty little Miss Snyder is one of the most charming. Her frock tries in vain to make her look a frump. She has a fund of perpetually good humour that conquers you at once; she is a nimble dancer; and sings her songs with great verve.



MR. AND MRS. CHARLES ARNOLD IN "WHAT HAPPENED TO JONES."

the Palace. Indeed, Miss Reeve learnt her art in the music-halls. She began in the theatre itself, however, at the mature age

clever new-comer, Miss Rose Hersee, who might be expected to know her art in view of the historic theatrical name she bears. She was supported by some charming little folk, such as the Rabbit (Master Pauncefort) who is pictured with her on the next page.

SOME UNDERSTUDIES.

Every leading player has his or her understudy, who is ever eager to get a chance. That comes when the principal is "indisposed"—an actress is never ill like other people—and though the critics seldom get the chance of comparing notes, still, the understudy gradually becomes known. Thus, Miss Winifred Emery for long understudied Ellen Terry, and came at last to her own. On subsequent pages I give some of the more notable understudies of the moment.

KATIE SEYMOUR.

Miss Katie Seymour has become as much an institution at the Gaiety as Nellie



Photo by Downey, Ebury Street.

MISS SNYDER IN "THE BELLE OF NEW YORK."

of six—taking part in a pantomime at the Pavilion, in which Lottie Collins and her two sisters, Marie and Lizzie, had parts. She played in several pantomimes after that, filling up the year mainly at the halls. It was her acting in "Little Bo-Beep" at Birmingham in the early 'nineties that made Mr. George Edwardes annex her for the Gaiety. She helped to make "The Gay Parisienne" a success. Indeed, the managers are certain to scramble for her after her recent successes.

"ALICE IN WONDERLAND."

The success of "Alice in Wonderland" at the Opéra Comique showed how much a pretty Christmas entertainment for children is wanted and welcomed. The theatre has not been lucky, and yet "Alice" crowded it. The little play introduced us to a very



Photo by Ellis.

MISS ADA REEVE IN "MILORD SIR SMITH."

Farren used to be. She is a trim little prim little lady, who looks as if she had left the schoolroom only yesterday. As a matter of fact, Miss Seymour (who was born in Nottingham) has been on the stage for more than twenty years, for she

increasing charm. She practises her dances before a cheval glass at home, loves gardening, and rides a bicycle. She is beloved by the Gaiety staff, for she is quiet and unpretentious—a striking contrast to many ladies in the same line.



Photo by London Stereoscopic Co.

MISS ROSE HERSEE IN "ALICE IN WONDERLAND" TALKING
TO THE WHITE RABBIT.

made her début at the age of four, and appeared at the Adelphi in "Goody Two Shoes" in the early 'seventies. She was in America in 1880, had a round of pantomime and music-halls, and made her first hit in "Joan of Arc" in 1891. Since then she has been a favourite who has won her way to the public heart with

When Miss Seymour is out of the bill, Miss Marie Fawcett makes a good second.

EDNA MAY THE SECOND.

Having dealt last month with Edna May herself, I may pass on to her understudy, Miss Jessie Carlisle. She made her début in the chorus of "The Passing Show"



Photo by Ellis.



Photo by Ellis.

MISS KATIE SEYMOUR AND HER UNDERSTUDY, MISS MARIE FAWCETT.

at Mr. George Lederer's New York Casino. One night the prima donna became suddenly ill, and Miss Carlisle was asked to play the part. This she did, and

continued in it to the end of the season. The New York journals wrote in praise of her, under the title "Prima Donna in a Night." She has been with Mr. Lederer



Photo by Downey.



Photo by Taber.

MISS EDNA MAY AND HER UNDERSTUDY, MISS JESSIE CARLISLE.

ever since, and was brought across to understudy Edna May. When she is not required to fill Edna's shoes, she figures



Photo by Ellis.

MISS ELLALINE TERRISS.

as one of the bridesmaids; and she has also played Miss May's part in the provinces. Miss Phyllis Rankin's understudy was Miss Rose Witt. Instead, however, of studying Fifi, she is now studying the tastes of a husband, for on coming over to England she met a millionaire on board, and he married her and robbed the stage of her.

ANOTHER MAY.

London has two Mays in this dreary month of March, that which is Edna and also Miss Maggie May. The latter understudies Miss Marie Tempest. She is a protégée of Miss Geraldine Ulmar.

BLITHE BY NAME AND NATURE.

Coralie Blythe, who understudies Miss Ellaline Terriss at the Gaiety, is well

named, for her life has been spent in helping folk to laugh. She is only eighteen, but has been before the public more or less since she was a tiny tiddle-toddle. Her first appearance of any importance was in the Lyceum pantomime of "Santa Claus" in 1894. In the following year she did a turn with her master, Mr. Ernest D'Auban, at the music-halls, called "The Umbrella Courtship." She is an excellent mimic, which fits her to be a capital understudy.

MARY MOORE'S UNDERSTUDY.

Miss Florence Fordyce, who is understudy to Miss Mary Moore, has been a sort of leading lady herself in her time; but she used to support Mr. Toole in the old days



Photo by Ellis.

MISS CORALIE BLYTHE, UNDERSTUDY TO
MISS ELLALINE TERRISS.

in King William Street. She is clever, especially in light comedy parts, and may yet get her chance in work of a more serious cast.



Photo by Ellis.



Photo by Ellis.

MISS MAGGIE MAY AND HER CHIEF, MISS MARIE TEMPEST.



Photo by Ellis.



Photo by Madame Garet-Charles.

MISS MARY MOORE AND HER UNDERSTUDY, MISS FLORENCE FORDYCE.

THE BEST-DRESSED ACTRESS.

Mrs. Brown Potter, who is so excellent as Milady in Tree's "Musketeers," probably possesses greater artistic instinct in the

her gown as Charlotte Corday posing as Judith? It is twelve years since she made her first appearance. Curiously enough that was at the Haymarket in Wilkie



MRS. BROWN POTTER AS MILADY IN "THE MUSKETEERS,"
AT HER MAJESTY'S THEATRE.

This picture, taken by Madame Garet-Charles, shows the tell-tale fleur-de-lys which proclaimed Milady a criminal.

matter of dressing herself for the stage than any other woman. To start with, she is a very beautiful woman, and she enhances her beauty by exquisite dresses. For instance, what could have been better than

Collins's "Man and Wife." Since then she has worked hard. She has acted in America and in Australia, and has been in this country during the last two years. Her maiden name was Urquhart.