

THE WOMEN'S PAGE

HOW HEREDITY MAKES STAGE STARS



Junius Brutus Booth (1776-1822) Famous Family



Sidney Booth, the Third Generation of the Booth Family

Representatives of Families Whose Forebears Have Been on the Stage Several Generations

IF THERE were a "400" of the footlights, quite a number of the "first families" of the American stage would be entitled to belong to it. For there is not a profession of the present day in which heredity has played so important a part as that of the actor.

The forebears of some of our best-known theatrical people were popular favorites before the American revolution. Their fourth and fifth generations are well represented, and the sixth is by no means rare.

In this day and age, when eugenics is so generally studied, it is strange that no more attention should have been directed to the stage. For it is certain that there is no more fruitful study in heredity than that which is here revealed.

FROM generation to generation the stage has held its own. The great tragedians and comedians—the Hamlets and the Falstaffs—of from 100 to 200 years ago are still represented by their kin, in various degrees of consanguinity, behind the footlights.

They are not playing the same roles, it is true, for they are moving along with the times, but they have not buried their talents, and, as a rule, can draw as crowded houses as their illustrious forebears. Certainly the "leading ladies" of a century and less ago were not believers in race suicide and gave many children to the stage. In some cases, like the Kembles, all, or most of them, became famous.

Even in the American theatrical families of several generations back, the talents of fathers and mothers are passing from one generation down to another. The famous Junius Brutus Booth is followed by his equally noted son, Edwin Booth, and today the family is still represented by Sidney Booth, a son of Junius Brutus Booth.

And perhaps if it had not been for the terrible tragedy associated with his name, the country would still be ringing with tales of the achievements of John Wilkes Booth, for it is well known that the elder Booth considered the younger his most gifted son.

Mrs. Little, who died last year at the Edwin Forrest home at the advanced age of 91, said shortly before her death that while she was playing the part of Booth, the father, many years ago, she complimented him on the success of Edwin's first stage appearance, and that the tragedian replied, "Oh, that's nothing! Wait until you see my other son. He will make some bow!" And as the dear old lady lived in just as soft a whisper as though she were playing the part of the "old maid."

The Booth family, indeed, seems to have inherited tragedies as well as talents. The latest occurred only a few months ago, when the popular actor, John Slesper Clarke, another brother of Edwin Booth, died at the age of 50, after a long illness.

Treston Clarke, a popular actor, who died in 1910, was also a grandchild of the elder Booth, being a son of Asia Sidney Booth, who was married to the actor's father, John Slesper Clarke. Another brother of Edwin Booth, Wilfred Clarke, is on the vaudeville stage.

The Jeffersons, however, have many years to go before the Booths, and they can, for that matter, claim the distinction of being the oldest American theatrical family, for five generations have been known to the native stage. Fame was brought to the name during the days of George, when the first Jefferson—Thomas—came into his own.

How the first Jefferson came to take up the stage as a profession is really interesting. It appears that while David Garrick and some actor friends were carousing at the White Hart Inn, after the news of the defeat of the Pretender had spread, the landlord announced that a comely youth was outside, and that he could not only give a splendid dinner, but could tell a story as well. Garrick gave him one of his wigs as a farewell gift. This wig was treasured by the family until it was destroyed by fire in 1791.

This chance meeting was the turning point in Jefferson's life, for in a short time he was playing Horatio to Garrick's Hamlet, the Duke of Buckingham to his Richard and Paris to his Romeo. His patron had such a high regard for the young actor that when he left the company, Garrick gave him one of his wigs as a farewell gift. This wig was treasured by the family until it was destroyed by fire in 1791.

Among the stage favorites that Jefferson played with were Mrs. Kemble, Mrs. Siddons, Mrs. Barry, Mrs. Moseley, and Macklin. His repertoire was extensive, ranging from Gratiplano, in the "Merchant of Venice," to Jacques, in "As You Like It." He was married twice, but it was from his first wife, Miss May, that the stage Jeffersons are descended, though several children and a grandchild by the second marriage, to Miss Wood, inherited the family talent.

PAID FATHER A FOREFEIT
Miss May went on the stage after her marriage, despite the fact that her father, who was very much prejudiced against theaters, made Jefferson sign a deed that he would give him 500 pounds if she became an actress. The first Mrs. Jefferson died from exhaustion, and it is said that the late Joseph Jefferson experienced a severe pain at the base of the brain when he laughed heartily.

The first Joseph Jefferson, and, likewise, the first American Jefferson, came to this country in 1795. It is said that he disapproved of his parent's second marriage, and that this prompted his sailing to these shores. Besides being an actor, he was a painter, and his half-brother, George, and this same talent was enjoyed by the late Joseph Jefferson, who spent many happy hours with the brush.

The stage also attracted the Jefferson family, for of the eight adult children, six of them became stage favorites. An interesting cast of "The School Scandal," given in 1871, was made up almost entirely of members of the Jefferson family, as follows:

- Sir Peter Teasle Joseph Jefferson, Sr.
 - Sir Oliver Surface John Jefferson
 - Lady Teasle Joseph Jefferson, Jr.
 - Lady Teasle Elizabeth Jefferson
 - Mrs. Candour (Mrs. Samuel Chapman)
 - Lady Sesswell Miss Anderson
 - Clara Miss Anderson
 - Maria Mary Anne Jefferson
- Joseph Jefferson's grandson, the late Joseph Jefferson, also carried this play out to a great extent, and



Mrs. John Drew (1830-1897) Noted Behind the Footlights

his casts were often composed almost entirely of his children and grandchildren, with the addition of his sister, Mrs. Jackson. Joseph Jefferson the first died in 1832.

The Jeffersons continued acting together after the death of the father, and when the second to bear that name died in Mobile, Ala., in 1842, the theater had to be closed on account of the number of players absent. This Joseph Jefferson was only 28 years old, and he gave promise of a worthy career at the time of his death. He was the father of Joe Jefferson, or "Tip," as he was familiarly known. Joseph, 2d, married Mrs. Cornelia Frances Burke. She was the widow of Thomas Burke, an actor, and by this marriage had one son, Charles Burke, who later became a well-known comedian. By the second marriage there were two children, Joseph Jefferson and his sister Cornelia—Mrs. S. C. Jackson, who often played with her brother before his death.

The late Joseph Jefferson was also married twice, and was the father of ten children, of whom four sons have followed the footlights: Charles Burke, now deceased; Joseph Warren Jefferson, Thomas Jefferson and William Winter Jefferson.

The family talent does not descend to any great extent to the next generation, for though Joseph Jefferson has a number of grandchildren, Lauretta, a daughter of Thomas Jefferson, is the only one who has had any desire for the stage. "Tip" often tried to get his grandchildren to take up acting, but with no success, and Mrs. Thomas Jefferson (Eugenie Paul Jefferson) describes her "intimate recollections of Joseph Jefferson" how on one occasion, when his granddaughters took the part of guests in a ballroom scene, they hid behind the plants and the props for fear that they would be seen.

GREAT-GRANDCHILD AN AMATEUR

Lauretta Jefferson played the part of Meele, in "Rip Van Winkle," in her father's company for several seasons. One of Joseph Jefferson's great-grandchildren, while not adopting the stage, appeared in one of the children's parts with Thomas Jefferson. She is Josephine Rolfe, a granddaughter of Charles Burke.

Probably the best known of the American players, who are just as popular with the present generation as their forebears were in the early part of the last century, are the Drews and the Barrymores. Louise Drew is the only one of the Drews who bears the family name who represents the fourth generation on the stage. Her parents, John and Lionel Barrymore and Ethel Barrymore, were fortunate in having two gifted members of the stage, Maurice Barrymore and George Drew, for their parents, Ethel Barrymore, indeed, seems to have inherited the histrionic abilities of her talents, grandmothers, Mrs. John Drew, who was the daughter of Thomas Frederick Lane, an actor of considerable provincial fame in England, and of his wife, Edith Trenter, an actress, and a singer of ballads in her youth. Mrs. Lane later became Mrs. Kinlock, and died at an advanced age in 1871.

Mrs. Drew, who was born in 1820, was married three times. In 1838 she espoused Henry Blaine Hunt, who she divorced in 1847; next taking the name of George Moseley, an Irish singer and comedian. She was left a widow two years later, and then married John Drew, another Irish comedian, on July 27, 1850. Three children were born of this union, and Mrs. Drew also adopted a son, Sidney White Drew, who married



Mrs. John Drew (1830-1897) Noted Behind the Footlights



Louise Drew, the Fourth Generation of Noted Stage Families



Lauretta Jefferson, the First Joseph Jefferson (1774-1832) and the Second of this Family on the Stage



Leah Bateman Hunter, a Fifth Generation Representative of Noted Families

Gladys Rankin, and both continued on the stage. They have one child, Sidney Rankin Drew, also an actor. John Drew, the only son, married Josephine Baker, an actress, and their daughter has often appeared before the public, sometimes in her father's company. Besides Mrs. Barrymore, Mrs. Drew had another daughter, who married Charles Mendum, and who died in 1894. Her daughter, Georgiana Drew Mendum, has kept up the family tradition by becoming an actress.

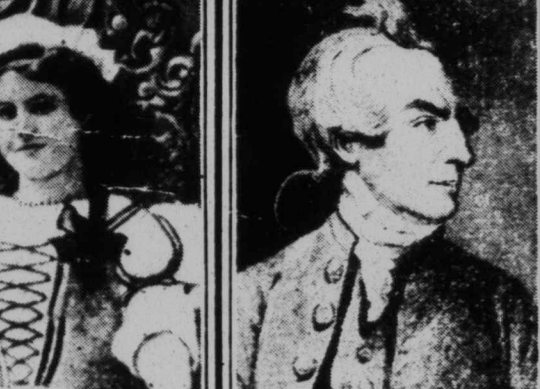
So it can be seen that the Drew stage connection is not a small one, and it was increased by the marriage of Lionel Barrymore to Doris Rankin. This charming actress is a daughter of McKee Rankin and his wife, Kitty Blanchard, two popular stage folk of



Miss Phyllis Neilson-Terry, Representative of Two Old Theatrical Families, Who Has 28 Relatives of Prominence Behind the Footlights



Mrs. Sarah Yerrell Terry, Mother of Edith Terry, Theatrical People, Including the World Famous—Ellen Terry



The First Joseph Jefferson (1774-1832) and the Second of this Family on the Stage

a generation ago. Doris Rankin and her sister, Phyllis Rankin, were among the few of the modern actresses who followed in the footsteps of their ancestors in the profession and married into equally prominent stage families. For Phyllis Rankin is the wife of Harry G. Davenport, an actor with five brothers and two sisters on the boards.

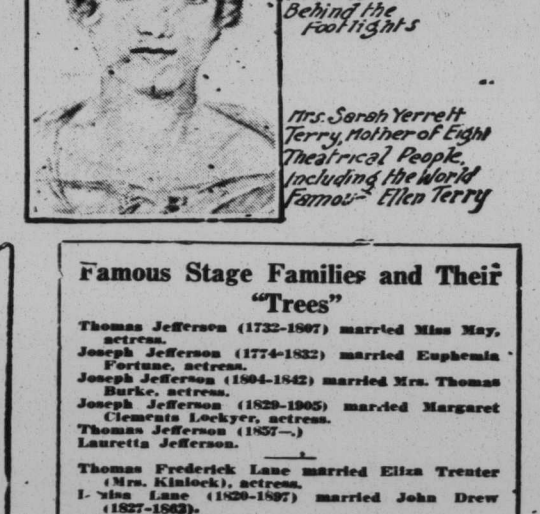
The Davenports had six children, all of whom faced the footlights. The best known of them was Fanny Davenport, the American creator of many of Sardou's heroines. The others were Harry Davenport, the husband of Phyllis Rankin; Edward Davenport; Blanche, an opera singer; May, who married William Seymour, and is the mother of Davenport Seymour, and Florence Davenport, also an actress, who married Davenport Leftwich and has one child, Davenport Leftwich, on the stage.

Turning up to another family, a charming actress who has now retired from the stage is Leah Bateman Hunter, who met with much success in the New Theater Company in New York City. She belongs to the famous Bateman family, and Kate Bateman, who captivated American audiences in the fifties, was her grandmother, so she is necessarily a grandniece of Ellen Bateman, who married M. Claude Grippo and was the mother of two actors, both bearing the name of Grippo; of Virginia Bateman, the actress, who added to her already large stage connection by marrying Frank Compton, an actor of Isabella Bateman, an actress, who later became a nun; of Richard Bateman, an actor; and of Harold Bateman, the only member of his family who did not follow the footlights, but became a journalist.

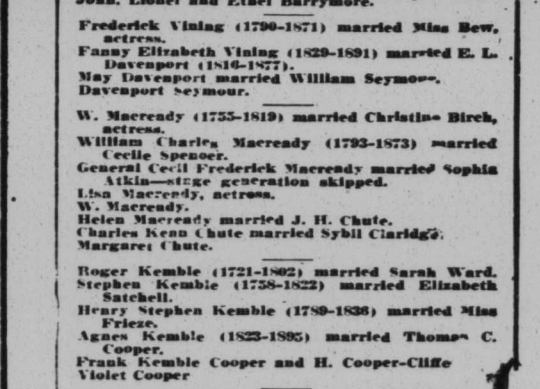
First in the Bateman family descended from Ezekiah Lithincom Bateman, an actor-manager, and his wife, Sidney Frances Cowell, who was a daughter



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of "Joe" Leathley Cowell, an actor, author and artist, and his second wife, Frances Sheppard, an actress. Sydney Fairbrother, a popular English actress, is a great-granddaughter of Cowell by his marriage to Maria Murray, an actress. She was the daughter of Charles Murray, an actor, and a granddaughter of Sir John Murray, Bonnie Prince Charlie's secretary.

Harry G. Davenport, who married Miss Nell and Fay Compton, who also belong to the extensive Compton stage tree. Their great-grandfather was "Bath" Davenport, a famous low comedian. His daughter, Emmeline, married Charles Mackenzie, who, perhaps, should have been a doctor, for there were five generations of doctors in his mother's family, and his brother became a surgeon. Instead, he assumed the name of Harry Compton and adopted the stage as a profession.

The Terry family is another that has given many members of note to the stage, including the famous Ellen Terry, whose son, Edward Gordon Craig, and her grandnephew, Henry Gordon Craig, have also achieved on the stage.

Ellen Terry inherited much of her histrionic ability from her mother, who was Sarah Terry, though her father was also an actor of note. Miss Terry's three brothers followed the stage in various lines. Charles was a stage manager, George, a theater treasurer, and Fred, an actor. Her sisters were all actresses, and she has a number of granddaughters, including the mother of Mabel Terry Lewis, Marion Terry and Florence Terry (Mrs. William Morris), the mother of Alice Terry.

The marriages of the various members of the Terry family, furnished a large stage connection, but it is Miss Phyllis Neilson Terry, the daughter of Fred Terry, who can claim the largest numbers of stage relatives, for her mother, Mrs. Terry, belongs to the equally extensive Neilson family.

The Kemble family, however, can not do claim the honor of giving more illustrious members to the stage than any other clan. Roger Kemble, who was born in 1760, and who died in 1825, was the father of all of his children became famous, as did many of his grandchildren.

John Kemble, an actor, married an actress, and they have one daughter, Violet Cooper, who represents the sixth generation of the family on the stage. Another brother of Frank K. Kemble, H. Cooper-Cliffe, married a member of another famous stage and circus family, Alice Holman, a grandniece of the famous Thomas Cooke, a famous circus man of the eighteenth century.

The female side line of the Kemble family has not been represented on the stage since the death of Mary Scott Siddons, an actress and reader, who was a great-granddaughter of Mrs. Siddons.

Lisa Macready and Margaret Chute are two English actresses who cannot be overlooked. For they represent the fourth generation of the famous Macready family. Lisa is a daughter of General Cecil Frederick Macready, whose father was the famous William Charles Macready and a son of W. Macready, who was born in 1755 and died in 1829.

may sometimes incline her to drop on him and crush not only his budding affection, but his hapless form. The emotional mother, who cries down the back of her son-in-law's neck at the thought of losing her beloved child, is among the great discouragers. It takes a fine dash of courage for a fond youth to contemplate a continual existence with a wife who is guaranteed by a clean collar every morning before he starts off to major prophet and John D. Rockefeller to spoil his work. Many men are afflicted with these foolish prejudices against the manifestations of true love.

The crabbled mother-in-law, as a prospect, has thus far proven to be the least of all the deterrents. Experts among fiancées, in Chicago and elsewhere, especially in the Newport class of New York andy, have after varied experiences, that there never was a prospective mother-in-law who was crabbled. They are willing to offer large rewards for a single specimen of the breed. The trouble, they say, is that all the prospective mothers-in-law are inclined to be too hasty in their opinion, and they are eager to get their daughters before you're so much as introduced to them. And, until the ceremony of the wedding, they are inclined to let their tongues run loose, and they are inclined to let their tongues run loose, and they are inclined to let their tongues run loose.

But a year or so afterward, watch it sizzle. That is the time when dear little daughter, who has thus far been so obedient, has married the best fellow in all the world, and her mother is dead sure she hasn't. Then the trouble begins, and it doesn't stop until the tortoise-shell glasses to find out who's boss. For all these unforeseen complications besetting the original suggestion, there is a prevailing opinion that Mr. Rockefeller and the Rev. Dr. McKay have opened up an interesting field for inquiry, and it is expected that, when study of the future mother-in-law becomes universal, courting days will become one long, sweet dream, with the father-in-law clutched by the collar at 11 o'clock at night, while a voice they know must be obeyed issues in their ears: "Let them alone, you old fool! Do you want to queer me with Katie's beau?"

Love Has New Use for the Mother-in-Law



But the mother-in-law as a prospect is distinctly another story. She can serve a valuable turn as a lady to fall in love with, prospectively. Look her over and make up your mind whether she is all your fancy as painted for a wife, at her age.

THERE'S a new use for the mother-in-law—for the prospective mother-in-law. It may be that the mother-in-law of the reality instead of the prospect may get along about as usual.

THERE is never any lack of material, although one may be so sick that they'll quit home and mother in order to give love's fond fancy but themselves to contemplate. Not generally, though; not as a regular thing; not as a rule—not by a long shot. Too many of them insist on clinging to their mother right on up to the limits of the grave, if the kicks husbands register count for anything.

It was this way: John D. Rockefeller, whose knowledge of affairs is conceded to be quite good, got to thinking of all the nice young men who are poor as he was once, and as ardent in their affections; and he felt another of those generous impulses. He wanted to give them all the tip, and he did: "Study your mothers-in-law before you marry their daughters; then you'll make no mistake in the wife you choose."

Mr. Rockefeller was surprised that so few young men took stock in that valuable tip of his. They went right along hugging the daughters and dodging the mothers as if he hadn't said a word.

But the hint was so good that Rev. E. E. McKay, one of Chicago's amiable clergymen, decided it ought to be brought home to every young man in the country. So he explained how it would work. He pointed out how one of the major prophets had noted that a girl's mother is only an enlarged copy of the girl herself, and that the girl who had a mother fat at 40 or crabbled at 50 would be sure to be fat at 40 or crabbled at 50. It worked like a major prophet's prophecy.

One man who tried it before Mr. Rockefeller made the tip general found the mother-in-law fairly up to specifications, and he studied her with real pleasure. First thing he knew she married him, and he had the pleasure, later of giving away the daughter as the bride of his aforetime rival.

These accidents can happen in the best regulated families, especially where the prospective mother-in-law is a widow, gram or sod. But the effect thus far has been rather to add to the number of unmarried girls by giving their grateful suitors pause.

The fat mother-in-law has not held them so much as was expected. Mothers-in-law at 40 these days are liable to have their daughters stuck in the welter-weight class when it comes to adipose tissue. Forty years of so of ripe experience with one's figure enables the up-to-date woman to train down to a good imitation of a slyph. But such girls as have mothers who neglect the first rule to the fat are learning to steer the beauz clear of mamma, lest her emotions